RADIO | SCREEN | STAGE

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HOLLYW'D'S KINDERGARTEN

Josy Baker at Her Chez Pushes Middle Valve Down and Gives Out

By CECELIA AGER

In a tumult of "qu'est-ce que c'estes," hand-kissings, clicking of the heels, young men monocled, Harlem doormen in Zouave uniforms, and occasional champagne cork pops, Josephine Baker opened Chez Josephine Baker Friday night (February 28), and in so doing provided a spot where those who have been participating in the controversy raging in the sets where people get worked up about those things, may now repair to gather more material for their stand on the question of whether Miss Baker is a great artist or whether the press, after the opening of the 'Zeigfeld Follies,' did not give Miss Baker a dirty deal.

Certainly the small confines of a night club—Chez Josephine Baker was last not too well known as 'Le Mirage'—offer a better opportunity for observing the technique of the Baker bump, which, Miss Baker's

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BIGGEST FRENCH CIRCUS STARTS

Paris, Feb. 26.

Largest traveling circus in France will start Saturday (29) when the Medranos, whose shows hitherto have been fixed or semi-fixed, open a tent with 6,000 capacity. Will tour France from March to October with one night and longer stands.

Opening show, which starts at the Porte d'Auteuil, near Paris, includes Ritters' Midgets and Togare, with six tigers. Floyd DuPont, local American impresario, will stage a sort of oriental ballet as a closer.

Tent is steam heated and cooled. Show carries fire department of 20 and a hospital tent with ambulance. One ring and a stage. Medrano family has run a stationary circus in Montmartre for 40 years, and for five years a semi-fixed one which does one-month stands in larger towns. Both will be retained.

Ownership of the three shows will enable Medranos to offer long bookings.

Edith (Hillbilly) Maxwell Pic

Hollywood, March 3.

Warners is having a yarn written around Edith Maxwell, whose trial for killing her father got a heavy play in the dailies.

Carries the title of 'Hillbilly Justice.'

Billing

For his current appearance in 'Dear Old Darling,' Alvin, N. Y., George M. Cohan coined a billing phrase: 'American stage actor.'

Term is a reminder that he is off Hollywood, just in case.

$1,000,000 GROSS IN 8 WEEKS BY SHIRLEY

Shirley Temple's last picture, 'Littlest Rebel,' her first to be produced for 20th-Fox by Darryl Zanuck, has grossed over $1,000,000 for its distributor alone in first eight weeks of release. The gross for the theatres it has played in that time has been around $2,900,000. This is understood to be a record for any picture on its first two months' dates.

'Curly Top' has gotten close to $1,000,000 in distribution returns to 20th so far.

Wildwood, N. J., March 3.

Chamber of Commerce of Wildwood, N. J., wants Shirley Temple to serve as the queen of the summer resort's annual baby parade and is offering the child star $12,000 for a single day's stand. Bid was made Monday (2) through the Rockwell-O'Keefe agency.

There would be two appearances for the youngster on the day selected, one during the parade and the other during the banquet in the evening. Parade would be staged on any date picked by the player's reps in May or June.

N. Y.'er's Ice Ballet

Hotel New Yorker is installing a portable skating rink and an ice ballet to work on it for next summer. Troupe will include a fancy skating team, a comedy act and a line of girls.

Effort is being made to book Sonja Heine, world's champion figure skater, for the opening show.

Ice shows went out of fashion some years ago, but have been staging a successful comeback lately at the College Inn, Chicago.

SCHOOLS FOR PIC TALENT ON B'WAY

Appalling Dearth of Likely Film Fodder Forcing Metro, 20th-Fox, RKO to Set Up Drama Coaching Institutes East—Others May Follow

THOSE 'NEW FACES'

Confronted with a dearth of talent on the Broadway stage, at least three major picture companies plan to inaugurate their own schools of acting in New York. Several others are expected to follow suit. It means that at least four and maybe five or six major film producing companies will have company-operated Broadway talent 'kindergartens' in full swing by late spring.

Indicative of the trend in training its own prospects for screen work is the capacity enrollment at Paramount's actor training school. This one has been in operation for past two years under the supervision of

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Free Commersh Show Digs Into the Blue To Sell Auto Parts

Hollywood, March 3.

Crammed full of risque and double entendre lines 'The Shaler Circus,' commercially sponsored vaude entourage, appeared in auditorium of Hollywood women's club before a small, non-paying audience.

Show, comprising four acts and an afterpiece, runs little more than two hours, with advertising plugs for Shaler automotive products. Seven people utilized on stage, including announcer and an attendant.

Bill is topped by Monk Watson, comedy monologist, and also includes Eddie Mack and Buddy Brown, acrobatics; Zeke, hillbilly banjoist, and a bit player. Ad plugs come frequently between the several acts.

Tour, purely commercial, is being made by truck. Tickets here carry line 'for adults only,' with indication made that original stag version was much better, but had to be cleaned up for resentation to mixed audience.

Four Pix in Race for Academy's Award; John Ford Top Director?

Hollywood, March. 3.

Charles Laughton is expected to nose out Victor McLaglen for best actor performance when votes are counted in annual Academy awards banquet Thursday night (5) Laughton is on the ballot for his 'Captain Bligh' role in 'Mutiny On The Bounty,' but he is also mentioned for his performance in 'Ruggles of Red Gap' which gives him a double nod in the votes over McLaglen's solo outstander in 'The Informer.'

Checkup of voters shows that Bette Davis and Elisabeth Bergner are due to wage a hot battle for award on best actress performance in 1935. Former was nominated for work in 'Dangerous,' with Miss Bergner getting on the ballot for 'Escape Me Never,' British-made feature. Academy members are likely to hand honors to Bette Davis this year, in view of freeze-out of the player from nominations last

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Garbo and Coward

Stockholm, Feb. 21.

Greta Garbo is here and walks around quite freely, going to theatres, cinemas, and restaurants without causing much attention.

Noel Coward met her on the street and was quite shocked. Told her that it won't do; she'll ruin the w.k. mystery built up around her and which she has managed to keep for so long.

COURTESY PASS GAG A FLOP ON B'WAY

Looks like the 40 and 55c 'courtesy pass' gag is cold on Broadway. Indicated by the folding of 'The Devil of Pei-Ling' Saturday (29) after less than two weeks at the Adelphi. Nightly takings were puny, one statement showing $21 in the till and another something like $77, with last week's estimated gross not over $500.

Meller had a ticket scale of $2.20 top, but even before it opened slips were distributed with the information that they could be exchanged at the box office, at a rate of 40c for the balcony and 55 and 85c for the lower floor. Plan flopped. Stated that this type of cheap admissions is no longer saleable because theatregoers won't fall for throwaways unless the shows are established.

'Pei-Ling' was presented by O. E. Wee, who when associated with Jules Leventhal, staged a number of revivals on the throwaway basis. Leventhal is now interested in 'Squaring the Circle' and 'Sailor Beware' for out of town dates on the low admish plan.

TOWNSEND PLAN PLAY

Portland, Ore., March 3.

Play based on the Townsend pension plan is being produced with a local cast for presentation at the Mayfair, picture house, by Will Maylon and George Stone. Producers also wrote the script, 'Life Begins at 60.'

Play is in 12 scenes and is aimed for presentation film houses.

H'WOOD GUILDS' ACAD BOYCOTT

Hollywood, March 3.

What amounts to a virtual boycott of the Academy Awards Banquet March 5 was imposed by the Screen Actors and Writers Guilds following a meeting yesterday (Monday) to discuss a course to be pursued. Wires went out to all Guilders asking them to ignore invitations to attend.

The film Guilds are burned at the asserted subterfuge used by the Academy to lure Guilders to the banquet. It is claimed the producers are making up parties and including Guilders in each group, without their knowledge it is an Academy setup.

Pullman Pix All Set

Chicago, March 3.

Sidney Cohen is giving a final demonstration of motion pictures on trains to officials of the Pullman Co. here today (Tuesday). Cohen and B. I. Clatworthy, engineer, have developed special projection equipment with RCA Photophone.

They expect installation in some 300 Pullman club cars in the fir. year.

The most important Announcement of the year will be found on pages 11 to 22

HAPPY DAYS IN DIXIE FOR HOLLYWOOD LAWYERS AS STARS AND STUDIOS POUT

Much Litigation—Par Tops with Legal Rows Over West, Dietrich, Raft and McMurray—Warners' Cagney and Dvorak—Metro Also—Heavy Losses

Hollywood.

Last few months has been open season for quarrels between studios nd their stars. Currently there re dozen pouting sessions in which stars and producers are making faces at each other for some reason.

Paramount has been toughest hit through the Mae West, Marlene Dietrich, George Raft and Fred McMurray rifts. La West doesn't like the way the studio handled her and her last effort, 'Klondike Annie.' Miss Dietrich walked out on 'I Loved a Soldier,' feeling that the assignment to play a chambermaid lacked sufficient glamor. George Raft claimed Carole Lombard was trying to out-smart him by insisting on her fave cameraman on their next picture, 'The Princess Comes Across,' so he walked. Pair had several tiffs during their last picture, 'Rumba,' which probably had more to do with Raft's walking than the selection of the lenser. Fred McMurray, assigned to replace Raft, didn't show up to start the picture, came several days later with a demand for a salary boost from his contracted $400. Studio gave him a reported jump to $1,000, so he went back to work. Raft likewise kissed and made up with Par this past week and goes back on salary March 23.

Sulking at Warners

At Warners, James Cagney and Ann Dvorak didn't talk to the studio and Cagney's suit is still pending. Miss Dvorak claimed that the studio suspended her because she was unable to work due to ill health, but she has since won and lost a point in her claims. Cagney made a contract with Warners for 20 pictures in five years. He has completed that number of pictures in four years, feels that the contract is finished, has an offer to do a single picture from 20th-Fox for $120,000. Studio wants to hold him to the period stipulated in the contract.

Myrna Loy has patched up her difficulties with Metro and returned to work, but she was out for several months. Clifton Webb was brought here by the same studio, remained here for seven months and finally quit when his temperament didn't jibe with that of Joan Crawford as to how they should work in 'Elegance.' Miss Crawford, too, felt that the picture was not for her talents so the studio, with around $400,000 invested, pleased its star by relieving her of the assignment.

Par's Sour Break

Warners got a break in that there wasn't any financial investment in Cagney or Dvorak pictures when stars took their walk. However, Paramount got the short end of its quartet of recalcitrant artists. Mae West's picture is reported to have cost close to $500,000 over its scheduled $800,000 budget; the Marlene Dietrich stroll from 'I Loved a Soldier' has studio holding the bag for $800,000 on pre-production and three weeks' work on the picture. The combined Raft-McMurray incident was a bargain, relatively, studio getting out of that for around $100,000.

Meanw ile it's a holiday in Dixie for the barristers.

Disliking part assigned him in 'Murder in the Big House,' Lyle Talbot refused it, and has been temporarily suspended without pay, awaiting next assignment at Warners. Dick Purcell replaced.

ANN DVORAK WINS AND LOSES IN WB ACTION

Hollywood, March 3.

Ann Dvorak both won and lost in her suit against Warners. Court held her contract was not breached by the studio, but also awarded the actress $7,000 accruing since January.

Court maintained that sufficient evidence was shown proving Miss Dvorak was in no physical condition to report for work, which was the basis of the action.

No Line Forming

Culver City, March 3.

Ill Grady, Metro caster, is staging widesprcad hunt for male lead in 'Speed,' auto racing yarn.

Wanted a new face, typically American, with nerve, looks and ability to act and drive racing car.

WB REMAKING 'HAWK'; ROGERS NIXES 'OPERA'

Hollywood, March 3.

Warners has decided to remake 'The Sea Hawk' as a follow up to 'Captain Blood' on a heavy budget. Harry Joe Brown, who held rein on 'Blood', will produce.

Errol Flynn draws the starring role. Sabatini sea meller being adapted by Delmer Daves.

Universal studio execs and Charles R. Rogers, representing the Cowdin-Rogers syndicate are dueling over remake of 'Phantom of the Opera.' Studio wants to do it over again but Rogers is determined that it has seen its day. Silent version was made by U in 1925. Further objection is that picture, to be done right, would have to carry a budget of around $1,000,000 and that it presents too much of a gamble with public reception doubtful.

Rhodes Goes Straight

Hollywood, March 3.

In giving Erik Rhodes si ing lead opposite Harriet Hilliard in her first featured picture, 'Twinkle, Twinkle,' RKO-Radio will separate the comic from his dialect.

Rhodes long has yenned for straight role, with opportunity to warble. Leigh Jason will direct.

Carol Frink Suit Due

Chicago, March 3.

Circuit court last week named May 11 for trial of the $100,000 alienation suit of Carol Frink, legit and flicker ed of the Hearst morning Herald-and-Examiner, against Helen Hayes, who now is Mrs. Charles MacArthur.

Miss Frink divorced MacArthur in 1926.

Elis. Bergner's Op.

London, March 3.

Elisabeth Bergner underwent a serious operation here today.

Necessitates an indef postponement of the new Barrie play in which she was to open next month.

WANGER AFTER FONDA

Hollywood, March 3.

Walter Wanger is negotiating with Henry Fonda for lead in 'Spendthrift,' musical from Erich Hatch yarn.

Al Santell directs from George Marion, Jr's screen play. Production starts in three weeks.

POWELL-LOY'S 'LIBELED'

Hollywood, March 3.

'Libeled Lady,' original by Wallace Sullivan, has been bought by Metro.

It will serve as tri-starrer for William Powell, Myrna Loy and Mickey Rooney. Larry Weingarten produces.

Sullavan's 'Roxana'

Hollywood, March 3.

Ben Markson, on leave from Warners, has been assigned by Edmund Grainger to write screen play of 'Roxana,' next for Margaret Sullavan at Universal.

Story, by Clarence Budington Kelland, will be produced by Grainger.

WILL MAHONEY

The Evening News said: "The cordiality with which Mr. Will Mahoney, the notable American comedian, was received when he visited the Nottingham Empire a few months ago was repeated last evening on appearing at the head of the company in 'Radio New York.' He again impressed the houses by the originality of his act. His comedy was unfallingly resourceful, and his dancing and playing a giant xylophone with his feet also brought down the house."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

GUS HILL SUING U PIX OVER 3 OLD SCRIPTS

Gus Hill, veteran showman, has brought suit for $15,000 in N. Y. supteme court against Universal Pictures and for the return of three scripts, innegan's Ball', 'Irish Visitors,' and 'Peggy O'Neill,' which he claims the company is unlawfully holding. Suit became known Friday (28) when Hill asked the Court to direct Robert Harris, Universal's eastern production manager, to submit to examination before trial and to produce books, letters and other documents relating to the scripts. Judge John E. McGeehan reserved decision.

The defendant has entered a general denial of Hill's claims.

Farrell Starts

Sydney, Feb. 12.

Charles Farrell didn't waste any time getting to work on 'The Flying Doctor' for National. Was in action the day after arrival. Miles Manader is director.

Work has been completed on 'Thoroughbred' (Cinesound) and pic is now in the cutting room. Shooting schedule ran only 36 hours over schedule. Helen Twelvetrees stars.

Jane Manchester Given New Trial in Her Suit

Reading, Pa., March 3.

Judge Paul N. Schaeffer, in Berks Civil Court here, granted Jane Manchester, picture actress, a new trial of her suit against Reading Lodge of Moose. Miss Manchester, guest some years ago in the hotel then owned by the lodge, asks damages for injuries she suffered when scalded in a bath in her room.

The plaintiff alleges the bath fixture was defective, suddenly releasing scalding hot water over her. When first called for trial the suit was dismissed on the ground that no evidence of negligence by the hotel and lodge was shown.

GRACE MOORE FAVORS CONCERTS' EASY SKED

Since arriving in New York for Metropolitan Opera engagement and concert dates, Grace Moore has been complaining over Hollywood film chores, mentioning mostly the long working hours at the studios. Huddling with her concert managers, she's reported to have expressed a desire for more personal appearances for next year.

She'd like one broadcast a week, plus two concert dates, which would not make her over three hours actual singing. On the Coast, she's compelled to chant for eight hours daily and its getting her down.

She closes her Vick's air series on March 9, but reappears on radio for the General Motors program on the 22d. Diva had planned to sail for her European tour soon after, but she may have to return to the Coast for retakes on her forthcoming Columbia picture, 'The King Steps Out.' Nelson Eddy succeeds her on Vick's.

Her opera appearance Wednesday (4) in 'La Boheme' was a sell-out being presented under Mrs. W. R. Hearst's patronage for her milk fund. She repeats the same role on the 12th.

Raft-Par Patch Up

Hollywood, March

His argument with Paramount settled, George Raft goes back on the studio payroll March 23, starting in 'The Duchess,' night club story.

Yarn is original by William R. Lipman and William Wright.

Leonard's Double Hosp.

Hollywood, March 3.

Robert Z. Leonard, Metro director, is in the Hollywood hospital with two fractured ribs as result of a fall.

He also parts with his tonsils while in the hosp.

MOLINA'S BAND SHORTS AT U

Chicago, March 3.

Universal is negotiating with the Carlos Molina band for a series of shorts.

First 'Rancho Parade'.

Anyway, It's Good Publicity

Dr. Mudd's Two Daughters' Views Keeping 'Shark Island' to Fore

Washington, March 3.

Ladies will probably get together if matter gets into court, but right now two living daughters of Dr. Samuel A. Mudd, on whose life 'Prisoner of Shark Island' is based, are at odds over merits of 20th Century-Fox's film.

To offset charges of Mrs. Nettie Mudd Monroe, of Baltimore, that film doesn't do justice to her father, Ray Bell, local Loew p.a., dug up other daughter, Mrs. Albert Gardiner, of Charles County, Md., and brought her to town to voice her reaction.

Latter sister was called for and delivered in private car, with Dr. Frank T. Shyne, local osteopath and ex-showman, as personal bodyguard. After seeing film in theatre, she was ushered with son and daughter into office of Carter Barron, local Loew's division chief.

Under direct questioning, she admitted 'it was a wonderful picture.' She explained that her mother was 'a real beauty,' but that Gloria Stuart, who portrays her on the screen, 'is about as pretty an actress as could probably be found.' (Nettie says Gloria's looks don't do her mother justice.)

Asked if there was anything about the picture that she would change if she had the chance, Mrs. Gardiner said her only objection was ragged clothes that Warner Baxter wears in prison. She added that her mother sent Dr. Mudd clothes all the time he was in prison and that he was 'immaculately dressed' during his entire stay.

Threat of suit by Nettie was an exclusive yarn in Daily News, plastered all over city page, and was not planted by theatre. Follow up with Mrs. Gardiner's views got play in all sheets, though chiefly on drama pages.

PAR PLANS 6-8 FEATURES IN THE EAST

Easter feature production will be started by Paramount early in June with Oscar Serlin, present eastern casting director, heading the production outfit at the Astoria plant. Present plans call for six to eight features the first year.

Serlin obtain two leading players for each picture from the Hollywood lists but remainder of cast will consist of eastern stars, obtained from current legit shows. However, in some instances name players suited for characters will be chosen even if not appearing currently on Broadway. Figure to considerably diminish production costs because of saving on time that player is under contract, expense of sending to Coast and limited time that he's before camera.

Present set-up contemplates production of only Class A pictures, with limited schedule enabling producing unit to concentrate on each individual feature.

CANARIES UNCERTAIN OF CHIRPING IN PIX

Lily Pons goes back to RKO this summer for a second picture but it's not set whether another opera star, ladys Swarthout, goes back to Paramount for a third film this spring. Miss Swarthout is in New York now after some concert touring, awaiting decision as to whether she will continue with Par. Official decision not yet given, although deemed unlikely.

Miss Pons sailed Saturday (29) for Europe for five opera appearances. Her second RKO filmusical is still unset as to story.

Diva plans to close her Paris house and bring all of her personal effects to New York, where she's to reside permanently.

Boles Summoned Back

By mutual consent, Paramount's booking of John Boles for a p.a. at the Chicago, Chicago, week of March 13, has been cancelled to enable the actor to return to the Coast for a picture commitment to 20th-Fox.

Boles leaves for Hollywood directly after completing his engagement at the Michigan, Detroit, where he opens Friday (6).

Clemens Directs 'Claws'

Hollywood, March 3.

William Clemens will direct 'Case of the Velvet Claws' at Warners, starting March 26.

Tom Reed, who scripted, and whose contract has expired, is retained to write screen play on 'Changeling' for Harry Jo Brown production.

SAILINGS

March 14 (New York to London), Clifford C. Fischer, 'Folies Bergeres' Co. (Ile de France).

March 4 (Paris to New York), Bob Stern, Joe Friedman, Prince Littler (Ile de France).

March 4 (London to New York), John C. Flinn (Aquitania).

March 4 (New York to London), Mr. and Mrs. Sam Goldwyn, Fred Kohlmar (Berengaria).

March 4 (New York to Melbourne), Chaney and Fox, Irving Tishman, Buster Shaver, Olive and George Brasna (Monterey).

March 1 (New York to Buenos Aires) White and Manning, Helen Justa, Etta Moten (Southern Cross).

March 1 (New York to Los Angeles), Mr. and Mrs. Jack Cohn (Santa Elena).

Feb. 29 (New York to Genoa), Lily Pons, Jeffrey Parsons (Conte di Savoia).

Feb. 29 (Los Angeles to Honolulu), Bette Davis (Mariposa).

Feb. 28 (West Indies Cruise), Frederick C. Kendall, Morris Markey, Mr. and Mrs. Bill White (Ruth Morris), Dave Gardiner, Don Tannen, Loretta Dennison, Martin Lovejoy Four, Ted and Pat Wing, Miss Neville, Gloria Fay, Andy Kress Orch (Lafayette).

RADIO'S PIC NAME BATTLE

Unprogrammed Ted Healy-L. B. Mayer Act at Studio Club Shindig; $3,500 Net

Hollywood, March 3.

tudio Club, which had a formal dinner dance Feb. 29 at the Ambassador hotel, attended by 700, including top studio execs, stars and other studio employees, had one unprogrammed act which proved the talk of the town the following Sunday and at the studio on Monday.

During introduction of acts and entertainment, Ted Healy, as m.c., clowned with acts and as Igor Gorin hit a high note in a folk song encore, remarked, 'that's all I wanted to know,' and said he would then sing a folk song and proceeded into a mammy number.

Louis B. Mayer, flushed, ran to the front of the room, halted the proceedings and pushed Healy to the side. Healy thinking it a gag carried off the incident with a smile, with majority of mob as well as he figuring it was a gag on part of the Metro studio head. However, Healy was later informed Mayer was burned at him and that he owed an apology.

Just before the program ended Pete Smith, functioning as m.c. in a suave manner, started talking about a boy from Broadway who came to Hollywood for a chance and then brought Healy before the mike. There was thunderous applause for five minutes from the crowd before Healy could talk. With his overcoat and hat on Healy addressed the crowd, 'I don't feel I have done anything wrong. They told me I ought to apologize. I believe that Mr. Mayer is the one in the wrong. I know that Metro is the biggest company and that Mr. Mayer is a power. I'm not afraid of anyone. I don't have to be, I can still make a dollar singing in barrooms.' Then Healy went on to reiterate he didn't fear anyone in the business.

Putting his apology up to the crowd, Healy stated, 'if you feel I owe an apology, I apologize.' Then with a smile, Healy called to Mayer's table and said, 'Come on, L. B., give me a smile, doggone you.'

Mayer walked on the floor shook hands with Healy and addressed the Metroites, 'Ted Healy is supposed to use his judgment at all times in his acts and judgment. He was not to be used in making fun of such a great voice as Gorin's or Allan Jones.'

Mayer went on to say, 'When I hear a voice as great as Gorin's or Jones' I'm as much a fan as anyone and don't feel that such artists should be ridiculed even as an act.' Studio head then complimented members on their good behavior after which Healy went on singing his folk song.

Affair was a financial success garnering around $3,500 net for the club.

Danny Ahearn Paroled Under a Heavy Guard

Albany, March 3.

A heavy guard accompanied Danny Ahearn, autnor and scenario writer, upon his departure last week from Great Meadow prison after having been paroled. He had been convicted of attempted grand larceny. Ahearn is known especially for his book, 'How to Commit a Murder and Get Away With It.'

Ahearn was said to have been on the way to New York and eventually to Hollywood where he expects to write for films.

Officials would not explain why policemen were guarding Ahearn, but it was learned measures were taken to protect him from gangland vengeance.

Ahearn landed in prison after he was convicted of attempting illegally to sell memberships in the Newspaper and Mail Deliverers' Union in New York.

Ruth Roland's Can. Pic

Quebec, March 3.

Dave Bruxerman, with Joe Kruelberg assisting, is directing a local pic with Ruth Roland in lead and several local socialites in scenes. Shooting the past three weeks, film is now on last lap.

Temporary title is 'From Nine to Nine' and is first of 12 to be put over by Associated Screen News for British quota here.

Second Suit in Par Airplane Crash, Pat Drew Asks $165,000

Angeles, March 3.

Chauncey D. (Pat) Drew, electrician with the Paramount crew that figured in plane crash near Atlanta, Mo., last May, has filed suit against Transcontinental & Western Air, seeking $165,000 for loss of left leg and other injuries.

Complaint, second growing out of the crash, also asks leave to amend when damages, through loss of salary, return of compensation being paid Drew by Paramount, and other expenses, could be computed.

HOPKINS' PIC WITH JR. FAIRBANKS IN LONDON

Hollywood, March 3.

Miriam Hopkins is understood to have broken up her South American tour at Mexico City, to return to discuss with Myron Selznick the possibility of doing a picture with Douglas Fairbanks, Jr., in London.

Actress has planed for New York, to discuss the matter with Samuel Goldwyn, for permission to make the picture before he sails for Europe. Goldwyn is scheduled to sail today (Wednesday).

HOLMAN BACK

Harry Holman arrived in New York from abroad Monday (2) and left for Hollywood.

He made a picture in London.

5 PROGRAMS WITH HOLLYWOOD MOTIF

Plenty of Headaches Attached to Rounding Up 10 Stars Weekly for These Programs, What with Film Production Schedules, Time for Radio Rehearsals, Etc.

PICKFORD-PARSONS

Hollywood, March 3.

Battle for picture names to appear on radio programs is at its height here. Currently with five programs weekly using picture names every star in Hollywood is being hustled by representatives of the various advertisers for spots on their programs. Bing Crosby's Kraft Cheese hour, Al Jolson's Shell Chateau, Mary Pickford's United Ice hour, Louella Parsons' Campbell's Soup airing and the Lux program are the competitors for picture personalities.

In the case of the Kraft, Shell and Lux programs, latter emanating from New York, J. Walter Thompson Co. handling the account, pays for all p.a.'s. Soup (Wallis Armstrong) and Ice (Donahue & Coe) airing expect the stars to appear gratis. Thompson outfit has put a crimp in the free talent to a certain extent by insisting that between the time of signing the contract with a star and their appearance on any Thompson account, they cannot appear in a gratis show. Averaging around $2,000 for a first line star, plus transportation if they are on for Lux, the ruling makes the stars hesitate about giving their talents away.

Roundup Troubles

It's no easy matter to get an average of 10 stars weekly for the air. Problems are many, including studio production schedules, material, type of program and availability of players. It's all a headache for the program's contact men.

In the case of both the Parsons and Pickford programs, all sorts of pressure is brought on the players to get them before the mike. Opposition between Miss Parsons and Miss Pickford is keen, with both

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Here's Sand in Your Eye, Desert's Greeting to Scribes on Location

Hollywood, March 3.

20th Century-Fox wanted the press to get a good look at the California desert transformed into an Arabian community for 'Under Two Flags' so it sent out an invitation to 25 trade, daily and fan mag writers to be its guests last week-end, and the press was entertained.

Harry Brand, 20th-Fox public relationser, made some swell arrangements. Brand can usually fix most things but is at a loss in handling the weather. Here he was double-crossed 100%. Press party left Hollywood at 6 p.m. Saturday, arrived on the location next morning to be greeted, not by Ronald Colman, Claudette Colbert and Victor McLaglen, but by one of the worst sandstorms that the desert has been able to whip up in many a day. Even Death Valley Scotty stuck indoors with his feet in the stove.

Twenty gents and five femmes of of fourth estate sat around the camp, soon found their eyes, mouths, ears and noses filled with sand. One grand old gal became hysterical and had to be sent back to Los Angeles by car. Remainder of the brave band of newshounds stuck it out. Back to Calexico they came to the comfort a modern hotel which soon ran out of hot water because the mob all jumped in tubs at the same time. That night, most of the scriveners went over to Mexicali on the Mexican side for a glimpse of life in the raw. Next morning the lads and lassies took a vote, decided not to travel back the 37 miles to the sand dunes, but back to Los Angeles instead, so they loaded themselves on the bus for home and fog, but no sand.

Sidney Skolsky didn't make the trip. Someone told him there were Indians in the neighborhood.

Ernie Orsatti Goes 10%

St. Louis, March 3.

Ernie Orsatti, outfielder for St. Louis Cardinals, has retired from baseball for good to assume duties as v.p. of Orsatti & Co., theatrical agents, Hollywood, Cal. Last fall, after a so-so year due principally to injuries, Orsatti was traded to Rochester in International League.

He and his brother, Frank, will conduct Hollywood business. Ernie doubled for Buster Keaton in many pics and is no novice in film and theatrical fields.

Colored Paper Pans Connelly's 'Pastures' Cast

Baltimore, March

Baltimore Afro-American, nation's largest Negro newspaper, this week carries a story claiming Marc Connelly drew what the sheet describes as a 'color line' in casting his play, 'Green Pastures,' for a Warner pic. Paper says this 'has greatly incensed the entire theatrical fraternity of Harlem.' The 'color line,' in the Afro's vernacular, means that Connelly has chosen only very dark complected actors for screen version of 'Pastures'; with the paper bluntly announcing 'Pullman porters and stevedores get leads.'

Connelly is taken to task because it is charged many Negro actors are idle, while cast of 'Pastures' is described as non-pro. Because they were light-hued, many who were in stage production are not in the film, paper asserts. The late Richard Harrison (the original 'De Lawd') would not be in pic were he alive, the paper opines. Reason for Connelly picking very dark Negroes for roles is that he doesn't want 'em to black up. The Afro alleges that because he was too light, Charles Winter Wood, who assumed lead in stage show after Harrison's death, is not in the film; ditto George Randol, the Pharaoh on the stage; Daniel Haynes, who played Adam, and others.

The Afro claims that colored actors are referring to the forthcoming film as 'The Black Pastures.'

GOLDWYN'S $165,000 FOR 'DEAD END' RIGHTS

Film rights to 'Dead End,' legit hit, via the sealed bid routine went to Samuel Goldwyn. It's the first time picture rights have been sold in this manner. Price paid Norman Bel Geddes reportedly $165,000. This is $5,000 more than Goldwyn paid for 'Dodsworth,' Sinclair Lewis novel, which brought $160,000. Every major film producer bid for the legit hit.

The $165,000 price by Goldwyn is the second highest for screen rights to any show, novel or story. High is 'Broadway,' bought by Universal for $240,000.

Second highest bidder for rights was Warner Bros., with a reported offer of $110,000.

WB Blowing Up 'Bubble'

Hollywood, March 3.

Script of 'The Mississippi Bubble,' Robert Lord's version of early American financial wizardry, is being written by F. Hugh Herbert.

Errol Flynn set for top spot by Warners who will produce, with Lord supervising.

Perelmans' (Film) 'Divorce'

Hollywood, March 3.

Paramount has assigned S. J. and Laura Perelman to do the treatment on 'Divorce.'

Al Lewis produces.

Life on World Cruise Ship, Travelog In 5 Languages, by J. A. Fitzpatrick

Capetown, Feb. 6.

James A. Fitzpatrick has arrived here on a world cruise which he is taking to film two features for Metro. First will be in color, a full-length travel picture, with accompanying narrative in English, French, Italian, Spanish and German. H. M. Winton, cameraman, and Fred Detmers, assistant, are handling the shooting.

Other film, black and white, titled 'All the World's a Stage,' will be a dramatic story depicting emotions and life on a world ship cruise. Wheeler Dryden, Daphne Warren-Wilson, Moira Lynd, Benjamin D. Sharp and Charles Hone, who are scheduled for roles in this film, came in on the boat with Fitzpatrick. Frank A. Goodliffe, cameraman, and Hall Robillard, sound engineer, comprise technical crew for this unit.

Percy Marmont, British film and stage actor, also reached here today to join the Fitzpatrick party on their cruise. He plans to make two features in the Far East. At the conclusion of his tour next June, Marmont plans to open in New York in a new play, 'Queen's Folly,' and to take the production to London later.

Jane Withers P.A.'ing In Chicago at $2,500

Chicago, March 3.

Jane Withers, picture kid player, opens at the Balaban & Katz Oriental Friday (6) at a reported salary of $2,500.

Agent Harry Rogers is now lining up two additional weeks for the Coast youngster.

REINHARDT HOLDS OFF NEXT WB PIC TILL FALL

Hollywood, March 3.

Following powwow with Jack L. Warner and Hal Wallis, Max Reinhardt, reached decision to defer his next film for Warners until late fall. He plans to return to his theatre in Salzburg within a few weeks to remain through the summer.

Reinhardt, with his wife, Helene Thimig, caused some concern to WB execs on day of his arrival here from east by leaving train at Anaheim, and motoring through the orange empire.

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Hearst-Block Papers' Steam-Up on West Pic So Far a Boon to the B.O.

Giving 'Klondike Annie' a 'B' rating, which means it isn't recommended for children, the Legion of Decency is refusing to reverse itself on the picture in spite of reported pressure from the Hearst newspapers which have gone to war against Miss West and her latest feature. In addition to getting the 'B' classification from the Legion, 'Klondike' was passed by the Hays office and state censor bodies.

The Hearst-West tiff, arousing concern within Par but in all probability helping the picture at the box-office, is regarded by the company as some kind of a personal fight someone is waging with Miss West. Company discussed the matter at length at last week's board meeting but is taking no action. Despite the Hearst-Block papers, Par is refusing to interfere with bookings on the picture. Instead, it is moving up playdates in some spots in the thought that the current publicity, whether to be regarded good or bad, is a boxoffice stimulant.

Lewis' Book

Editorial in the Paul Block newspapers that was reprinted in Hearst dailies, urging film production of 'It Can't Happen Here,' and making it more or less an issue with the Hays organization, is regarded in industry circles as considerable to-do about nothing. Metro halted production on this film but if the publicity bally by the book publishers continues, chances of going ahead on the film are increasing daily. Figure that it would be poor showmanship not to cash in on the ballyhoo being concocted by Sinclair Lewis' book publishers.

Block editorial tied up criticism of failure to produce 'It Can't Happen Here' by comparing book's theme with, alleged rough material in Mae West's 'Klondike Annie.' Joe Breen office had okayed script on 'It Can't Happen' as to moral contents and status of picture's schedule had reached the casting stage when Metro halted plans to produce, at least for time being.

Hays office has no comment currently on Hearst's editorial attack on 'Klondike Annie.' Joe Breen office approved picture for release, and yesterday (Tues.) there was no indication that the Hays organization considered it necessary to interfere with the functioning of the Breen office.

Hearst papers are editorially accusing latest release of 'March of Time' with spreading 'pure propaganda for Stalin's second five-year plan.' The clip criticized by Hearst is the one dealing with 'Stakhanovism,' newly publicized speed-up process put into practice by the Soviet. Editorial claimed 'Time' got its footage from Russian film agencies. Claimed 'genuine American newsreels refuse to accept it.'

Hearst and Time mag (and the radio and film 'March of Time') have been at odds for a long time. Hearst papers give no favorable publicity to the mag, newsreel or radio program. No publicity on latter two ever go into a Hearst sheet. Just paid ads.

Thwart Attack By Air

Hollywood, March 3.

Although Hearst local sheets, Sunday and weekly Examiner and evening Herald-Express refused advertising copy on Paramount's Mae West pic, 'Klondike Annie,' and at same time conducted vigorous editorial campaign against the actress.

Picture got away to healthy start Thursday (27) at the Paramount here, and looks headed for a substantial week.

House took the $1,000 saved in the Hearst sheets and bought air space.

Understanding here is that hereafter Mae West's name is to be dropped from all Hearst papers.

Boston, March 3.

oston American, Hearst paper, took a paste at 'Klondike Annie,' which opened at the Metropolitan Friday (28), with Major Bowes' amateurs on the stage. The film's title was not actually used. Hearst papers here, the American and Record, both refused advertising on the film as has been done in other cities where Hearst papers are published.

Met, although shorn of all publicity breaks on 'Klondike,' advertised in advance and on opening day

(Continued on page 78)

Jeffrey Bernerd West

Jeffrey Bernerd, general manager of Gaumont-British, now in America, is en route to the Coast on a trip to all GB exchange centers and also a studio survey of three weeks or so.

Bernerd is being accompanied by Jimmy Campbell, British music publisher now in America, who will set a plugging campaign on the film songs in forthcoming Jessie Matthews-Robert Young GB filmusical, 'It's Love Again.'

Arnold's Heavy Prod. Sked; Kohn, Schulberg Deal

Since he completed 'Diamond Jim' and 'Sutter's Gold' for Universal, Edward Arnold is under deals to six different firms. Contracted to B. P. Schulberg and Ralph Kohn, Arnold is now making 'Nero' for Columbia. Then he goes into 'Come and Get It,' Edna Ferber story for Samuel Goldwyn, followed by 'Jubilee Jim Fisk,' for RKO, and back to Schulberg for 'Life of Allan Pinkerton.'

'Life of Canfield,' for David Selznick follows, after which Arnold returns to Schulberg for 'Life and Loves of Dumas.'

The Schulberg films to be made by Arnold are to be released subject to whatever company affiliations B. P. Schulberg and Ralph Kohn make following the completion of their present sojourn at Columbia. The Columbia deal with Schulberg and Kohn runs out in May. There is a possibility that Schulberg-Kohn may shift to another major firm, United Artists being mentioned and denied.

RUSHING MAE WEST'S PIC INTO B'WAY PAR

With a view to cashing in while discussion is hot on 'Klondike Annie,' including the Hearst and Block newspaper blasts, the Paramount, N. Y. has again set back 'Milky Way' (Harold Lloyd), which was to come in March 11. The Mae West picture opens on that date instead.

Another change is setting back the Dick Himber orchestra which was to have come in March 11 with 'Milky.' Instead, the Par is moving in Fred Waring's band.

Frank Lloyd Starts at Paramount May 1

Hollywood, March 3.

Frank Lloyd will take a two month vacation before he starts his contract at Paramount, which calls for four pictures a year. Producer deal gives him his own staff, allows him to go off the lot for writers, actors and directors.

Takes his respite after finishing 'Under Two Flags' at 20th-Fox. Expects to check in at Paramount around May 1.

Regan Sealed by Rep

Hollywood, March 3.

Due to return to Coast late this month following personal appearance tour in east, Phil Regan goes to Republic with whom he has signed to do three pictures a year over a five year period.

Player gets a three week guarantee on each film.

Roach Farms Patsy Kelly

Hollywood, March 3.

Patsy Kelly goes on loan from Roach to 20th-Fox for the comedy spot in 'Private Number.'

Loretta Young and Robert Taylor have the leads.

Goldwyns Abroad

Sam Goldwyn, Mrs. Goldwyn and Sam Goldwyn, Jr., sail today (4) for Europe, accompanied by Fred Kohlmar, talent-story scout for Goldwyn who came east with, latter a couple weeks ago.

Goldwyn is due back in California April 15. Kohlmer may come back ahead of him.

WALLACE WINS POINT IN SUIT VS. MAE WEST

Frank Wallace, vaude actor who claims to be the husband of Mae West, obtained an order in N. Y. Supreme Court Thursday (27) permitting him to serve notice through the Sheriff of Los Angeles, county of his suit to restrain the actress from denying she is his wife. The order was granted by Justice John E. McGeehan after Wallace had told of his difficulty in serving Miss West personally.

The actor is suing to stop the screen star from publicly denying they were ever married and also with declaring she had obtained a divorce from him. In his complaint Wallace says they were married on April 11, 1911, in Milwaukee by Judge Joseph E. Cordes and that the ceremony was witnessed by Arthur Shutkin of Milwaukee and Etta H. Wood of Newark, N. J. To support his contention Wallace produces what purports to be a certified certificate of the marriage license. He also says that if Miss West ever obtained a divorce it was illegal as he was never served with papers in the action.

Wallace says he is bringing the present action because he feels that the denials of Miss West and her charge that he is an impostor have subjected him to ignoming and unpleasantness and casting doubt on his true status as the defendant's lawful husband, all of which is harmful to his person and standing in the community and professional standing as an actor. He wants the Court to also declare him the actress's husband and to declare void the purported divorce, if any, obtained by Miss West.

Leahy Aids Le Baron In Casting at Par

Hollywood, March 3.

In addition to duties in charge of physical production at Paramount, Fred Leahy has been assigned supervision of studio casting.

New policy at studio will be for all important casting to be done by William LeBaron, executive production head, in conjunction with associate producers on pictures, in attempt to get better balanced casts. Leahy will handle all other casting.

Corrigan Crashes Thru

Hollywood, March 3.

Ray (Crash) Corrigan, double and stunt man at Republic, will get first opportunity to play in his own right. He goes in top spot of 'Undersea Kingdom,' new serial getting under way this week.

Player, heretofore, has played minor roles in Republic cliff-hangers.

Cagney Pic to O'Brien

Hollywood, March 3.

Top spot in Warners 'Stage Struck' goes to Pat O'Brien, instead of James Cagney, originally assigned.

Cast also includes Dick Powell, Joan Blondell, Guy Kibbee and Anita Louise, with Jane Froman likely getting singing role.

Lazarus to Selznick?

Hollywood, March 3.

Jeff Lazarus, head of the Paramount editorial board, leaves that organization when his contract expires April 1. Has been with the studio for the past four years.

Is negotiating to join David O. Selznick as story head.

BOZO FINALLY TALKS

Hollywood, March 3.

After pantomiming for 20 years, Bozo Snyder spoke his first lines in 'I'll Get It Wholesale,' which Al Boasberg directed for RKO.

Short was completed in eight days.

Doug Fairbanks, Jr., Now a Producer; Expounds on Anglo-American Pix

By CECELIA AGER

A little while ago Douglas Fairbanks, Jr., was an actor. Today he sits behind a desk in the United Artists' offices talking telephones, dictating cables, sending for his secretaries, thinking up publicity angles that have value, making decisions, persuading hold-outs, in fact, giving out like an executive picture producer. And he's not acting, though he looks handsome and young and shrewd and dynamic and inscrutable doing it. Mr. Fairbanks, Jr., is now co-managing director of Criterion Films Productions, Ltd., which will make four pictures a year in London, to be released in this country by U. A. Two of them will have Fairbanks in them as actor, but then, Fairbanks, Jr., promised cheerfully, the other two won't.

Fairbanks' metamorphosis from actor to producer happened, he says, like this: He is 26. He's been an actor for 10 years. He looked about him, saw what had happened to lots of other actors who were big shots when he started, wondered what would happen to him in 10 years. He'd be no less the actor then than he is now, he figured, but what with one thing and another, like bad pictures, for instance, maybe people wouldn't think so. Next, Jr. Fairbanks looked at his bank balance, and saw it wasn't there.

How He's Organized

Fairbanks was working in London —where American actors are in demand to support British film stars in British pictures as a wedge into the American market—at the time when these thoughts struck him, and it wasn't long after that Criterion Films Production, Ltd., was organized. Fairbanks, Jr., had organized it. Its first production, 'The Amateur Gentleman'—that's one with Fairbanks in it—will be released here soon.

But Fairbanks did not rush into producing helter-skelter. He had also seen what happened to other actors who organized their own companies, and doped it out that actors have failed as their own bosses because they run themselves. Actors who run themselves seem to run themselves into the ground. So Fairbanks, Jr., decided that he would not be a dictator in his company. He would be only a nominal leader, and surround himself with an organization as cool as he was impulsive, as feet-on-the-ground as he was head-in-the-clouds.

An actor overestimates his importance in pictures, Fairbanks had concluded. He must be made to think of the picture as a whole. With an organization whose authority is properly split up, he will. And so Fairbanks' partner in Criterion Films Production is Marcel Hellman, Continental producer, who knows his stuff.

And yet Fairbanks' thespian impulsiveness should not trouble him too much, for, because of the press of business and appointments and sudden new developments, it was necessary for this interview to take place in two installments. In the second session Fairbanks remembered everything he had said in the first. 'As I said yesterday,' he recalled, accurately, which is most un-actor-like, indeed, very alert-producer-like. As was his awareness of the problems of distribution in this country: 'English-made pictures must break down the prejudice of 12 years of bad films with American exhibitors. They must sell the exhibitors to take them back into their theatres.'

No Longer Localized

Once the pictures are in the theatres, they'll draw, Fairbanks says, for today the English realize they must no longer make national pictures with customs and diversions only comprehensible to the British in them, as they used to do when English films got their bad name with American exhibs. No, today English pics are international in feeling and consider the tastes of the American market with true maternal love.

Oh, there is an economic feelin twined round their altruism, Fairbanks said readily enough, but they feel more friendly toward us than we seem toward them, although Fairbanks has discovered that the feeling of American stars who'd like to make a picture in London is as friendly as friendly can be. You'd be surprised at the upper-bracket American stars who yearn to play

(Continued on page 39)

Ill. Censors OK 'Annie'

Chicago, March 3.

Paramount ran into a snag on 'Klondike Annie' last week when the censor board nixed the picture in toto but eventually got a 'white' (not 'pink') general release. Since the initial turndown coincided with a double-barreled tirade against 'lewd' product by the Hearst rags, especially the morning Herald-and-Examiner, it came at the wrong time.

Exchange had picture up for another viewing, and film was finally okayed.

Disney-RKO Deal Doesn't Involve UA Partnership

Hollywood, March 3.

Deal for Walt Disney's Mickey Mouse and Silly Symphony feature series, and the cartoon 'Snow White' plus the entire output of the Animating Studio to be released by RKO-Radio in 1936-7 was closed March 2 ending United Artists' distributing arrangement. Five cartoons remain on the current UA program.

Reason behind switch is said to be Disney's displeasure at not getting an owner-partnership share when Alexander Korda was taken into UA last fall. Another factor in the deal with RKO provides for a guarantee on the negative cost of every subject produced, thus requiring less operating capital. UA setup allowed for no negative advance.

Reported that Jock Whitney's buying into Disney's outfit was forerunner of taking a heavy financial interest in RKO. Leo Spitz, M. H. Aylesworth and Ned Depinet negotiated the deal with Walt and Roy Disney. Depinet entrains east tomorrow (Wednesday) with Disney following in two weeks. Aylesworth flew east today (3).

FIVE READYING FOR PAN BERMAN AT RKO

Hollywood, March 3.

In addition to one picture, now in production at Radio, Pandro Berman has five stories in preparation.

Being lined up for production during next four months include 'Never Gonna Dance' and 'Watch Your Step,' both slated as costarrers for Fred Astaire and Ginger Rogers; 'Portrait of a Rebel' and 'Quality Street,' for Katharine Hepburn, and 'Winterset.'

'Mary of Scotland' currently in production.

Jolson's 'Jazz Singer' Remake; 10th Anni

Hollywood, March 3.

Modernized version of 'The Jazz Singer,' brought up to date, will be made by Warners, again starring Al Jolson.

Remake will celebrate 10th anniversary of sound, 'Jazz Singer' being first of profitable features turned out.

Ingster Goes H'wood

Hollywood, March 3.

Deal for screen rights to original yarn, 'Ship Master,' has been made by 20th-Fox with Boris Ingster, French novelist. Deal also includes writer's services on screen treatment.

Writer due here early this month.

Warners' Flavin Play

Hollywood, March 3.

Martin Flavin's 'Love Begins at 20' is to be made by Warners, with Ross Alexander and Anita Louise paired.

Frank McDonald directs.

N. Y.'S GIVEAWAY TEST CASE

Geo. J. Schaefer in UA as V.P. in Charge Of Sales; May Add More Producers

Samuel Goldwyn on Monday (2), representing the board of directors of United Artists, announced the appointment of George J. Schaefer as a v.p. and general sales manager of U.A. in charge of American and Canadian distribution. Schaefer already has assumed his new post in the very office where, 20 years ago, he started in the business as secretary to the late Lewis J. Selznick. Today, David O., a son of L. J. Selznick, is among U.A.'s principal producers.

Schaefer's contract is for three years.

Maurice Silverstone, chairman of the United Artists organization in England and abroad, continues to head that company's business in Europe.

Kelly's New Deal

Goldwyn paid tribute to Arthur W. Kelly who has been in charge of the company's affairs in the east since the departure of Al Lichtman, on a temporary assignment. Goldwyn credited Kelly with having done a commendable and successful job of holding the company together during that interlude that culminated with the naming of Schaefer. In tribute to Kelly's work during this period, he has been given a new two-year contract with an increase. Kelly continues as v.p. of UA in charge of foreign sales, exclusive of England and the Continent.

Goldwyn sails for Europe today (Wednesday).

At Paramount, where Schaefer served for 15 years, he attained the post of v.p. in charge of distribution and general manager of that company, prior to John E. Otterson's advent into Par. Schaefer left Par, shortly after Otterson became president of Par.

Other Bids

It is known that Nicholas M. Schenck talked with Schaefer concerning a possible connection with Metro.

The U.A. matter was talked about even prior to Paramount's reorganization when Schaefer, seemingly, was offered a U.A. post. Schaefer had been vacationing in the south. When he came back the middle of last week the deal was closed.

Trade talk is hot again that other producers may hook up with U.A., with Schaefer in the company now. Walter Wanger's recent affiliation is said to have been partially influenced by Schaefer's prospective advent.

A Lenten Asset?

Last year during Lent many exhibs were surprised when the 40-day self-denial stretch did not seem to hurt biz nearly so much as in years past, and already exhibs. are noting that at the beginning of current Lenten season the boxoffices do not seem as materially affected as in former seasons.

One reason advanced is that the Legion of Decency has become an asset. There is now scarcely a diocesan paper that does not feature listings of all films; and a great many of these sheets carry theatre ads and amusement pages replete with readers and kindred publicity copy. Some papers almost used the Decency campaign at its white-hottest as a wedge to get theatre advertising.

The 'curse' of seeing pix during the Lenten season seemingly has been somewhat removed by the church publications which have made their readers more film conscious.

Selznick Tints 'Allah' Remake, 'Dark' Set Back

Hollywood, March 3.

David O. Selznick's second film production, to be made in Technicolor, will be 'Garden of Allah,' rights to which producer have acquired from Robert S. Hichens, the author. Picture will probably star Merle Oberon, with Richard Boleslawski directing.

'Dark Victory,' also intended as starrer for Miss Oberon goes back to third place on the Selznick production calendar. 'Garden of Allah' was made by Rex Ingram in 1927.

FWC-20th Product Deal

Hollywood, March 3.

Spyros Skouras and Ed Alperson plane to New York tomorrow (Wednesday), at which time it is expected the 20th-Fox product deal with Fox-West Coast for next season will be closed.

Woolf, with U Contract In Kick, Joins Bernhard In Reed and Segal Deal

London, March 3.

With the deal between Charles M. Woolf and Universal for distribution on this side closed, the next move being negotiated here is for the recently acquired interest by Fred Bernhard in the Reed and Segal circuits to be organized into a public company. Bernhard and Woolf will become managing directors of it.

Woolf's part in the deal will be to throw in his Universal product as part of the company's assets.

PROD. HUM AT METRO BUSIES 77 LENSERS

Hollywood, March 3.

Production activity at Metro last week, with nine features and one short in work, had 77 cameramen working on various units, in addition to a group on process shots.

Largest group of grinders used on the 'Romeo and Juliet' and 'San Francisco' units.

LICENSE COMM'R MOSS' SHOWDOWN

Expected That Ruling in N. Y. Will Serve as Model for Rest of Country—Moss to Enforce Same as Pin-Game Tactics

EXHIBS WATCHING

Despite N. Y.'s License Commissioner Paul Moss holding his fire pending definite settlement of test exhibitor lottery case, there is every indication that startling action against innumerable stunt nights incorporating the gambling idea will occur in Greater N. Y. within the fortnight. Any steps tending to curb bank nights, lottery giveaways, contests and other freak setups, incorporating the element of chance, when and if taken in New York are expected to set the pace for remainder of the country. Film exhibitors who still believe that picture product should be used to attract patrons think that if N. Y. puts its foot down on lottery nights, it will serve as model for action on the part of industry leaders and of other city, county and state officials.

Commissioner Moss threatens to clamp down in a sweeping move against film theatres in much the same manner in which he attacked pin games in cigar and candy stores and pool halls. The license commissioner already has admitted that he probably will revoke exhibition licenses where it can be proved that the bank, screeno, Monte Carlo, Lucky, etc., nights are gambling, as defined by courts. If test case proves unsuccessful, other moves undoubtedly will be taken by him, regardless.

Commissioner Moss last week found a so-called lottery stunt being worked at afternoon shows at the Academy of Music, N. Y. A number of houses already are holding some freak stunt every night in the week currently. In Moss' opinion the lottery and giveaway nights, unless curbed soon, may spread so that one will be held at every show. He agrees with ideas of industry leaders that all exhibitors soon will be on same basis, with all operating stunt nights, only that each one will have additional expense of staging freak stunts.

Favor Abandoning 'Em

Recent meeting of representative Greater N. Y. exhibs in Moss' office showed that majority of exhibitors favored abandoning these

(Continued on page 72)

Matter of Gilt-Edge Securities Figured by Laemmle to Keep U Co. Control to Himself After March 14

LE BARON'S DEAL

Said to Be Temporary—Sheehan Still Undecided

Hollywood, March 3.

William LeBaron's status as Paramount studio production head appears to be a temporary stopgap, it is understood.

While John E. Otterson and W. R. Sheehan apparently are in agreement on a possible deal for Sheehan to join the Par fold as a unit producer, it is understood that a definite arrangement by the company with Sheehan, reduced in writing, is still in abeyance.

PAR BOARD, SO FAR, ROUTINE IN ITS BIZ

Effective immediately four Paramount subsidiaries, two of them of major importance, cease to function, the business of each transferred directly to the parent company, Paramount Pictures, Inc. The companies on which books were closed as of Feb. 29 were subsidiary to the old Paramount Publix Corp. Latter went into bankruptcy but these and other subsidiaries were solvent.

Subsids are Paramount Pictures Distributing Corp., which controlled all domestic sales; Paramount International Corp., controlling all foreign distribution; Penates Trading Corp., a subsid which dealt in export trading, and Parager Corp., a realty company. Other subsidiaries may be gobbled up later by the parent organization, with the sets of books and essential board meetings of subsids thus cut down.

The parent board at its Thursday (27) meeting ratified the merger plan on the four subsidiaries and discussed the Mae West-Hearst situation as well as production and studio setup. John E. Otterson, president, reported on production and plans, outlining what was being done and pointing out that prepared scripts ready for shooting were well ahead.

No action was taken on confirmation of numerous recent production contracts given out by Otterson. These include the producing contracts to Winnie Sheehan, now in New York, and Frank Lloyd; new contract for Boris Morros as music head and producer of musicals, and William LeBaron.

The board took no action in the Mae West matter, with all bookings and plans going ahead undisturbed.

Hollywood, March 3.

Laemmle still figures that despite the current held by the Charles R. Rogers-Cowdin (Standard Capital Corp.), group expiring March 14, he can retain control of the company. In the original deal made for the Laemmle and associates' stock, amounting to around 80%, purchasers are to pay $1,500,000 in cash and put up gilt edge securities equivalent to the balance of $4,000,000, which is to be paid off $500,000 yearly and bearing 6% interest to Laemmle for unpaid portions.

Technicality on which Laemmle figures he can avoid the pickup is that r. A. P. Giannini, of the Bank of America, is to decide what stock is to be accepted as security. Laemmle will insist, according to the deal, that the securities put up be kept at par, meaning $4,000,000 face value, and be able to bring about the 6% interest.

With gilt-edge stocks only bearing around 2¾% interest, it is figured that the purchasers would have a hard job putting up suitable securities to bind the deal. In the meantime, Rogers here has been trying to induce Laemmle to accept $2,000,000 in debentures of the company, with the balance to be covered by securities until paid off.

Laemmle feels that the hitch will be brought about by the security requirements and that the option will lapse and permit him to retain the company, which he feels is now in a healthy condition due to the fact that money is coming in steadily from releases.

Laemmle left town for the week-end. Reported he went to Ensenada for the reopening of the new Casino, while the studio claims he's at Las Vegas. Not due back till the middle of the week.

COSMO-WB SIGN FOR LONG TERM

Hollywood, March 3.

Cosmopolitan Productions has signed a new long-term deal with Warner Bros., although the old deal still has a year to go. Production-releasing arrangement continues as originally set.

With the release of 'Hearts Divided,' nine pictures will have been turned out by Cosmo (W. R. Hearst's outfit), with two more to come to complete the current deal.

LICHTMAN'S FINDINGS ON U. S. FILM TASTES

New Orleans, March 3.

American filmgoers are favoring action dramas with historical backgrounds in the opinion voiced Friday (28) by Al Lichtman, Loew executive, here on the last lap of a three-month tour which has twice taken him to the Pacific coast.

Business in every section has improved, he said, a condition reflected from the box office. He believes the upturn is sound.

Futures for two newcomers in films were predicted by Lichtman. They are Robert Taylor and Louise Ranier.

Lichtman spent two days here in conference with Thomas Conners, southern and southwestern sales manager; Charles Kesnick, Atlanta zone manager; C. J. Bryant, New Orleans exchange head; Rodney D. Toups, Loew's State manager, here, and J. Frank Willingham, Memphis unit representative.

20th-Fox to Shut Down 85% in May And June, Zanuck to Vacash

Hollywood, March 3.

With 1935-36 program completed and enough features on hand to take care of early season 1936-37 requirements, Darryl Zanuck will take a six weeks vacation early in May, with 20th-Fox studio 85% closed during May and June.

Currently, studio has three picts to finish for the '35-'36 program of 53 features, with two of these put into production yesterday (2). Third will get going within 10 days.

Close to dozen pictures of the '36-37 program will have been put in the can at Westwood by time of Zanuck departure.

Sol Wurtzel, who is producing at the Sunset-Western plant, will continue operations during Zanuck's absence, with several picts in work during that period. Upon Zanuck's return, Wurtzel probably will take a two months European trip, during which time his plant will virtually shut down.

WARNERS H. O. EXECS END STUDIO CONFABS

Hollywood, March 3.

The Warner home office contingent is clearing out this week for New York. Joseph Bernhard, general manager of theatre operation, left Saturday (29).

Harry M. Warner, Gradwell Sears and Andrew Smith pull out tomorrow (Wednesday) after having gone into the 1936-37 product lineup and decided upon an increase for next season of five feature pictures from 60 to 65.

Nick Schenck Stays On

Hollywood, March 3.

Nicholas M. Schenck is remaining at the Metro studio possibly another 10 days on product conferences and the new Irving Thalberg contract.

'Riffraff' Pickets Pinched on B'way

More than a score of youths were arrested during last week in front of Loew's State, on Broadway, for littering the sidewalk with handbills announcing 'Boycott Riffraff;' 1776, George Washington Fought for Liberty and Democracy. 1936, We must fight to preserve it.'

Magistrates differed in their decisions. One freed the youths, while another convicted them, but suspended sentence.

E. V. Richards About

New Orleans, March 3.

E. V. Richards, Saenger theatres head, surprised employees by appearing at his Canal street office in a wheelchair last week.

Richards had been seriously ill for the past few weeks.

INDIES AND CIVIC LEADERS AIR THEIR GRIEVANCES IN ANTI-BLOCK HEARINGS

Wild Charges Fly—Church Joins Film Biz—Neely Bill Affords Myers Free Latitude — Pettijohn, R. H. Cochrane, Kent in Washington for Industry

Washington, March 3.

Screams of independent exhibitors and civic leaders last week mingled with trumpet blasts from the Hollywood 'big eight,' as block booking alternately was built up and torn down before the Neely subcommittee of the Senate Interstate Commerce Committee.

Denouncing block booking as main reason why objectionable pictures find their way into communities which not want them, members of Allied States Association testified that exhibs scorned certain Mae West films and would be only too glad to cooperate with uplift groups in showing good pictures, if selection were left up to them.

Industry representatives, including Sidney R. Kent, president of 20th Century-Fox, and Robert H. Cochrane, Universal v.p., were equally insistent that when exhibitors refer to 'good' pictures they are talking in terms of box office rather than morals.

Senate hearings, rushed to conclusion Friday night (29) after two days of morning and afternoon sessions, will be followed by repeat performance the House side, March 9. Neely-Pettengill anti-block booking bill, joint measure sponsored by Senator Neely of West Virginia and Representative Pettengill of Indiana, must be put through its paces before the Pettingill subcommittee of the House Interstate Commerce Committee before matter can be dropped or made into law.

Church Allies with Pi

Minor sensation was created two days before hearings started in Washington, when Catholic Church joined hands with its one-time arch-enemy, Hollywood.

In spirited defence of block booking, Bishop's committee of the Legion of Decency issued a statement condemning the Neely bill and saying that the Legion 'sees in the legislative measure, not a means of securing a wholesome screen, but rather a grave danger of political censorship.'

Catholic spokesmen went on to say that there would be danger of political appointees interpreting the provisions of the law so as to set up moral standards of the industry and that 'there would be danger also of these appointees being influenced by political pressure in their interpretations.'

Parade of witnesses during the first day's hearings consisted mainly of leaders of civic and women's organizations, Abraham F. Myers, general counsel, and his Allied States associates.

Dr. Stephen P. Cabot, honorary president of Motion Picture Research Council, made the preliminary address before the Senate group, charging that 'while the industry has accepted responsibility in matters relating to better films 'they have not lived up to it.' Referring to films as 'a school of manners' for modern children, Cabot produced letters and statements of psychologists and experts to illustrate 'vast harm' done to kids who attend pictures of the gangsters and sexy type.

Assuring Senate solons that exhibitors are forced to show second rate pictures because block booking system gives them no leeway for outside buying of better films, Cabot said passage of the Neely bill would 'open the field to independent and experimental production' and would encourage independent producers to make pictures.

'We believe this bill will restore free competition and in the long run that would be a real help to art. We believe it will remove the constantly threatening danger of this powerful industry in Hollywood dictating its will as to what communities 3,000 miles away shall see,' the Research Council head declared.

Cabot admitted, however, that there had been a 'tremendous improvement' in the class of pictures produced, as compared with those of 1927.

Myers' Charges

Block booking and blind selling are the proper subjects of regulatory legislation because they permit

(Continued on page 64)

'FAUNTY' PREMIERE AT WARM SPRINGS, GA.

Hollywood, March 3.

World premiere of David O. Selznick's 'Little Lord Fauntleroy' takes place tomorrow (4) at Warm Springs, Ga., being given for benefit of the 50 youngsters in institution sponsored by President Roosevelt.

If sufficiently recovered from his cold, Freddie Bartholomew, who plays title role, may go from New York to Warm Springs for the opening.

M. C. Cooper Due Back To Start on 'Custer'

Hollywood, March 3.

Expected to return to the Coast after European trip early this month, Merian C. Cooper will resume executive spot at Pioneer, putting into production 'Life of Custer,' in color, with John Ford directing.

An untitled story about New York life is also awaiting consideration by Cooper.

Levy Back on Coast

Hollywood, March 3.

Jules Levy, RKO sales manager, got in Saturday (29) from Honolulu and remains on the Coast for week.

Will hold discussions with studio heads on forthcoming product before returning east.

Metro's 'Have a Heart' Suit

Los Angeles, March 3.

J. Pratt Irby has filed suit against Metro in which he seeks $20,000 and an injunction against studio's further use of the title 'Have- -Heart.'

Complaint asserts MG used title on a pic featuring Jean Parker and James Dunn in 1934 and alleged Irby's assignor, Joseph W. Dubraks, invented the name.

Pay for Pic Extras On Call for Fittings

Hollywood, March 3.

ilm extras are now drawing pay for delays when called to studios for fittings. Business managers of major lots, at meeting with Pat Casey, adopted measure whereby time for any costume fitting shall be limited to one and one-half hours from time of reporting.

Extras dismissed within one and one-half hours after being called will be given carfare. Extras detained more than an hour and a half on fittings will be paid on basis of one-quarter of agreed daily wage for each two hours or fraction thereof.

L. A. TO N. Y.

Jerry Cooper.
Harry M. Warner.
Andrew Smith.
Gradwell Sears.
Joseph Bernhard.
Miriam Hopkins.
Grantland Rice.
John Zanft.
Leo Justin.
Howard Dietz.
Mary Pickford.
Lynn Farnol.
Bill Kuser.
Marion Parsonnett.
Ned Wolf.
Rosalie Stewart.
George Browne.
Josephine Hutchinson.
Spyros Skouras.
William Powers.
Jim Davidson.
Irving Berry.
Stepin Fetchit.
Gil Pratt.
Lou Anger.
Winifred Shaw.
Melville Baker.
M. H. Aylesworth.
Bernard Newman.
Richard A. Rowland.
Lynn Farnol.
Ed Alperson.
Sammy Holtzman.
Ned Depinet.

N. Y. TO L. A.

Gene Raymond.
Sigmund Romberg.
Jack Cohn.
Bob Collier.
Jeffrey Bernerd.
Jimmy Campbell.
Leo Flanders.
Frank Lawton.

Amuse. Group Wakes Up After Pair Of Dull Weeks, 4 Stocks Hit New Highs

By MIKE WEAR

Optimistic attitude towards Roosevelt's new tax proposals and reflection of warlike preparations abroad pushed stock market higher yesterday (Tuesday) in increased trading. Amusement sector was in van of this forward drive. Although new highs were few, substantial gains were recorded by many. Biggest advances were made by Universal pfd., up 5½ points to new peak; Eastman Kodak, up 4½ to new top; Radio B, up 3¾ near previous high; Radio common, an advance of 1⅛; General Electric; up nearly a point; Westinghouse, a total gain of 2½; and Universal common up 1¼ to 10.

General Theatre bonds pushed ahead to new high territory at 27½. Paramount Pix liens climbed 1½ points and Warner Bros. obligations advanced a point. Columbia Pictures common dipped 2 points to new low at 37. Technicolor sagged from its recently established peak.

Street was inclined to view administration's new tax setup as forcing industrial companies to disburse all its extra earnings, making for increased dividends.

After two-day healthy shake-out in the middle of last week, the stock market rallied smartly Monday (2) to show substantial gains all along the line. Amusement Group, undoubtedly as well situated as many other representative groups, staged a strong comeback after two weeks of reactionary tendencies.

With several issues pushing into new high territory, the group finished with a gain of 0.875 of a point as measured by the averages. Close was at 43⅝. Amusement Group high was 44¼ while low mark for 12 representative stocks was virtually a duplicate of the previous week's figures of 41¾. As with other sections of the market, volume dropped considerably, only 296,100 shares changing hands in this group.

Strength in Universal pfd., Technicolor and both issues of Twentieth Century-Fox carried through to the

(Continued on page 39)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
200	Col. Pict..	37	30⅝	30⅝	+ ⅛
400	Con. Film	6½	6¼	6⅜	
1,000	East. K...	167½	165	167	+4½
13,000	Gen. El...	40½	39⅞	40½	+ ¾
3,700	Loew	49¾	49	49½	+ ¼
7,000	Paramount	10½	10	10¼	+ ¼
1,500	Do, 2d pf.	11	10¾	11	+ ¼
1,100	Pathe	8⅛	7⅞	7⅞	+ ⅛
101,000	RCA	13⅜	12⅛	13¼	+1⅛
12,000	Radio B..	94¾	91¾	94¾	+3¾
16,600	RKO	8⅝	8¼	8½	+ ¼
3,000	20th-Fox..	32¼	31½	32	+ ¼
15,500	W. B.....	13⅜	12¾	13⅛	+ ½
	CURB				
11,400	Tech.	31⅝			
2,000	Trans-L ..	4½			
	BONDS				
$63,000	Gen. Th..	*27½	27	27	
2,000	Keith	96	96	96	+ ½
5,000	Loew	103	102¾	102¾	
5,000	Par-B'way	56¼	56¼	56¼	+ ⅛
84,000	Paramount	90½	89½	90½	+1½
1,000	RKO	75½	75½	75½	– ½
23,000	W. B.....	94	93	94	+1

* New 1936 high.

Inside Stuff—Pictures

Money obtained from sale of $15,000,000 issue of Loew's, Inc., 3½% sinking fund debentures is to be used to reimburse company's treasury for advances made to subsidiaries for retiring debt and preferred stock and to add to Loew working capital. This is to be done after $7,972,500 is employed in the redemption on April 1 of the present Loew 6% bonds. The new small-interest bearing Loew bonds are subject to redemption ahead of maturity date and also are entitled to benefit of semi-annual sinking fund, starting May 15 this year. This will retire at least $750,000 of the principal amount each year.

Through agreement between Fox-West Coast Theatres and United Artists Distributing Corp., Los Angeles break on Charlie Chaplin's 'Modern Times' is advanced three days ahead of the customary 14 days' clearance, as set up in the F-WC protection sheet, which conforms to the late NRA schedule. Under agreement, downtown first run of 'Times' will conclude Wednesday (5) after its week at the United Artists, following two weeks at Loew's State (day-date with Chinese in Hollywood) and goes into circuit's Wilshire (40c nabe) 11 days later.

George J. Schaefer, new v.p. and general sales manager of United Artists, chose this deal in preference to several others reportedly made him. In addition to standing a good chance of returning to Par with Adolph Zukor said to favor that, had offers from both Metro and the proposed new Cowdin-Rogers interests in Universal. Latter wanted Schaefer to come in as general manager and understood that he was wavering between this and the one he accepted in UA. Metro wanted Schaefer in

Construction work lagged last week on the new Criterion, 1,500 seater, on the old New York-Criterion site on Broadway between 44th to 45th streets. Non-arrival of final steel girders was the reason. Block long sign, which will be a Wrigley ad, is 75% completed and will be lighted long before the theatre is completed. Sign itself is covered with special tarpaulins as soon as bolted in place.

House is slated for occupancy in May, lease to B. S. Moss.

Landing only one art student with ability as an animator after trying out 50 aspirants from 1,700 who responded to advertisement, Walt Disney is launching extensive drive in eastern fields. From ads placed in eastern dailies, producer figures on large crop of students and is adding 12 classrooms to 15 already in operation at his Coast studios. Candidates accepted go into school under small salary for period of time. Those that make grade go on the Disney animating staff.

International Photographer, on front cover of February issue, used photo of Mary Pickford, Jesse Lasky and other execs on United Artists set of unit's 'One Rainy Afternoon.' In background of group Merritt Gerstad, chief lenser on the picture, was blocked out. Cameraman apparently unpopular with union mag because of his attitude during 1933 strike.

Universal lineup for Buck Jones for current season will provide for player's screen appearance 23 times in more than 4,000 picture houses, playing the 15-chapter serial, 'The Phantom Killer,' plus eight western features, in which he will be starred. This will top all previous highs for any picture player's playdates during a single season.

Valley of Death sequences in Warners' 'Charge of the Light Brigade,' will be biggest outdoor sets called for by any picture, with Director Michael Curtiz, and other WB execs now scouting locations near Independence, Cal., and in Arizona. Outdoor scenes will provide work for 3,000 extras, plus 697 in the Light Brigade charges.

Hollywood big time agent is sort of embarrassed and reluctant to ask favors for his clients from some of the studio big boys, due to his falling down on picking winning nags at Santa Anita during closing weeks of the meet. In early season he rated successful handicapper and cut studio execs in on his pickings.

Collections this year for California State Unemployment Insurance Fund from extras and their employers, to be made through Central Casting bureau, is expected to be in excess of $36,500. Figures based on $2,500,000 paid out last year for mob work. Of total assessment, employers will pay $25,000 and players $11,500.

Federal government couldn't see an attempt of Fox West Coast to make a lower tax return on seven of its non-operating subsidiary companies, with result that capital stock tax liens were slapped on the seven corporations in U. S. district court at Los Angeles. Liens total slightly more than $2,400, companies named being subsids, all located in California.

New two-way amplification system for theatres, invented by Douglas Shearer, Metro sound chief, has been adopted by Radio Corp. of America. Shearer currently is negotiating with Electrical Research Products, Inc., to construct and distribute the apparatus. Loew's theatres and affiliates will install system.

Harry Warren and Al Dubin, doing songs for 'Hearts Divided' at Warners, have completed their 69th film tune since starting as a team less than three years ago. In addition they have knocked out six songs which have not been used in films. Warren has written the melody of 84 songs, while Dubin did lyrics for 96 accepted numbers.

'Green Pastures,' just completed at Warners, finished up in approximately 175,000 feet. This will be cut to 10,000 ft. for intended 100 minutes showing. George Amy gets cutting task. Official billing for film will read: Directed by Marc Connelly and William Keighley.

Old time film fave, in dire need, was tipped off to job by friends. She called at the studio but flatly rejected the offer because the part wasn't exactly what she thought it should be. Femme is missing meals rather tl n climb off her pedestal.

Script formula at Paramount has been changed after many years, dialog and action now being incorporated in one form, same as those used for stage plays. Heretofore, and in most studios, picture scripts are split, with dialog on one side and action on the other. Split system was invented when sound pictures came in.

Production of filmusicals last year by RKO showed an increase of 10% over the previous twelvemonth, it is revealed in figures compiled by Carl Dreher, head of studio's sound department. Statistics show that 37% of the company's pictures carried tunes. He said indications pointed to an even greater increase this year.

Mary Pickford curls, mysteriously reported missing from motion picture exhibit at the San Diego exposition during closing days of the fair last fall, have just as mysteriously returned, with no one seemingly able

(Continued on page 23)

Loop's Weather and Biz Both Oke, Chi Leading with $35,000 on 'Desire' And 'Vanities' Unit; Chaplin's 21G, 2d

Chicago, March 3.

(Best Exploitation: Garrick)

Trade continues to improve as the weather gets better. Loop is again being visited by the neighborhooders.

Leading the parade again is the Chicago, which has been successfully restored as the key money grosser of the town. Has a two-way magnet operating currently for one of the best box office statements in weeks. Combination of 'Desire' (Par) and the Carroll 'Vanities' unit is making its mark. Flicker is getting the heavy femme play from comments and should build to pleasant results.

'Redheads . . . Blondes' unit at the Oriental isn't making hay for that house, which has always been a ripe market for exploitable girl shows. Both the Oriental and State-Lake have perked considerably in the past months due to a strengthening of the stage shows. Speaking of vaude, this is the last week for it at the Palace, with 'Follow the Fleet' (Radio) arriving Friday (5), and there is considerable likelihood that the house will remain in straight pictures.

Chaplin came through with a smashing $29,000 last week and on the pace looks an easy bet for four weeks at this house, figuring on the average rate of decline.

Jimmy Savage topped the town on exploitation currently for both the Garrick and the Apollo. Garrick has become a highly profitable spot lately. Savage went to town on Ruth Chatterton, plugging 'Lady of Secrets.'

Estimates for This Week

Apollo (B&K) (1,200; 35-55)—'Had to Happen' (Par). George Raft-Rosalind Russel flicker setting for an average take of $5,000. Last week 'Bohemian Girl' (MG) snagged a neat $6,000.

Chicago (B&K) (4,000; 35-55-75)—'Desire' (Par) and 'Vanities' unit. Combination exhibiting unusual power at the wickets, which are whirring to melodious $35,000. Getting big night play. Last week 'Wilderness' (MG) slipped off after fine start and finished to fair enough $31,500.

Garrick (B&K) (900; 25-35-55)—'Lady of Secrets' (Col). Ruth Chatterton piece singing along to better than average business for $5,500. Last week 'Zero' (WB) took healthy bite at $6,100.

Oriental (B&K) (3,200; 25-35-40)—'Millions in Air' (Par) and 'Redheads vs. Blondes' unit. Mostly the stage half of the show this week, but not over $12,000, mild. Last week 'Charlie Chan' (20th) touched $17,500, good.

Palace (RKO) (2,500; 25-35-55-65)—'Love on Bet' (Radio) and vaude headed by Ralph Bellamy. Indications for $18,000 currently, so-so. Last week $16,900 for 'Muss 'Em' (Radio). House goes straight flicks next week for [Fleet' (Radio).

Roosevelt (B&K) (1,500; 35-55-65)—'Two Cities' (MG). (3d and final week). Closes here tonight Tuesday) and will be replaced by 'Lonesome Pine' (Par). Dickens picture garnered three excellent money sessions, getting a round play both evening and matinee. Will hold to better than $7,000 for final seven days, great, after taking $10,800 last week.

State-Lake (Jones) (2,700; 20-25-35-40)—'Dangerous Waters' (Col) and 'Radio City Follies' unit. Gross has lifted considerably at this steady spot. Up more than three grand over pace established during the winter. Around $14,000 currently. Last week 'Fang and Claw' (Radio) got a handsome $13,400.

United Artists (B&K-UA) (1,700; 45-55-75)—'Times' (UA) (2d week). Chaplin picture grinding 'em in and out on rapid turnover. Turned in a walloping $29,200 last week and will stick above $22,000 currently, plenty of zoom.

MGM 'UNIT' STUNT WITH 'RIFF,' $4,500, PORTLAND

Portland, Ore., March 3.

(Best Exploitation: Bway-Mayfair)

Two unusual stunts pulled by Parker's Broadway and Mayfair this week warranted extra coin for both houses. Broadway exploited its Metro 'unit show,' consisting of 'Riff Raff' plus two color shorts, 'Starlit Days at Lido' and 'Old Plantation,' and Metro news. Selling the whole show, feature and shorts together, is J. J. Parker's idea of presenting a stronger b.o. front than combo pix. From early results the gag is working out well.

Mayfair's big plug this week is for a local stage unit called 'Life Begins at 60.' Produced solely for a Townsendite appeal, the 45-minute production had a ready-made audience. Pic is 'Yellow Dust.'

'Petrified Forest' ran up a strong first week at the Evergreen Orpheum and rated enough raves to hold. 'Klondike Annie' at the Evergreen Paramount is above par and will boost that house up several notches.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Riff Raff' (MG). Plugged equally with 'Days at Lido' and 'Old Plantation,' color shorts, as 'Metro unit show,' going nicely for $4,500. Last week 'Wilderness' (MG) closed strong second week with $4,800.

United Artists (Parker) (1,000; 25-40)—'Ghost' (UA). Hitting a good enough average for this house around $4,000. Last week 'Rose Marie' (MG) closed strong 24-day run, grossing total of $20,000. Last seven days worth $3,700.

Paramount (Evergreen) (3,000; 25-40)—'Annie' (Par) and 'Marriage' (Fox). Getting nice play on the West pic and will put this house over the top for okay $6,500. Last week 'Lady Consents' (RKO) and 'Sial to Happen' (Fox) registered nicely, chiefly on the first pic, and closed for good enough $4,700.

Orpheum. (Hamrick - Evergreen) (2,000; 25-40)—'Forest' (WB) and 'Master's Voice' (Par) (2d week). Rated enough raves to hold for second week, which is bringing $3,000, fair. First strong at $5,800.

Mayfair (Parker - Evergreen) (1,400; 25-40)—'Yellow Dust' (RKO) plus local stage production 'Life Begins at 60,' which has a Townsend pension b.o. appeal. Looks like big week at $5,000, with admish upped to 55c. Last week 'Nevada' (Par) and 'Kind Lady' (MG) hit average pace for $2,800.

Coogan-Grable Aid To 16G Week in St. L., Chaplin $17,000, Mild

St. Louis, March 3.

(Best Exploitation: Amb-Lowe)

Biggest shopping day of year, 'Downtown Sales Day,' breaking Saturday, day after theatre opening date, too much of a handicap for deluxe houses to overcome with result Friday's business was below par and all shows got away to bad start. This includes Chaplin's 'Modern Times' at Loew's and personal appearance of Jackie Coogan and Betty Grable at Ambassador.

Business perked swell Saturday, although not enough to overtake poor getaway. Houses in midtown suffered also as natives, waiting for big event downtown, treated all theatres alike. Probably only house to benefit from big sale was Ambassador when Coogan and Grable were made stars of an extensive newspaper campaign and radio hookup. This being her home town, newspapers opened up generously, and with all downtown department stores carrying boxes about Betty and her fiance, it looked like one of best advertising tie-ups any house in this burg has had in years.

Coogan and Grable on stage and 'Here Comes Trouble' on screen will give Ambassador one of best b.o. takes.

For first time in eons two houses are holding over, Shubert-Rialto with 'Klondike' and Orpheum with 'Fleet.' Although 'Fleet' not considered on par with other Astaire-Rogers features, is doing good business.

Fox rushed in 'It Had to Happen' and second feature to fill gap before 'Country Doctor,' scheduled for big run at that 5,200 seater next Friday.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Had to Happen' (Col) and 'Too Tough to Kill' (20th). Won't do more than $8,700, fair business. Last week 'Music Goes Round' (Col) and 'Every Saturday Night' (Fox) caved in badly at midweek and finished with disappointing $10,600.

Ambassador (F&M) (3,018; 25-35-40)—'Here Comes Trouble' (20th) and Jackie Coogan and Betty Grable in person with California Collegians on stage. Her St. Louis friends will help house to a $16,000 week, good. Last week 'I Conquer the Sea' (Jud) and 'Leavenworth Case' (Rep) and Club Plantation Revue on stage. Revue aided greatly in grabbing $11,300, good.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Klondike Annie' (Par) (2d week). Disappointing $9,100 the first stanza, scarcely enough to justify second week when $6,000 will be large.

Orpheum (WB) (1,950; 25-35-55)—'Follow the Fleet' (RKO). Swell $13,200 and will be followed by $9,400 during second for another good run.

Loew's (Loew) (3,162; 25-35-55)—'Modern Times' (UA). Slow pace will hold take to $17,000; more was expected. Last week 'Whipsaw' (MG) and 'Tough Guy' (MG), dual, grabbed off $12,600 for good week.

Missouri (F&M) (3,514; 25-40)—'Burlesque' (Fox) and 'Invisible Ray' (U). Too much opposition to do better than $5,400. Last week 'Chan's Secret' (20th) and 'Your Uncle Dudley' (20th), poor $4,300.

Grand Opera House (Ind) (2,200; 15-25-35)—'Hitch Hike to Heaven' (Jud) and vaudeville. May do $3,400 for fair business. Last week 'Dance Band' (FD) and 'Idol of Millions' (Ind) and vaudeville, $3,300, fair considering other attractions few blocks away.

Beery, Daniels, Lyon in Person $32,000 Detroit

Detroit, March 3.

(Best Exploitation: Fox)

With the early stages of Lent passed, houses are putting out the dough for names, and grosses virtually everywhere in town look promising this week. Two holdovers cutting into b. o. considerably, but flock of Hollywood players in person are making up for it.

Aided by a $10,000 stage show, including Wallace Beery, Bebe Daniels-Ben Lyon, and Eddie Peabody, the Fox is zooming along to a walloping $32,000 this stanza, tops in the town. Pic is 'Every Saturday Night.'

Michigan also has a flicker name, Ricardo Cortez, on its stage, but Fox beat its chief opposish to the draw. Film at the Mich is 'Petrified Forest,' and gross will be about $18,000. Both 'Modern Times,' at the United Artists, and 'Follow the Fleet,' at RKO Downtown, are holding on pretty well in their second sessions and figure to stay for at least another week each. Chaplin pic doing around $12,000, nice, this week, with Astaire-Rogers drawing a little less, about $10,000.

In an attempt to grab some of the Fox and Michigan's stuff, the State brought back Beery's 'Big House' and added Cortez' 'Man Hunt,' dual, but will get only its regular gross, about $4,500. Cinema, formerly the foreign film and 'revivals' Europa theatre, returned to the downtown fold last week after a two months' darkness. Name changed to get away from foreign film rep, but house is still playing 'em, opening with 'Blue Light,' an Italian flicker with English titles.

Exploitation not unusual this week, but Fox lined up a lot of free stories and art in daily press on Beery and Daniels-Lyon. Likewise engineered several radio plugs; appearance of Daniels-Lyon at Crippled Children's hospital, and human interest stories on arrival and stage debut of Beery's little adopted daughter. Mich also got a good play on Cortez, with parties and store displays.

Estimates for This Week

Fox (Indie) (5,000; 30-40-65)—'Saturday Night' (20th), with Wallace Beery, Ben Lyon-Bebe Daniels and Eddie Peabody on stage. A $10,000 show, plus the pic, is sending b. o. skyward this week; $32,000, tops of the town and tops for house this year. Nice exploitation, too. Last week 'Shark Island' (20th) drew in a nice $23,000, with aid of N. T. G. unit.

Michigan (United Detroit) (4,000; 30-40-65)—'Forest' (WB), plus Ricardo Cortez heading vaude. Faced with strong opposish, flicker and Cortez will still do $18,000, oke. House got good $20,500 last week on 'Goes' (Par), plus Benny Rubin unit.

Downtown (RKO) (2,500; 30-40-65)—'Fleet' (RKO) (2d week). Gross sticking okay with Lent and lots of competish, around $10,000, good, due this week. First session did a nice $15,000. Will stay third week.

United Artists (United Detroit) (2,000; 30-40-65)—'Times' (UA) (2d week). Chaplin film started off like house afire, but doesn't seem able to hold the pace. Given wide exploitation and eight shows a day for first few days, but later cut to seven after poor early morning shows. Should do around $12,000, good, this week, after a nice opening session of $19,000. Will stay at least another week, due to contract. Fourth session problematical.

State (United Detroit) (3,000; 25-40)—'Man Hunt' (WB) and 'Big House' (MG), dual. Resurrected Beery's 'House' and added Cortez's 'Hunt' to grab some of two combo houses' stuff, but figures to get only its steady share of biz, about $4,500. Last week good $4,200 on 'Woman Trap' and 'Timothy' (RKO).

Adams (Balaban) (1,700; 35-40)—'Personal' (U) and 'Dangerous Waters' (U). Doing okay, with around $5,000 in sefing current stanza. 'Lady of Secrets' (WB) and 'Dan Mathews' (Col), dual, got a neat $4,500 last week.

N. Y.'s Apt. House Strike Bigger Bugaboo Than Lent; 'Wife Vs. Sec,' 'Rhodes' 40G Each; Par, M. H. 3d Wk.

(Best Exploitation: Roxy)

A strike of elevator operators, doormen, janitors and other building service employees is causing some lament among Broadway managers. While Lent, which started Wednesday (26), hasn't hurt much so far, the strike on Monday (2) started to interfere with business all over town. If it continues for any length of time, the strike and Lent together may have the managers running for aspirin.

The first day of Lent (26) cut in noticeably as it usually does but the weekend was generally good, in some houses excellent. It remains to be seen how much the elevator strike will hurt. The managers are a bit afraid of it, if lasting, because people won't leave their homes. Some buildings are posting notices that elevators that are being run by non-union help will not operate after 12 midnight and that front doors will be locked at that hour.

In spite of everything, most pictures are receiving their share of the breaks. Among the new ones to arrive on Broadway for Lent and the strike, the best is 'Rhodes' at the Roxy. It may push its nose up to $40,000, which is big. At the Cap, which had a sad experience last week with 'Music Goes Round,' the new one, 'Wife vs. Secretary' is attracting a lot of women and, with a break, will get over $40,000, holding a second week.

'The Walking Dead,' 'The Garden Murder Case' and 'Don't Gamble With Love' are other new pictures. The Strand hopes to collect $20,000 with 'Dead,' while the Rialto is praying for $7,500 from 'Garden Murder Case.' The Astor tenant, 'Don't Gamble With Love' may entice a moderate $5,000. At the Center 'Voice of Bugle Ann' crept out last night (Tuesday) after a disappointing week of under $10,000. 'Love On a Bet' opens there thi morning (Wednesday).

Two strong holdovers which don't seem to mind Lent and the strike are 'Follow the Fleet' at the Music Hall and 'Lonesome Pine' at the Paramount. Second week of former will be $35,000 or over while second for 'Pine' appears about $33,000, both very good. 'Fleet' and 'Pine' go a third week. That's one answer Lent gets in this town, with Times Square theatres seemingly suffering less from it each year. The Chaplin picture, 'Modern Times' slid off with arrival of Lent to $35,000 on its third week and may not go over $27,000 this week (its fourth).

The Roxy and Gaumont-British, distributor of 'Rhodes,' put on a big exploitation campaign to sell this week's picture and the answer is the business it is doing. In addition to numerous tieups and special publicity, preview press showing was held at the Ritz Carlton and another showing at the GB home office for 25 Rhodes scholars. Theatre advertised picture heavily and dressed lobby as well as front effectively.

Estimates for This Week

Astor (1,012; 25-35-55) — 'Don't Gamble on Love' (Col). Opened here Saturday morning (29) and may reach moderate $5,000. Last week 'Lady of Secrets' (Col), much better, under $7,000.

Capitol (4,620; 25-35-55-85-$1.25)—'Wife vs. Secretary' (MG). Getting the women more than the men and looks good for $40,000 or over. Remains a second week. Last week 'Music Goes Round' (Col) had the management dizzy looking at empty seats, only $17,000.

Center (3,525; 25-35-55-85-$1.10)—'Bugle Ann' (MG). A disappointer, under $10,000 on week ending last night (Tues.). Second week of 'Shark Island' (20th) brought a pickup, $12,000, okay. 'Love on a Bet' (RKO) debuts this morning (Wed.).

Palace (1,700; 25-35-55)—'Pasteur' (WB) and 'Lady Consents' (RKO), dual. At $9,500 or thereabouts this pair is doing pretty well. Last week's 'Doubting Thomas' (WB) and 'Chatterbox' (RKO), took a slide with Lent to under $8,000.

Paramount (3,664; 25-35-55)—'Lonesome Pine' (Par) and Eddy Duchin orchestra (2nd week). A big business-getter and goes three weeks in spite of all the present b. o. drawbacks. First week was $61,000 and second (current) will be around $33,000. Vaudeville Annie' (Par) and Fred Waring band is scheduled for March 11. Harold Lloyd picture, 'Milky Way' (Par) being set back again.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Follow Fleet' (RKO) and stage show (2nd week). Astaire-Rogers musical continues very strong, $85,000 or over this week (2nd). The first week $103,600, after a slow start. After another week for the picture, Hall brings in 'Country Doctor' (20th), March 12.

Rialto (750; 25-40-65) — 'Garden Murder Case' (MG). Mystery item may get $7,500, with Rialto customers not the type to bother about Lent. Last week 'Yellow Dust' (RKO) grossed $7,800, okay.

Rivoli (2,092; 40-75-99) — 'Modern Times' (Chaplin-UA) (4th week). The high prices of 75 from 1 to 6 p.m. all over the house and 99c from there on may be cutting this one's top chances down. This week (3rd) ending tonight (Wed.) probably not more than $27,000. Third week backed up to $36,000, final day of that week being the first day of Lent when all houses suffered. Stays here two more weeks for total of six, with Loew circuit clamoring for picture.

Roxy (5,836; 25-35-55)—'Rhodes' (GB) and stage show. This picture was sold unusually well and, with luck, will hit $40,000, big, on the week but no holdover. House isn't holding 'em these days even when it may seem justified. It is keeping Pinky Tomlin on stage for a second week, however, with 'Love Before Breakfast' (U). Last week the Bowes amateur unit No. 1 and 'Don't Get Personal' (U), a sleeper, house did $38,200, very good.

Strand (2,767; 25-55-65-85) — 'Walking Dead' (WB). Not arousing much interest, $20,00 or so, fair. Last week 'Road Gang' (WB) got $23,100. House opens 'Colleen' (WB) Saturday morning (7).

State (3,450; 25-55-75) — 'Rose Marie' (MG) and stage show headed by Jimmy Savo and Frances Arms. A little disappointing but still good profit at $25,000 or close to it. Last week 'Riff-raff' (MG) and the Dave Apollon unit went to $28,000.

Peace with Newspapers Gives 'Round' Break in Lincoln; 'Goes' $2,500

Lincoln, March 3.

(Best Exploitati : Varsity)

With all b.o.'s moderating a little this week, mostly because the cards at the various houses aren't sporting much, 'Anything Goes' has the best chance to step out for the Lincoln and will get around $2,500. Foremost news is the agreement of the Westland theatres, Varsity and Kiva, to come over to the newspapers exclusively in ads, which will relieve latter two houses some support in a publicity way as well as giving a break in the reviews which have been completely ignored for almost a year.

Film at the Var ty, 'Music Goes Round' had two contests in its honor, one to write a new chorus for the song on Nebraska weather, and the second a much be-signed Dodge car promoted from the local agency on which the mileage was guessed. With all the pub furore accorded, and being unusual, it may push the house up further than expected, although it'll take some time to build it.

Esti is Week

Colonial (LTC) (550; 10-15)—'Garden Case' (MG) and dual, 'Dragons' (MG) and 'Suicide Squad' (Indie). New serial 'Rex and Rinty' (Mascot) started on last half, too. Near $1,000 in this fine weather. Last week 'Bulldog Courage' (Par) and dual 'Two in Dark' (RKO) and 'Prairie' (WB), $950, good.

Lincoln (LTC) (1,600; 10-20-25)—'Goes' (Par). Has a good chance to see $2,500, which is nice money over here. Last week 'Riff Raff' (MG), with Harlow the same old draw. Take ran in the shadow of $2,700, which is oke.

Orpheum (LTC) (1,350; 10-15-20-25-40)—'Miss Fleet' (WB) and stage show headlining Wally Stoefler's band. Last half 'Scarlett' (RKO) and for the week a $2,300 gross is likely, just over average. Last week 'Another Face' (RKO) and the Kit Kat Club unit, big stage show, and later 'Rest Salute' (UA) on a split took $4,500, doubling average pace.

Stuart (LTC) (1,900; 10-25-40)—'Milky Way' (Par). House is looking for way out on this one. It's going to be tough getting much over $3,400. Last week 'Zero' (WB) had tough wading too, the neighbors shying from anything reminiscent of ice box weather. Finish was about $3,300.

Varsity (Westland) (1,100; 10-20-25)—'Round' (Col). House having signed a truce with newspapers and being given publicity backing, as well as the promoter of this week's best exploitation, should figure in this picture going to $1,100 or better. Last week 'King of Damned' (GB). Got only $800, bad.

'Annie' Overcomes Hearst Taboo To Top Mild L. A. Biz, $18,500; 'Fleet' $26,000, 'Pasteur' $17,200

Los Angeles, March 3.
(Best Exploitation: Paramount)

Beginning of Lent, end of racing season and sunshine again after two weeks of inclemency all contribute toward a stilted box office locally this week, though houses had what they considered and expected to be heavy coin - getting attractions. Week-end trade off considerably.

'Klondike Annie,' the Mae West pic which Hearst papers refused to recognize from either advertising, news or reviewing point but socked editorially, was the top coin getter of the week, though a bit behind in take of the previous West opus, 'Goin' to Town.' Matinee business is almost on par with that of 'Town' but night trade is a bit behind. On the whole the Hearst publication's ignoring of pic hurt a bit but not great deal.

'Follow the Fleet,' at RKO and Pantages, opened to good business but not what was figured, as trade considerably off from that of 'Top Hat.' Stays second week, however, at both houses.

'Louis Pasteur,' which Downtown and Hollywood Warners had banked on as sure-fire, proved disappointing. Mats are light, with most of patronage emanating from the elders. Double bill combo of 'It Had to Happen' and 'Exclusive Story' at Chinese and State not so forte. Patronage here just seems to shy off the double bill bargains.

Orpheum is doing oke with Bowes unit on stage and dual feature, 'Freshman Love' and 'Murder of Dr. Harrigan,' Chaplin's 'Modern Times' at United Artists, on moveover from the State, just doing so-so, though house will get better than an even break.

Paramount, finding itself frozen by the Hearst papers, took the $1,000 ordinarily expended in them to overcome the freeze by taking splashes in local shopping news, which has home-to-home circulation of around 400,000; went heavy on the 24 sheet boards, used street perambulators and bought load of ether announcement time on major and small ether stations. Besides had music store and drug store tie-ups, all of which gave pic smash exploitation advantage.

stimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Had to Happen' (20th) and 'Exclusive' (MG), split. Dual bill not effective from coin angle, with house having hard struggle to get an even $5,500, not illuminating. Last week 'Times' (UA), (2d and final week). Just cantered out with $11,400, which was below expectations and no profit to house on account guarantee for film rental.

Downtown (WB) (1,800; 30-35-40)—'Pasteur' (FN). Heavily ballyhooed and exploited, but the younger element shied from this film, which will have to do plenty of battling to get an even $8,200. Holds over. Last week 'Forest' (2d-final week). Came through a bit better than calculated to finish over $7,200.

Filmarte (Fox) (900; 40-55)—'Informer' (RKO) (2d week). Best pic award stuff proving great aid for film which will hit around $1,700 for this stanza. If it nails Academy award (5), will be held over for third week, otherwise the gate. Last week, first okay at a little under $2,500.

Four Star (Fox) (900; 30-35)—'Pro Soldier' (20th) (2d week). Holdover stanza considerably off from initial week, $2,800, mild. First week plenty healthy at final count of $4,700.

Hollywood (WB) (2,756; 30-35-40-55)—'Pasteur' (FN). Matinees very light, with night trade of the older folks pretty heavy. Weekend brought them out in droves. Pic will hit the finish line with around $9,000, which house had expected to nearly double. Holds. Last week 'Forest' (WB) shied off on final days and went out shy of $6,600.

Orpheum (Bdwy.) (2,270; 25-30-35-40)—'Freshman Love' (WB) and 'Dr. Harrigan' (WB), split, and vaudeville. Bowes unit helping plenty and will mean close to $9,000, profit all around. Last week 'Timothy' (Par) and 'Hostess' (WB). Pathetic at $5,000 after fair start.

Pantages (Pan) (2,700; 30-40-55)—'Fleet' (RKO). Not the b.o. dynamite that was figured, but will do healthy trade, for first stanza to around $13,000 and holds. Last week 'Love on Bet' (RKO) and 'Muss 'Em' (RKO). Previews were only help toward making take this big. Got $5,300.

Paramount (Partmar) (3,595; 30-40-55)—'Annie' (Par) and stage show. Matinee trade exceptionally heavy, but night not what expected. With full force ahead will get fairly good $18,500, though expected to hit $23,000. Last week 'Music Goes Round' (Col). Did plenty oke and above calculations at $16,500.

RKO (2,950; 30-40-55)—'Fleet' (RKO). Shy of fleet patronage and not coming through with night trade as other pics of this combo have here. Will be lucky to hit $13,000 but holds. Last week 'Love on Bet' (RKO) and 'Muss 'Em' (RKO). No complaints on the $6,100 this combo got.

State (Loew-Fox) (2,024; 30-40-55)—'Happen' (20th) and 'Exclusive' (MG), split. Shoppers are going for the single bills current week, with result this house will do ton of trade if it hits an $8,000, which is just little over the red mark. Last week 'Times' (UA) (2d-final week). Came through at expected hold-over pace with final count $12,500.

United Artists (Fox-UA) (2,100; 30-40-55). 'Times' (UA). Not a tornado by any means but good figure business, while not profitable at $4,700. Last week 'Tough Guy' (MG) and 'Ghost' (UA). With bank night help, this combo did plenty oke by breaking bit over the $4,500 mark.

1st Runs on Broadway

(Subject to Change)
Week of March 6

Capitol—'Wife vs. Secretary' (MG) (2d wk).
Center—'Love On (RKO) (3).
Music Hall—'Follow The Fleet' (RKO) (3d wk).
Paramount—'Trail of the Lonsome Pine' (Par) (3d wk).
Rialto—'Three Godfathers' (MG) (7).
Rivoli—'Modern Times' (UA) (5th wk).
Roxy—'Rhodes' (G-B) (2 wk).
Strand—'Colleen' (WB) (7).

Week of March 13

Capitol—'Robin Hood of Eldorado' (MG).
Music Hall—'Country Doctor' (20th-Fox) (12).
Paramount—'Klondike Annie' (Par) (11).
Rivoli—'Modern Times' (UA) (6th wk).
Roxy—'Love Breakfast' (U).
Strand—'Colleen' (WB) (2nd wk).

Heavy Bally, but Just Fair $7,000 for 'Round,' Seattle; 'Fleet' Hits 14½G

Seattle, March 3.
(Best Exploitati Liberty)

Weather break is helping. 'Rose Marie' continues run at Music Box, while 'Modern Times' moves to Blue Mouse. Liberty giving splurge for 'Music Goes Round,' with Mike Newman up from L. A. to handle special campaign.

Liberty rates top exploitation for 'Round,' with upper newspaper space and radio plugs, music store tieups, blurbs in news stories and illustrations on the 'round' theory, and 'official club emblems' being handed patrons. Printed card attached to emblem boosts the pix.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Times' (UA) (2d run). Moved from Fifth Ave. and getting good $4,500 on repeat. Last week, 'Rose Marie' (MG), five days, big $4,300.

Coliseum (Evergreen) (1,800; 21-32)—'Rebel' (Fox) and 'Millions in Air' (Par). Combo drawing fair $3,000. Last week, 'Monte Carlo' (20th) and 'Whipsaw' (MG), dual, $3,800, good.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Forest' (FN). Okay at $8,000. Last week 'Times' (UA), first run got a big $13,000.

Liberty (Jensen-vH) (1,900; 16-27-37)—'Round' (Col). Plenty of publicity and advertising and price upped at b. o., but just fair at $7,000. Last week 'Dan Matthews' (Col) and 'Silver Spurs' (U), dual, $3,400, good.

Music Box (Hamrick) (900; 27-37-42)—'Marie' (MG) (3d week). Still strong at $5,500. Last week $5,700.

Orpheum (Hamrick) (2,000; 27-37-42)—'Fleet' (RKO). Music store tieups and big newspaper campaign on Astaire and Rogers. Under 'Top Hat' but okay at $14,500. Last week, 'Lady Consents' (RKO) and 'Live Ghosts' (MG), dual, $5,100, six days, n. s. h.

Paramount (Evergreen) (3,106; 21-27-32)—'Preview Mystery' (Par) and 'Master's Voice' (Par), dual. En route to fair $1,200. Last week, 'Had to Happen' (20th) and 'Chatterbox' (RKO) dual, $4,600, good.

Rex (Sterling) (1,400; 16-21-32)—'Manhunt' (WB) and stage show, 'Town Scandals.' Oke $2,900. Last week, 'Dancing Feet' (Rep) and vaude, $3,300, good.

'SEC' $6,500, 'DESIRE' $6,200 IN LOUISVILLE

Louisville, March 3.
(Best Exploitation: Rialto)

Balmy spring weather is here again. But the Lenten season has also begun, so show biz here will probably just coast along with below average takings until after Easter.

Biggest noise hereabouts is 'Fleet' at the Brown, which continues to pile them in for some healthy grosses. Second week for the Astaire-Rogers opus should ring the bell to the tune of $7,000, and top the town. 'Annie' after a swell week at the Rialto, has shifted to the Strand, where it looks to pile up a nice $3,600 on the week.

'Pasteur' has been heralded by the Mary Anderson over a period of weeks, and audiences here have their interest aroused. A bang-up opening and nice weekend biz should bring in $3,700.

'Wife vs. Secretary' at the State, and 'Desire' at the Rialto, both had nice openings and hefty weekend trade, although indications are that the trade will lighten quite perceptibly after the Saturday-Sunday spurt.

Opposish from the legit field is 'Tobacco Road' playing Memorial Auditorium for a full week with Wednesday and Saturday matinee. This is first time in years that a legit attraction has tarried here for a six-day stay, town having become strictly a one-night stand in recent seasons.

Vaude continues at the National, and current bill headed by Fifi D'Orsay should pull in some biz for four days. Double-feature pic rounds out, while house is turned over to barn dance frolic on Saturday night, from 11 to 1 a. m.

Rialto is spreading it on thick for 'Desire,' particularly in the newspapers, using novel method of dates torn from a calendar, with a line of dialog underlining photo of Dietrich and Cooper. It attracted attention, being somewhat different from the usual newspaper layout.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Wife vs Sec' (MG). While three names like Harlow-Gable-Loy this one is sure to appeal to the femmes, and $6,500 looks like the figure. Last week 'Modern Times' (UA) not up to expectations, and opposish too tough. Took $9,500.

Rialto (Fourth Ave) (3,000; 15-25-40)—'Desire' (Par). Big exploitation on this one, but doubtful if returns will be any too hefty. Nice weekend trade indicates $6,200, fair. Last week 'Annie' (Par) proved that la West still packs a b.o. wallop, grossing $8,000, and shifted to the Strand.

Brown (Ind) (1,500; 15-25-40)—'Fleet' (RKO). Second week for this number, and town is flocking to see it. Will easily hit $7,000 and mebbe more, best biz done at Broadway house since 'Top Hat.' Last week same film took $8,500, terrif.

Strand (Fourth Ave (1,500; 15-25-40)—'Annie' (Par). Shifted from Rialto and keeping up nice pace to total around $3,600. Last week 'Shark Island' (20th) counted in on the general hefty takings at $4,500.

Mary Anderson (Libson) (1,000; 15-25-40)—'Pasteur' (WB). Getting the class trade of town and matinees strong with school children jamming the pic for its educational slant. Will crowd fair $3,700. Last week 'Forest' (WB) pleased with $3,000, okay.

National (Ind) (2,400; 15-25-40)—'Monte Carlo' (WB) and vaude. Fifi D'Orsay heading stage bill. Pics still the weak element here with stage attractions providing b.o. strength four days. Hillbillies frolic Saturday nights proving hypo to b.o. and will probably be permanent Saturday night attraction. Looks headed for $4,800, oke. Last week 'Bad Boy' (20th) and 'Radio City Follies' unit for four days, and 'My Heart is Calling' (GB) dualled with 'Ring Around the Moon' (Ches), three days, took $5,400, fine.

Alamo (Ind) (900; 15-25)—'Java' (U) and 'Another Face' (RKO), splitting with 'Front Page' (UA) and 'Dancing Feet' (Rep), dual, average at $1,300. Last week 'Oakley' (RKO) and 'Cook' (Col), splitting with 'Two in Dark' (RKO) and 'Mississippi' (Par), dual, also $1,300.

Loew Rushing 'Times'

With the Loew circuit clamoring for the Chaplin picture, 'Modern Times' its original run of 10 weeks at the Rivoli, N. Y., will be reduced to six. The Loew houses will start the picture almost pronto thereafter. 'Times' ends its fourth week tonight (Wednesday).

'We Three' (Goldwyn) follows in at the Riv.

'Fleet' Stands Up for $9,000 Second in Mpls.; 'Desire' Starts Off in Fair $7,000

National First Runs

PARAMOUNT

'Klondike Annie,' Orph., Seattle, March 6; Par, N. Y., 11; Mich, Det., 20; Minnesota, Mpls., 27; Roosevelt, Chi., Apr. 12.

'Milky Way,' Chi, Chi., March ; Par, N. Y., 25.

'Desire,' Mich., Det., March 6; Orph, St. L., 13; Denham, Denv., 26.

'Lonesome Pine,' Denham, Denv., March 5; Minnesota, Mpls., 13; Rialto, St. L., 20; Mich., Det., 26.

'Give Us This Night,' Rialto, St. L., March 13; Denham, Denv., Apr. 2; UA, Det., 16.

'13 Hours by Air,' Denham, Denv., Apr. 15.

'Moon is Our Home,' Orph, St. L., Apr. 10; Denham, Denv., 22.

UNITED ARTISTS

'Little Lord Fauntleroy,' State, Miami, March 5; State, Bost., 6; State, Prov., 6; Aldine, Phila., 6; State, Louisville, 6; Loew's, Dayton, 6; Pal, Indpls., 6; State, New Orl, 6; Aladdin, Denv., 10.

'Modern imes,' Victory, Evansville, March 1; Pal, Milw., 6; Century, Richmond, 6; Pal, Meriden, Conn., ; Great Lakes, Buff., 7; Pulaski, Little Rock, 8; Pal, Calgary, 21.

Brooklyn Getting Out of Its Shell, 'Anything' Goes 14G

Brooklyn, March 3.

Harrowing winter weather has disappeared and temperatures are rising hereabouts to almost comfortable levels. Folks are getting out and going downtown for picture fare.

Tendency lately in downtown theatres has been to give patrons some sort of flesh acts. Albee featuring jams on Wednesday nights while Fox is stressing Monday nights for amateurs and Wednesday evening for radio broadcast from stage via WOR. Paramount featuring basketball games on Friday nights to good results.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Anything Goes' (Par). Will bring in satisfactory $14,000. Last week 'Pasteur' (WB) received excellent $21,000 for nine-day run.

Fox (4,000; 25-35-50)—'Bohemian Girl' (MG) and 'You May Be Next' (Col). Will snare tolerable $13,000. Last week 'Mister Hobo' (GB) and 'My Marriage' (20th) $14,000, good.

Loew's Met (3,400; 25-35-50)—'Rose Marie' (MG) (2d week). Dropped to $12,000. Last week $17,000, okay.

Albee (3,400; 25-35-50)—'Shark Island' (20th) and 'Had to Happen' (20th). Look to fine $13,000. Last week 'Lady Consents' (RKO) and 'Muss 'Em Up' (RKO), $12,500, okay.

Strand (2,000; 25-35-50)—'Murder at Glen Athol' and 'Timothy's Quest' (Par). Should bring in unexciting $4,500. Last week 'Dan Matthews' (Col) and 'Master's Voice' (Par), $4,000, quiet.

No Lent Dent in Montreal; 'Marie' Leader at $12,000

Montreal, March 3.
(Best Exploitation: Palace)

First week of Lent made little inroads on grosses, with fans more Show conscious than for years past. Some big grosses ahead.

His Majesty's breaks into the film column this week after a two months' darkness with 'Forgotten Men,' war pic. Fans fairly fed up on heroes, although just now they are trying to sell the town to the American Legion.

Palace will likely top the town with 'Rose-Marie,' Manager George Rotsky getting big houses over weekend. The Chaplin vogue is still in full swing at Princess, with the house standing 'em up and turning away biz even in third week on 'Modern Times,' which should gross another $11,000.

Rotsky tied up virtually all music stores for 'Marie,' one of them on Main street playing continuous records all day. Unable to plug songs over CFCF, owing to musical war, playlet with three of characters in play broadcast Thursdays and 15,000 Jeanette MacDonald blotters distributed past three weeks over all Minneapolis, March 3.
(Best Exploitation: Orpheum)

Unimpressive line-up is holding down takings currently. Outside of two holdovers, 'Follow the Fleet' and 'Magnificent Obsession,' there's little to quicken the box-office pulse.

'Fleet' smashed through to nearly $17,000 in its first week at the Orpheum and may lead the town on its second canto. Blizzards the last two days of the initial session prevented the original hopes from materializing, but it was a plenty good gross at that.

Amazing robustness also is being demonstrated by 'Magnificent Obsession' which goes into its eighth loop week and still holds to a highly profitable clip. It proved a break for the sure-seater World to grab off this one after its hotsy-totsy Orpheum week.

Of the newcomers, 'Voice of Bugle Ann,' at the State, is copping the most praise, and 'Desire' is landing the major share of biz. The former lacks the title or cast names to pull according to its merits. But even 'Desire' will not set any box office afire.

Some improvement in the weather helps a bit. Lent is not much of an adverse factor here.

Orpheum garnered exploitation honors with some dandy store window displays and effective newspaper advertising for 'Fleet.'

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-55)—'Desire' (Par). Not heavy to stand up effectively in this big house at 55c. after 5 p. m. Critics unkind and that's hurting, too. Will do well to top fair $7,000. Last week 'Milky Way' (Par) and Bowes' amateurs, disappointing $12,500.

Orpheum (Singer) (2,890; 25-35-55)—'Fleet' (RKO) (2d week). Jimdandy for the box office. Despite enormous first week, apparently hasn't milked town yet and seems on way to good $9,000. First week, $16,500, very big.

State (Publix) (2,300; 25-35-40)—'Bugle Ann' (MG). Lots of praise from critics being spilled on this one, but title and lack of cast draw names detrimental. May build on word-of-mouth and other boosting to fairly good $6,000. Last week 'Exclusive' (MG), $3,500, light.

World (Steffes) (350; 25-35-40-55)—'Obsession' (U) (8th week). The wonder of the loop. Should reach fine $2,500. Last week, $2,700, big.

Time (Berger) (290; 15-25)—'Hitch Hike Lady' (Rep). Pretty good $1,000 in prospect. Last week 'Impened One Night' (Col). Too many return engagements for this one and they yanked it after four poor days on $250.

Lyric (Publix) (1,300; 20-25)—'Woman Trap' (Par). May hit fair $1,500. Last week 'Freshman Love' (WB), $1,200, light.

Uptown (Publix) (1,200; 25-35)—'Collegiate' (Par) and 'Zero' (FN), split. En route to pretty fair $2,500. Last week 'Two Cities' (MG) and 'Collegiate' (Par), split, $3,200, good.

Century (Publix) (1,600; 15-25)—'Rebel' (Fox). Second run. Heading toward pretty good $2,400. Last week 'Bride' (Par), second loop run, $2,000, fair.

Aster (Publix) (900; 15-25)—'Whipsaw' (MG) and 'Millions in Air' (Par), second loop runs, and 'Whispering Smith' (Fox), first run, split, $900, okeh. Last week 'Scarlet' (RKO) and 'Coronado' (Par), second loop runs, and 'Great Life' (Par), first run, split, $700, light.

office buildings in town. Ads ti with Ford in press locally.

Estimates for This Week

His Majesty's (CT) (1,600; 50)—'Forgotten Men' (Emp). Tied up with local regiments, which march to theatre every night. May get $3,000.

Palace (FP) (2,700; 50)—'Marie' (MG). Looks like a two-weeker and should top town at $12,000. Last week 'Ghost' (Regal), $8,000.

Capitol (FP) (2,700; 50)—'Zero' (WB) and 'Freshman Love' (Par). Program that may see $8,000. Last week 'Wilderness' (MG) and 'Pagans' (MG), $7,000.

Loew's (M. T. Co.) (3,200; 50—'Impersonation' (U) and stage show. Should get $11,500. Last week 'In Person' (RKO) and Emil Boreo, in stage show, $12,000.

Princess (CT) (2,300; 50)—'Times' (UA) and 'Guard Girl' (Col) (3d week). Going strong and should take $11,000 after $12,000 last week.

Cinema de Paris (France-Film) (600; 50)—'L'Equipage' and 'Jim La Houlette.' Good for $1,000. Last week 'Maternite' and 'Rothschild,' $1,200.

St. Denis (France-Film) (2,300; 34)—'Cavalerie Legere' and 'Cartouche.' Lent hits French theatres hardest, and $3,500 looks like tops here. Last week 'Amants et Voleurs' and 'La Famille Pont-iguet,' $4,500.

Boston Didn't Know 'Annie' Was Dirty Till Hearst Told 'Em; $32,000, Socko

Boston, March 3.

(Best Exploitation: Fine Arts)

Fireworks opened up when the Boston American and Record, both Hearst sheets, put the blast on 'Klondike Annie' on the day (28) it unveiled at the Met. Booting around everything and anything connected with the film, a series of editorials named names unstintingly. But accompanying the buzz of what-izzit amongst the startled trade came the din of clicking turnstiles as gawpish film-fans churned through the gates to get a glimpse at what the editorials had so temptingly titled 'lewd and libidinous.'

It's not often that Boston gets a hot tip like that. Result is that 'Annie' will gross above expectations, with Bowes' amateurs on stage, to tune of about $32,000.

'Fleet' more than earned a hold-over this week after almost maneuvering into a new house record. Second stanza looks like $25,000. Keith-Boston is healthy with Lupe Velez and Roger Pryor on stage and 'Invisible Ray' on the screen, around $22,000.

'Modern Times' took a sharp swerve after the holiday last week and will have to shuffle some to hit $8,000 for third frame.

Orpheum and State are skittish this week with a so-so dual bill, 'Music Goes Round' and 'Shark Island.' Rest of the town placid.

George Kraska at the Fine Arts can go to town on exploitation, on a limited budget, when he scouts out an unusual attraction for his screen. This is one of those weeks, with 'Sialom' the center of attraction of a campaign aimed intelligently at theatre-goers and sport fans alike. Week-end snow trains were a principal medium. At each end of each car on each train leaving North Station, Kraska had planted a window-card that couldn't be overlooked. Distributed a big batch of heralds at sport events at the Garden through the week. Duked up a ski display in the lobby of the theatre. Planted some pushover publicity on various sport pages. Arranged for a special sketch in the Transcript to highlight the film. Kraska, incidentally, edited the film himself for American showings, so he knew what he was selling.

Estimates for This Week

Met (M&P) (4,200; 35-50-65)—'Annie' (Par) and Bowes' unit. Very encouraging at $32,000 pace. 'First a Girl' (G-B), with Wallace Beery in person, disappointed last week with $25,300.

Keith Memorial (RKO) (2,900; 25-35-50)—'Fleet' held over for second week with promise of hefty $25,000. Opening week smasho $36,800. Maybe two more.

Keith-Boston (RKO) (3,000; 35-50-65)—'Invisible Ray' (U) and stage show topped by Lupe Velez and Roger Pryor. Winning combo at $22,000 galt. 'Next Time' (U) and Ruth Etting and Toby Wing on stage last week hit $21,000 with aid of holiday.

Orpheum (Loew) (3,000; 25-35-40-50)—'Round' (Col) and 'Shark Island' (20th), dual, not going far at $13,000. Last week limpy $12,500 for 'Intrigue' (Col) and 'Happen' (20th). double.

State (Loew) (3,200; 25-35-40-50)—'Shark Island' (20th) and 'Round' (Col), dual. N. s. h. $10,000. Last week off, $9,000, for 'Intrigue' (Col) and 'Happen' (20th), dual.

Majestic (UA) (1,626; 25-35-40-55-65-85)—'Times' (UA). Dove after the holiday weekend, gathering in disappointing $12,000 for second week. Third week points to $8,000 at best.

Paramount (M&P) (1,800; 25-35-50)—'Saturday Night' (20th) and 'Preview Murder' (Par), dual. Below par at $6,000 clip. Last week satisfactory $7,000 for 'Timothy' (Par) and 'Woman Trap' (Par), dual.

Fenway (M&P) (1,600; 25-30-40-50)—'Saturday Night' (20th) and 'Preview' (Par), double. Will dally with about $3,500, fair. Last week nice $4,000 on 'Timothy' (Par) and 'Woman Trap' (Par).

Scollay (M&P) (2,700; 25-35-40-50)—'Pink' (UA) and 'Forest' (WB), dual. Look promising at $7,000 romp. Below standard last week, $6,400, for 'Milky Way' (Par) and 'Burlesque' (20th), dual.

CHAPLIN TOPS N. H.

$11,000 For 'Times' at Poli—'Anni' ' $4,000 Holdover

New Haven, March 3.

(Best Exploitation: Poli)

Chaplin is having clear sailing this week, other spots taking what's left. Mae West, holdover, is coasting to fair second week, after heavy first.

College put on a hefty campaign for 'Professional Soldier,' but was outweighed by avalanche of bally let loose by Poli for the Chaplin picture. Highlights of Poli campaign included heavy air plugs; Sunday feature story on Chaplin's vaude days here; tie-up with public schools and art supply store on Chaplin drawing contest; window display of original Chaplin suit; bannered trucks and band at special kids' matinees; parade of 11 Chaplin-dressed ushers carrying single letters spelling out 'Modern Times,' heavy art work all around town; extra news space including national ads; all kinds of paper, from menus to 24-sheets.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Annie' (Par) and 'Tango' (Invincible) (2d week). Picking up fair $4,000. Last week topped the town with nifty $9,200.

Poli (Loew) (3,040; 35-50)—'Times' (UA). Fast turnover on short bill means fine shows daily for big $11,000. Last week 'Shark' (20th) and 'Saturday Night' (20th), not too good at $7,200.

Roger Sherman (WB) (2,200; 50)—'Love on Bet' (Radio) and 'Muss 'Em' (Radio). Weak marquee strength putting it up to word-of-mouth. Fair $5,500. Last week 'Pasteur' (WB) and 'Personal' (U) okay at $6,000.

College (Loew) (1,565; 25-35)—'Prof. Soldier' (20th) and 'Only Human' (Radio). Excellent campaign selling this one for big $4,000 at this scale. Last week 'Obsession' (U) and 'Next' (Col), holdover, magnif at $4,600 on 35-50c. scale.

Buddy Rogers, With 'Personal' $15,000 in Cincy

Cincinnati, March 3.

First run biz as a whole is fairly good, considering Lent and advance of Spring warmth. 'Wife vs Secretary' is the b. o. cake-taker this week, piling up $18,000 at the Palace. Shubert, with 'Don't Get Personal,' bolstered by Buddy Rogers band, is next best at $15,000.

A disappointer is 'Music Goes Round,' which was amplified by extra advertising. Its $7,500 is a crawl for the big Albee.

Estimates for This Week

Palace (RKO) (2,600; 35-42)—'Wife vs Sec' (MG). Lively at $18,000. Last week 'Lady Consents' (RKO), $8,000 passable.

Shubert (RKO) (2,150; 35-55)—'Personal' (U) and Buddy Rogers band. Hotcha notices for the Rogers troupe. Fast getaway points to a nifty $15,000. Last week 'Widow' (WB) and 'Spices of 1936' unit an all right $11,500.

Albee (RKO) (3,300; 35-42)—'Round' (Col). Luke warm notices. Opened slow and no build; $7,500. Last week 'Fleet' (RKO), nine days, $26,000, socko.

Capitol (RKO) (2,000; 35-42)—'Fleet' (RKO). Second run, $6,000, swell. Last week 'Goes' (Par), moved over from Palace, $3,500, lame.

Lyric (RKO) (1,400; 35-42)—'No Mercy' (Fox). Okay crime trade at $4,500. Last week 'Invisible Ray' (U), $4,000.

Keith's (Libson) (1,500; 30-40)—'Pasteur' (WB) (2d week). At $3,500, good. Pulled $6,000 on first seven days.

Grand (RKO) (1,200; 25-40)—'Dancing Lady' (MG). Revival. Below standard take at $1,900. Last week 'Marie' (MG), fourth downtown week, $2,800, nice.

Family (RKO) (1,000; 15-25)—'Swifty' (FD) and 'Coronado' (Par), separate. Trusty $2,000. Last week 'Silver Spurs' (U) and 'Hell Ship' (Col), split, $2,300.

Strand (Ind) (1,300; 15-25)—'Circumstantial Evidence' and 'Happiness C.O.D.,' double. Looks like $1,800. Ditto last week on 'Valentine' (Rep) and reissue of Chaplin's 'Immigrant.'

'Soldier' with a Real Pro For Bally, $3,500, Tacoma

Tacoma, March 3.

(Best Exploitation: M. B., Roxy)

Burg is aiming to go to town this week with stellar stuff at ace houses. Lieut. Bert Hall, profesh soldier, is doing personal talk on Music Box stage in conjunction with 'Professional Soldier' on screen.

Best exploitation honors are divided with Roxy and Music Box getting them. Roxy has most elaborate animated front in history of town for 'Modern Times,' with modern machinery in motion and Chaplin climbing ludicrously about; Music Box has Hall visiting schools and clubs, giving tall tales of his adventures and rallying the pix.

Estimates for This Week

Blue Mouse (Hamrick) (750; 16-27)—'Whispering Smith' (Fox) and 'Fang and Claw' (RKO), dual. Okay at $1,100. Last week 'Tough Guy' (MG) and 'Beat Band' (RKO), dual. Slowed down to weak $1,050.

Music Box (Hamrick) (1,400; 16-27-37)—'Pro. Soldier' (20th) and 'Pagans' (WB), dual, with personal by Lieut. Bert Hall, soldier-man. Good, $3,500. Last week 'Without Names' (Par) and Bowes unit, $1,900 in two days, big grab; 'Zero' (FN) and 'Two in Dark' (RKO), dual, seven days, $3,900, big.

Roxy (Hamrick) (1,300; 16-27-37)—'Times' (UA). Moving theatre front for ballyhoo. Tops town at $4,000. Last week, 'Marie' (MG) held over, nine days, garnered grand $6,800 for the run.

Dr. Mudd Controversy In Wash. Gets 'Shark' $23,000; 'Annie' 17G

Washington, March 3.

(Best Exploitation: Fox)

Mild weather after weeks of snow is offsetting whatever harm Lent may be doing here this week. Varied product is splitting biz pretty evenly, with no riots and no flops. 'Shark Island,' aided by local angle and unexpected controversy over authenticity, is the leader.

'Klondike Annie,' tossed in on three days' notice, is holding up to fair grosses despite raps all around. Hearst sheets carrying neither ads nor reviews. They lambasted it on moral grounds with editorials on drama pages, but chief effect was to stir up interest in film, cancelling attempts of non-Hearst critics to label it merely mediocre.

Earle is going round and round in all departments this week, but it's just a bit too late. 'Music Goes Round' plus Mike Riley and Ed Farley on stage, gave house natural for bally and it went limit. Result, while up to average gross, is nothing like it would have been a month ago.

Fox rates best exploitation for campaign on 'Shark Island.' Smartest stunt was answering widely-publicized charges of Dr. Mudd's daughter that film was not authentic by digging up another daughter who said, in effect, that it was o. k.

Estimates for This Week

Palace (Loew) (2,363; 25-35-60)—'Annie' (Par). Roundly panned all around, but Hearst's spectacular editorials are stirring up interest and Mae West has enough draw to assure satisfactory $17,000. Last week, second of 'Marie' (MG), held up to sock $16,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Round' (Col) and Mike Riley and Ed Farley on stage. Theme song, which is chief pull, has passed its peak. May get average $17,000.

Fox (Loew) (3,434; 25-35-60)—'Shark Island' (20th) and vaude. No-name vaude putting all on pic, which is doing nice biz, thanks to local angle and controversy with Dr. Mudd's daughters. Should see good $23,000. Last week 'Milky Way' (Par) took fair $19,500.

Keith's (RKO) (1,830; 25-35-60)—'Ghost' (UA) (2d week). Rave notices carrying second week toward big $8,200. Last swell $14,000.

Columbia (Loew) (1,853; 25-40)—'Pagans' (MG). Average $4,000 if it holds up. Last week 'Pink' (UA) got oke $4,500 for third week on mainstem.

Belasco (Radin) (1,100; 25-35-50-60)—'Soak Rich' (Par). Covered by second string critics, who were lured to film this ace spots would not touch. Looking toward good $4,000 for arty spot. Last week 'Loyalties' (FD) took floppo $1,200 for six days.

Met (WB) (1,853; 25-40)—'Forest' (WB). Second week after big stay at Earle headed for good $5,000. Last week 'King of Damned' (GB) surprised with same figure.

'Bohemian Girl'-Marcus Show, $10,000, Indpls.

Indianapolis, March 3.

(Best Exploitation: Lyric, Loew's)

Turnstiles are clicking a sweet tune downtown this week, with improved weather and strong attractions bringing out the natives.

'Modern Times' at Loew's and the smaller Lyric with a combination bill of the Marcus Revue on the stage with 'Bohemian Girl' as the film are hitting a swift pace, which will mean very good grosses of $10,000 in each house. 'Klondike Annie' is next in order at the de luxe Indiana with an okay $7,500. Circle is faring well enough on a repeat of 'Rose-Marie' at $5,000, while 'Ceiling Zero' is being repeated at the Apollo with mild success at $3,000.

Exploitation honors are divided by the Lyric and Loew's this week. The for er splashed the country-side with paper on the Marcus show, effected an excellent classified ad tieup with one of the dailies, cashed in on the revue's Asiatic tour by getting special stories tying in with the names of the Japanese statesman who figured in the rebellion there, and promoted extra radio coverage. Loew's concentrated on prominent downtown window displays featuring Chaplin cut-outs and tied up with the town's leading shoe store in display ads on Charlie's shoes, etc.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Zero' (WB). Repeat run doing only moderately at $3,000. Last week, 'Pasteur' (WB), off at $3,200.

Circle (Katz-Feld) (2,600; 25-40)—'Marie' (MG). Repeat run good for $5,000. Last week, dual of 'Chatterbox' (RKO) and 'Informer' (RKO), with the latter emphasized on its repeat, only fair at $3,800.

Indiana (Katz-Feld) (3,100; 25-40)—'Annie' (Par). Mae West showing more strength this time than in her two previous pictures. Gross good at $7,500. Last week, 'Milky Way' (Par), mediocre at $5,250.

Loew's (Loew's) (2,800; 25-40)—'Times' (UA). Opening day light, but came back strong over the weekend and appears to be headed for swell $10,000. Last week, 'Round' (Col), dualled with 'Tough Guy' (MG), weak at $4,000.

Lyric (Olson) (2,000; 25-30-40)—'Bohemian Girl' (MG) and A. B. Marcus' 'Revue Continental' on stage. Latter featured in campaign. Very good at $10,000. Last week, 'Man Hunt' (WB) and Olsen and Johnson on stage, socko due to latter, at $12,000.

Lent Better Than Cold in K. C.; 'Fleet' $18,000, 'Times' 11G

Kansas City, March 3.

(Best Exploitation: Midland)

With a sweet weather break, bringing real spring temperatures, the opening week of the Lenten season promises to be the best for amusements for some time.

Chaplin's 'Modern Times' is at the Midland, and going fair. Mainstreet is showing 'Follow the Fleet' and cleaning up, while the Newman, after 10 days of 'Klondike Annie' has 'Desire' and is getting a strong play from the women.

Harriet Hilliard, featured in 'Fleet,' is a former Kansas City girl, who graduated from high school here as Peggy Snyder. Many of her friends, and schoolmates, are catching the picture.

Manager McManus of the Midland gave 'Modern Times' a long advance build-up. Prior to the opening, he sold the 'Modern Times' idea to one of the large department stores, which gave its Mainstreet windows to displays calling attention to the modern merchandise in the store and the picture at the Midland. Windows contained large blowups of scenes from the picture, a motion picture projector, numerous stills of both star and scenes, together with suitable titles. A professional Chaplin impersonator and a couple of 'sandwich men' in Chaplin cutouts paraded the streets in front of the house, which had a special front for the occasion, with built-up electric signs on the canopy. One sheet cards on a number of trucks attracted attention and four daily radio plugs on several stations kept the subject hot. In addition to these specials, thousands of lines of extra space were used in the papers.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Fleet' (Radio). Management did not lay down on publicity. One of the stunts was a gob from the Naval Reserves sleeping in a hammock in the lobby the night before the opening so he could buy the first ticket. Another was a swell navy blue display in a prominent Mainstreet window, with plenty of notice to the picture. Going strong over the weekend and looks like $18,000, big. Last week 'Lady Consents' (RKO) and 'Hollywood Secrets' unit, $14,500, good.

Midland (Loew) (4,000; 25-40)—'Times' (UA). Business just fair over weekend and indications are for $11,000. Last week 'Exclusive' (MG) wound up with $7,300, not so good.

Newman (Par) (1,900; 25-40)—'Desire' (Par). Opened fair in spite of strong opposition and will probably register around $5,000, good. Last week 'Annie' (Par) (10 days), $15,000, big.

Tower (Rowot) (2,200; 25-35)—'Next' (Col) and stage show. Holding close to average and turning in close to $7,000, nice. Last week, 'Round' (Col) and stage show $7,900, pretty good.

Uptown (Fox) (2,040; 25)—'Invisible Ray' (U). Thriller opened fair. Two-bit price not increasing grosses. Likely to hit around $2,700, light. Last week 'Personal' (U) $2,100, fair.

Pasteurized but Strong Bally Getting 'Pasteur' $14,000 in Philly; 'Fleet' $20,00

Philadelphia, March 3.

(Best Exploitation: Boyd)

Whatever benefits might h been expected to be derived from better weather and clearer streets have been offset by beginning of Lent. A couple of hold-overs will have as good a chance as any of leading the field, which isn't likely looking.

'Shark Island' has proved to be a sound hit at the Fox and its second week is getting the benefit of the national ad campaign which is just breaking. For that reason, despite Lent, around $16,000 or $17,000 is looked for, unusually good.

Other important hold-over is 'Follow the Fleet,' which will get a sturdy $20,000 or close to it in its second week at the Stanley. But this Astaire-Rogers pic hasn't shown hold-up strength of its predecessors.

Stanley-Warner put on a whale of a campaign for 'Pasteur,' spreading themselves in a dignified way on this Paul Muni pic. Tie-ups with doctors, laboratories, hospitals and libraries, an endorsement by the Medical Society, distribution of 50,000 heralds by milk companies and extensive radio talks, together with one of the biggest mailing lists attempted in months, all gave 'Pasteur' every exploitational break.

Aldine has a second weak sister in a row in 'Sylvia Scarlett' which won't get over $5,500. Earle, after three excellent weeks, is due for a sharp slump with 'The Bohemian Girl' on the screen and a stage show headed by Xavier Cugat's orchestra. Not over $14,000 figured after slow start.

Chaplin's Modern Times' is a little off at the Erlanger, but ought to breeze along to a satisfactory $18,000 or better.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Scarlett' (RKO). Another dismal one. Maybe $5,500. Last week 'Lady Consents' (RKO), very sad, $5,000.

Arcadia (600; 25-40-50)—'Exclusive' (MG). Second run; $2,200. Last week, 'Goes' (Par), second run, fine $3,100 in eight days.

Boyd (2,400; 40-55)—'Pasteur' (WB). Plenty of fine exploitation work. Will ride past week but won't get two; $14,000. Last week 'Forest' (WB) (2d week), five days only and $8,500—off.

Earle (2,000; 25-40-50)—'Bohemian' (MG) and vaude. Good bill but not as strong on names as last three here. Not over $14,000. Last week, 'Love on Bet' (RKO) and vaude. Gene Raymond's name counted for neat $19,000.

Erlanger (2,000; 40-55-87) — 'Times' (UA) (3d week). Good $18,000 despite Lent's start. Last week a rousing $22,000.

Fox (3,000; 40-55-65) — 'Shark Island' (20) and stage show (2d week). Fine $16,500. Last week's $22,000 was hot.

Karlton (1,000; 25-35-40)—'Two in Dark' (WB). First run and won't get over $2,300. Last week, 'Next Time' (U), second run, just $2,400.

Keith's (2,000; 30-40-50)—'Forrest' (WB), second run. Probably $3,200. Last week, 'Ghost' (UA), second run, disappointing at $2,100.

Stanley (3,700; 40-55) — 'Fleet' (RKO) (2d week). Strong at $20,000 or nearby. Last week's $27,000 topped the town.

Stanton (1,700; 30-40-50) — 'Girl Trap' (Par). Hardly $5,000. Last week 'Tough Guy' (MG), $6,200.

'Klondike Annie' $6,800, No Excitement in B'ham

Birmingham, March 3.

(Best Exploitation: Alabama)

'Klondike Annie' so far has gotten by without a squawk. Seems strange that a picture can get by in the 'Ham when people in other cities are after its scalp.

Walter Huston in person at Temple for one night (Thursday) at $2.75 top will probably have little effect on picture grosses.

Alabama takes exploitation cake this week through all-around campaign on 'Klondike.' Houses are doing nothing extraordinary but good campaign consist of increased 24-sheets, newspapers, etc.

Estimates for This Week

Alabama (Wilby- incey) (2,800, 30-35-40)—'Klondike Annie' (Par). Will get around $6,800, modcrately good.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Next Time We Love' (U). Not up to last week's 'Rose of Rancho' (Par) but will get around $2,700; last week $3,200.

Strand (Wilby-Kincey) (800; 25) —'Drift Fence' and 'Hot Tips,' split. About $1,700 and lucky to get it. Last week 'Invisible Ray' (U) $2,200, good.

Empire (Acme) (1,166; 25)—'Pasteur' (FN). Will not get what it really should because the town doesn't swallow this type but should take $2,400 easily at two bits. Last week 'Lady Tubbs' $1,500.

'Jack Benny's Wow 31G in Pitt with 'Excl. Story' · 'Fleet' Also Nice, $21,500

Pittsburgh, March 3.
(Best Exploitation: Stanley)

Downtown's two top spots, Stanley and Penn, collecting every cent of loose change around this week while four remaining first-run sites wait in vain for some manna from the heavens. It's all Jack Benny at Stanley where radio comic, opening latest p. a. tour, continues to demonstrate he's the hottest b.o. thing around again this year.

Benny, with 'Exclusive Story' on screen, heading for sensational $31,000, or perhaps better, equal to record-breaking trade he did a year ago when scale was considerably higher. First two days of engagement, the Jello star pulled 7,000 more customers through the doors than he did over same period in 1935, doing six shows on Saturday (29), and forced to do five yesterday (Monday) despite all-day hailstorm that management figured would cut in seriously. Didn't, however, and week should be biggest Stanley has ever had under present admission setup, topping even previous high of Major Bowes' unit.

Affected little or none at all by sizzling Stanley biz is 'Follow the Fleet' at Penn, where in first three days Rogers-Astaire musical cornralled better than $10,000 and looks headed for an easy $21,500. Stack of bookings prevents h.o. but 'Fleet' will move to Warner Friday (6) to continue run at like scale. This one, incidentally, gave Penn its best Sunday trade since seven-day week was legalized.

Elsewhere, however, it's the doldrums, with possible exception of Warner, where 'Rose of Rancho' and 'Murder of Dr. Harrigan' are holding up fairly well and may climb fairly close to $5,000. 'Melody Lingers On' and 'Lone Wolf Returns' plunging the Fulton down to brutal $2,000, while Alvin will be lucky to get even $3,000 with 'Don't Get Personal' and 'Hell Ship Morgan.' Jaffe's Casino, too, slipping after brisk getaway and doubtful if 'Confidential' and 'Oddities' unit will breast the tape at more than $4,500.

In addition to swell radio plugging for Jack Benny at Stanley on his own network broadcasts in addition to shots on local station, Stanley got first-page publicity for 'Exclusive Story,' Benny now engaged in war on numbers racket and flicker was screened for Mayor McNair and his aides and they announced after seeing it, to accompaniment of plenty of newspaper blasts, that their battle against policy racketeers would take on renewed vigor.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Don't Get Personal' (U) and 'Hell Ship Morgan' (Col). House taking it on chin again, merely marking time until Friday (6), when 'Country Doctor' (20th) comes in for what management hopes will be at least three-week run. Current session doesn't look like more than miserable $3,000, if that. Last week 'Music Goes Round' (Col) a dud, and at $3,500 cost everybody plenty.

Casino (Jaffe) (1,800; 25-35-40)—'Confidential' (Mon) and 'Oddities' unit. New house, formerly Harris, finding it a little tough to keep 'em coming in without any important flicker product to speak of. In addition, this week's unit n.s.h. and chances pretty slim. Maybe $4,500, maybe not. Last week Ada Leonard's 'Cocktails of 1936' and 'Mimi' (FD) somewhat better at around $5,000.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Lone Wolf' (Col) and 'Melody Lingers' (UA). Nothing in this combo to bring 'em in, and house sinking way below sea level at $2,000. Even that much isn't certain. Last week 'Here Comes Trouble' (20th) and 'Dangerous Intrigue' (Col) also in the dumps at $2,450.

Penn (Loew's-UA) (3,300; 25-35-40)—'Follow the Fleet' (RKO). Another smash for Rogers-Astaire team, 'Fleet's,' sailing along to duo's best first-run gross in downtown sector. On strength of big weekend and with any kind of break in weather will easily hit $21,500, with a chance of even sailing beyond that. Doesn't stick here because of accumulated bookings, but moves to Warner Friday (6) to continue first-run engagement at same scale. Last week 'Klondike Annie' (Par) very good, adverse criticism proving a boomerang and lifting West to first-rate $14,500.

Stanley (WB) (3,600; 25-40-55)—'Exclusive Story' (MG) and Jack Benny unit. Radio comic still hottest stage shot around these parts and smashing through to sensational $31,000, with possibility of even going beyond that with any weather break at all. That's just about even with Benny's business here last year, when price scale was considerably higher. He'll play to at least 20,000 more people on the week, however. At present prices this'll be a new high for the Stanley, breaking even mark set couple of months ago by Major Bowes amateurs. Last week swell combo of 'Milky Way' (Par) and Buddy Rogers unit good for nice $22,500.

Warner (WB) (2,000; 25-40)—'Rose of Rancho' (Par) and 'Dr. Harrigan' (WB). Swarthout getting some attention and house holding up fairly well despite stiff competish; prospects are for fairly decent $4,750. Last week 'Scarlett' (RKO) and 'Master's Voice' (Par) excellent at $5,500.

Buffalo So Good Bringing Back 'Marie,' 'Annie'

Buffalo, March 3.
(Best Exploitation: Lafayette)

Improvement in weather conditions is largely responsible for improved business at local box offices, the field being led by 'Secretary' which came under the wire for one of the best openings in weeks.

Both the Hipp and Lakes are playing repeat engagements, 'Rose Marie' being brought back for a second week at the Lakes and the advertising calling attention to the fact that the frigid spell during its last engagement was probably responsible for keeping away a lot of fans. 'Klondike Annie' goes into its second week at the Hipp being switched to here from the Lakes where it saw a fine gross for its first stanza.

'Music Goes Round' at the Lafayette is clicking nicely and may be held for a second week.

The Lafayette did a complete coverage in its exploitation for 'Music.' Thousands of inserts in popular magazines were used and distribution trucks bannered. The picture got top comment from the dailies including special stories, art and contests, and even the radio commentators extending themselves.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Wife vs. Secretary' (MG). Failed to hop up the reviewers but the fans are eating it alive and if the weather holds out gross may get up to $18,000. Last week, 'Milky Way' (Par) a surprise, dropped off sharply after good opening and was very pianissimo at $9,300.

Hipp (Shea) (2,400; 25-40)—'Klondike Annie' (Par). Moved over from a first week at the Lakes and looks to be hitting a good stride at over $7,000. Last week, 'Ghost Goes West' (UA) public no go for this and limped in under average $6,400.

Great Lakes (Shea) (3,400; 25-40)—'Rose Marie' (MG); Return engagement for this picture which did a fairish week before last at the Buffalo. Getting along okay for probably over $8,000. Last week 'Klondike Annie' (Par) the best draw in town and worked up over expectations for fine $12,700.

Century (Shea) (3,400; 25)—'Big House' (Col) and 'Hitch Hike Lady' (Rep). Same old stride here with indications of another average $6,000. Last week, 'Tough Guy' (MG) and 'Freshman Love' (WB), $5,600.

Lafayette (Ind.) (3,400; 25)—'Music Goes Round' (Col) and 'Dangerous Intrigue' (Col). Strong business indicated and may be held over for another stanza; good for around $10,000. Last week, 'Crime and Punishment' (Col) and 'You May Be Next' (Col) slackened somewhat from the early going and came in to about $8,000.

'ANNIE' BALLY OFFSETS RAPS FOR 16½G IN CLEVE.

Cleveland, March 3.
(Best Exploitation: Pal, State)

Record crowds at Grotto annual indoor circus and beginning of Lent not hurting grosses much, even among the Class B spots. Break in cold spell is turning the tide, and top-notch product is doing the rest.

Mae West is at top of parade, but her 'Klondike Annie' isn't burning up State's figures as expected. Stinging raps by cricks over 'dirt' and influence of women's clubs are cutting down attendance, but with high-powered ballyhoo it will manage to reach $16,500.

'Love on a Bet' is coming along nicely at Palace, boosted by flash girl show to $15,000. Hipp hitting about $12,000 on second stanza of 'Fleet,' while 'Modern Times' is yanking $6,000 into Stillman after doing $19,000 at State previously.

Exploitation prize shared by Palace, where Gardner Wilson uncorked some hotcha tie-ups for Ada Leonard's unit, and by State's Milt Harris. Best by latter were free theatre parties for those having Leap Year birthdays, backed by newspaper, and Mae West heralds at circus and with department store purchases.

Estimates for This Week

Palace (RKO) (3,200; 35-40-60)—'Love on Bet' (Radio) and Ada Leonard unit. Nicely balanced, well sold bill and good for $15,000. Last week, Fred Waring band, and 'My Marriage' (Radio) scored sweet $21,500.

Hipp (WB) (3,500; 25-40)—'Fleet' (Radio) (2d week). Holding up for smart $11,500. Last week, $14,500.

State (Loew's) (3,750; 30-35-40)—'Annie' (Par). Blast of criticism from newspapers against Mae West's purple gags and purity leaguers, may make it tough for houses in long run, but State can't kick about $16,500. Last week 'Times' (UA) had no trouble in banging out $19,000.

Allen (RKO) (1,872; 25-40)—'Muss 'Em' (Par). Fairly good at $3,000. Last week 'Fang and Claw' (Radio) fell to $2,500 in six days.

Stillman (Loew's) (1,872; 25-35)—Second run of 'Modern Times' (UA). Around $6,000, excellent. Last week 'Whipsaw' (Par), above average, $3,500.

'Fleet,' Solo, $7,500, 'Rose Marie' Dual 10G, Both Big in Omaha

Omaha, March 3.
(Best Exploitation: Brandeis Omaha)

Back to straight pictures once again for theatre row with outstanding films in two houses and a probable weakie in the other. Omaha with 'Rose Marie' will probably come out first as it has nearly half again the capacity of the Brandeis where 'Follow the Fleet' holds.

Brandeis is single featuring the Astaire-Rogers flick and can turn them over six times daily, while the Omaha double-featuring can squeeze in only four programs per day. This may tend to even the score but capacity still favored. Orpheum with 'It Had to Happen' and 'Freshman Love' is just running a couple of pictures.

Weather man giving the area a breathing spell with mild weather the diet practically all of last week with indications of continuance. Travel in town rapidly getting back to normal and theatres will not have to undergo any severe buffetings of any duration rest of the season. Beginning of Lent will trouble some.

Last week the Orpheum with Ted Lewis on stage and 'Exclusive Story' on screen stood out over opposition like a lighthouse. The figure piled up here is a modern house record though some behind the figure set few years back by the same orchestra leader. The figure between 17-18 grand tops any take here in past three years, and is gloated over by the house force in the face of sloppy weather and a week's free show at the City Auditorium. Free show sponsored by the G. M. auto show featured Joe Venuti and band and Paul Cholet's revue, and cut in noticeably on all theatres.

Brandeis and Omaha both in the exploitation puddle with some standout work. A neck and neck race with Brandeis having perhaps the most unique connection in a tie-up with the navy itself.

Estimates for This Week

Omaha (Blank-Tri-States) (2,100; 25-40) — 'Rose Marie' (MG) and 'Master's Voice' (Par). Bullish despite strong opposition and free show at the Auditorium, and set to near or top the recent records of 'Mutiny' and 'Marietta.' Cinch for two week run and will be a topnotcher. 'Voice' hindering by cutting down the turnovers per day. $10,000 very likely. Last week 'No Mercy' (20th) coupled with 'Metropolitan' (20th) just average at $5,800.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Follow the Fleet' (RKO). Biz bids fair to equal 'Top Hat.' Has the program all to itself for six times daily giving this small house an upping in capacity in comparison to the larger opposition houses which are double-featuring. Also fairly certain to stay two weeks, and should have little trouble going over $7,500. Last week 'Music Goes Round' (Col) doubled with 'You May Be Next' (Col) satisfactory at $4,800.

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Had to Happen' (20th) and 'Freshman Love' (Par). Just a picture bill and should come in around $6,000, lightest week here in many. Last week 'Exclusive Story' (MG) screen was in support of Ted Lewis and his 'Happiness Follies' on the stage. The hi-hatter always a good seller and more than gratifying this time, $18,000 in the face of sloppy weather and a quality free show all week at the Auditorium makes it virtually a modern house record.

Other H.O.'s Help 'Soldier,' 'Hobo' to $18,000, Newark

Newark, March 3.
(Best Exploitation: Branford)

Holdover week here at three houses. Although two did not draw all they anticipated the first week they're holding over regardless, Proctor's, with the only new pic, will take a tremendous week with $18,000 for 'Mr. Hobo' and 'Professional Soldier.' Of the repeats 'Rose Marie' should be best with expected $12,000.

Branford, for 'Music Goes Round' and 'Road Gang,' is displaying plenty of paper, using 24-sheets, one-sheets, window cards, six-sheets, three-sheets and 20,000 heralds. Goes in the local Dodge radio program and is tied up with the 50 James drug stores.

Estimates for This Week

Branford (WB) (2,966; 25-75)—'Pasteur' (FN) and 'Personal' (U) (2d week). Will take about $8,500, nice for a second. On the first all right, but not what hoped for. Fell off after a smashing weekend to $15,500.

Capitol (WB) (1,200; 15-30-40)—'Pagans' (MG) and 'Riff Raff' (MG). Ought to beat the usual $3,500. Last week 'Collegiate' (Par) and 'Wilderness' (MG). Couldn't tilt the $3,500 groove.

Little (Franklin) (299; 30-40)—'Corka Generale' (Leo) (2d week). Five days for a disappointing $450. The Poles take Lent too seriously. First week mostly grand at $1,450.

Loew's State (2,780; 25-30-55-65-75)—'Marie' (MG) (2d week). Bids fair to take surprising $12,000, which would make money for a new show. First week got a fine $18,000.

Proctor's (RKO) (2,300; 20-65) and Lyceum (Roof) (770, same scale)—'Mr. Hobo' (GB) and 'Prof. Soldier' (20th). Holdovers elsewhere helped this house. Will be excellent at $18,000. Last week better than anticipated at $12,000 for 'Lady Consents' (RKO) and 'King of Damned' (GB).

Terminal (Skouras) (1,600; 15-20-25-30-35-40)—'Spy 77' (FD) and 'Bridge of Sighs' (FD). Looks like beating house record for the year at $8,000. Last week 'Dr. Crespi' (Rep) and 'Suicide Squad' (Rep) okay at $6,700.

'Kit Kat' Revue Ups 'Woman Trap' In Denver to 10G

Denver, March 3.

'Woman Trap' at the Denham gets top money but reason is the Kit Kat Revue on stage which gets full credit. 'Ghost Goes West' cops second money but without stage show.

'Modern Times' well above average at Par on second week and goes to Broadway for third and last week in first runs.

'Professional Soldier' did best in regard to average of house by doubling average at Aladdin and getting promoted downtown to the Paramount for a second week. Broadway and Paramount are sort of heaven for good films that play other Huffman houses, particularly the Aladdin and Denver.

For the first time Denver has seven first run houses. The old Empress, reopened by Geo. A. Allan as the Center, joins the select group, giving an independent producer for the first time a first run here.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Prof. Soldier' (20th). Big biz, $5,000. Goes to Par for second week. Last week 'Pasteur' (FN) turned in the corking gross and won an extended run at the Broadway; $4,000.

Broadway (Huffman) (1,600; 25-40)—'Pasteur' (FN). Following a week at the Aladdin, nice $2,000. Last week 'Petrified Forest' (WB), following a week at Denver, and 'Widow Monte Carlo' (WB), split, turned in $2,000. Former film did very nice but latter only fair.

Center (Allan) (1,600; 20-25-35)—'$1,000 a Minute' (Rep) and stage show. Opening week and folks here go for anything new, $4,500. Last week house dark after three years.

Denham (Cooper) (1,500; 25-35-40)—'Woman Trap' (Par) and Kit-Kat Club stage show. Flesh responsible for wow $10,000 pace. Last week Klondike Annie' (Par) stood them up every day, and with some of the best daily turnovers the theatre has ever had, turned in $13,000 at the boxoffice. Picture could have stood some extra time, but for the stage show booked in currently, 'Annie' did the second best week of the house.

Denver (Huffman) (2,500; 25-35-50)—'Ghost Goes West' (UA) and stage band. Up to $7,500. Last week 'Modern Times' (UA) did $12,000, not as good as expected, but good

(Continued on page 23)

'FLEET' SEWS UP BALTO; $27,500

Baltimore, March 3.
(Best Exploitation: Hipp)

'Follow the Fleet' has the town sewed up this week, Hipp booked in a short, speedy, stage show of 33 mins., chucked out trailers and boned the newsreel down to three minutes. Business forced house to pare stage show down to skeletonized 25 minutes, and expunge the newsreel over the weekend. Running added show daily and opening house an hour and a half earlier than usual, Hipp looks certain to rocket to $27,500, which will establish all-time high at house. Old record was pegged by 'Top Hat' at $26,700.

Keith's is h.o.'ing 'Klondike Annie' after an opening week that equaled anything house has had since Mae West's last, 'Goin' to Town.' It's on a day-to-day basis now, with 11 the minimum and likelihood that it will go longer. Easy $13,500 for the 11 days. Town is scratching scalp just as to why 'Klondike' isn't being held over. Management has been deeply concerned over Hearst and local Catholic press attacks on pic, but on the other hand these knifings haven't harmed biz perceptively.

H. T. Rouston, ballyhoo man of the Hipp, strewed sterling campaign for 'Fleet,' getting out a long lead with advance tom-tomming up every nook and cranny that presented angle through which film could be plugged. Lou Brown's wallops for Wayne King at Century trailed by eyelash.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Garden Murder' (MG) and Wayne King band. It's $19,000 is sizable, but means crimson with King crew at $8,500 net ballooning the budget. Last week 'Modern Times' (UA) and 'Bring on Dames' unit, $18,700, n.s.g.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Fleet' (RKO) and stage show. All-time high gross, $27,500, and h.o. Last week 'Round' (Col) and Farley-Riley stage slumped in closing days and ambled in at $15,500.

Keith's (Schanberger) (2,500; 15-25-30-35-40)—'Annie' (Par). West a wallop, with sock $13,500 assured for 11 days ending tomorrow (Wed.); may roll on, depending on biz today.

New (Mechanic) (1,800; 15-25-30-35-40-55)—'Shark' (20th) (2d week). Jogging in for good $3,000 after first lap lugged home happy $5,200.

Stanley (WB) (3,450; 15-25-35-40-55)—'Forest' (WB) (2d week). Has planed down sharply, no more than mildish $4,000 after bully $9,600 on opening trot.

'TIMES' OPENS WELL IN PROV.; $15,000 IN SIGHT

Providence, March 3.
(Best Exploitation: Loew's)

This week is a flukey one and it's anyone guess just where it will end. With one or two exceptions, notably Loew's where 'Modern Times' is on view, bills are pretty weak and business is in same category, Loew's figuring on at least $15,000.

Loew's had no opposish in exploitation, which has been rather unusual in these parts of late. Lack of opposish served its purpose of placing more emphasis on the Loew's campaign, which was marked by a mass of routine stuff, thoroughly worked out, however. Stunts outside of the routine batch included several co-op ads, tie-up with telephone people on correct time, and 200 special window locations throughout the city.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Times' (UA). Opening day biz was only so-so, but terrific crush came in over the weekend. Weekend business assures house of at least $15,000, strong enough. Last week 'Happen' (20th) and 'Tough Guy' (MG) showed a wallop, coming through for nice $12,000.

RKO Albee (2,500; 15-25-40)—'Fleet' (RKO) (2d week). Indications are that house can garner $8,000 without any difficulty. First week went over big at slightly more than $14,000.

Majestic (Fay) (2,200; 15-25-40)—'Saturday Night' (20th) and 'Conquest of the Sea' (Col). Ordinary film fare and won't wind up with more than $4,000. Last week 'Pasteur' (WB) and 'Hostess' (WB) oke at $7,500.

Strand (Indie) (2,200; 15-25-40)—'Timothy' (Par) and 'Eagle's Brood' (Par). One of slowest weeks house has had in months, off at $3,500 for five days; bill yanked today (Tuesday) for new dualer, 'Klondike Annie' (Par) and 'Master's Voice' (Par). Last week 'Round' (Col) and 'Leavenworth' (Rep) took it on the chin despite some fancy exploitation; so-so at $8,000.

Fay's (2,000; 15-25-40)—'Ring Around Moon' (Chest) and 'Beef Trust Revue' on stage. Variety bill only thing saving house from taking slide this week; no more than $5,500 in prospect, off. Last week 'Trouble' (20th) lukewarm at $6,000.

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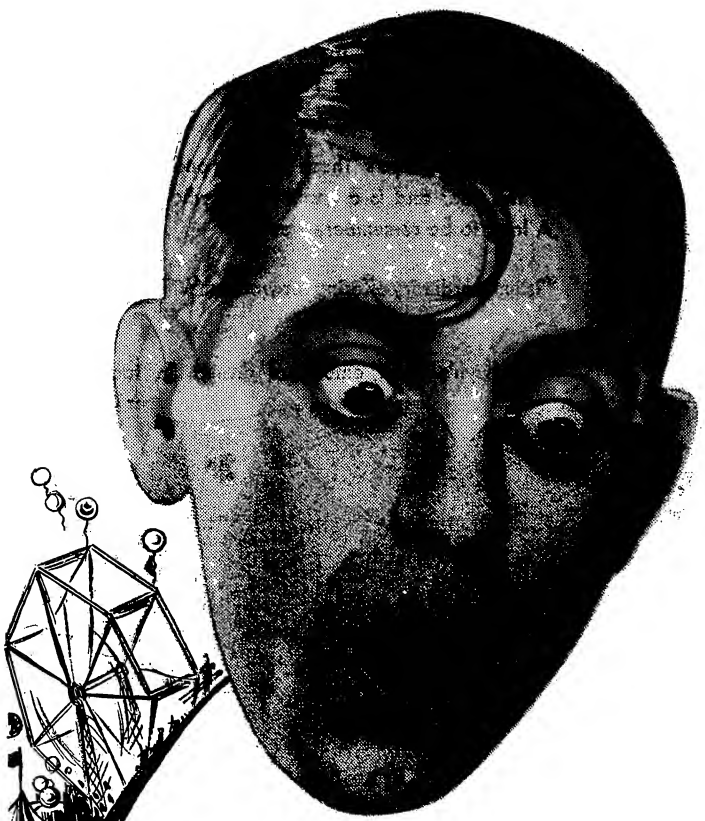
"Pink" Strikes For 19G, New Providence Record!
"Pink" At $20,000, Balto's Leader!
It's Tune Time in L.A.; Cantor $25,000!
"Pink" $32,000 in Boston!
Cleveland's Standout "Pink" $24,000!



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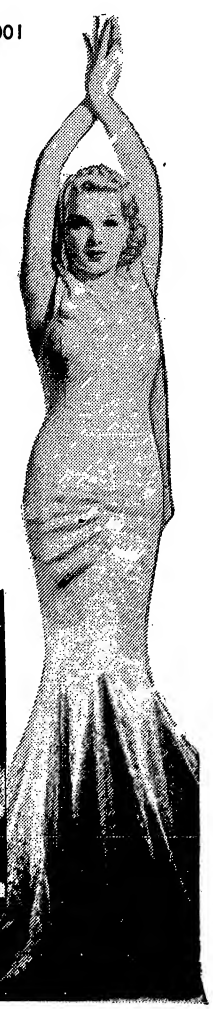

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Dance ensembles by ROBERT ALTON
Lyrics by LEW BROWN
Music by HAROLD ARLEN

Adapted from Clarence Budington Kelland's Saturday Evening Post story "Dreamland"

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"Excellent. One of the most consistently delightful comedies of this or any other season. Exhilarating fun and a deserved triumph." — N. Y. *Sun*

Played to four capacity weeks at Rivoli Theatre, N. Y. Holdovers wherever booked and piling up record grosses from coast to coast!

Robert DONAT

Sensational star of "The Count of Monte Cristo" in

THE GHOST GOES WEST

with JEAN PARKER · EUGENE PALLETTE

Directed by RENE CLAIR

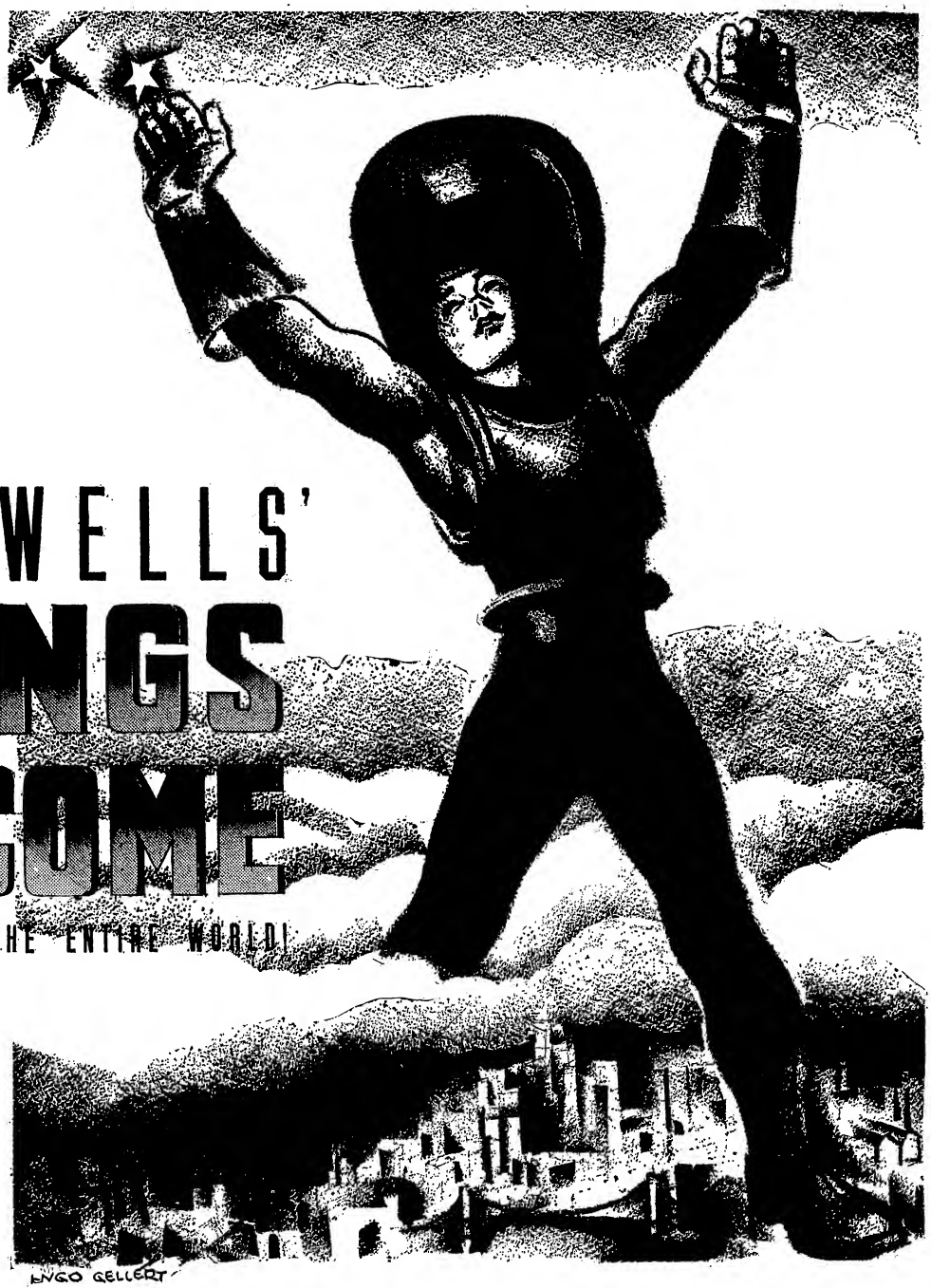
Screenplay by ROBERT E. SHERWOOD

an ALEXANDER KORDA production

a London Film

Released thru UNITED ARTISTS

SWEEPING ACROSS THE SCREEN A HUNDRED YEARS AHEAD OF TIME!



H. G. WELLS' THINGS TO COME

WILL ASTOUND THE ENTIRE WORLD!

What is the world coming to? One man has the daring to predict!...and only Alexander Korda could give this tremendous story the bigness and scope it deserved!

AN ALEXANDER KORDA PRODUCTION

Directed by WILLIAM CAMERON MENZIES
Released thru UNITED ARTISTS

"ONE OF THE FINEST ACHIEVEMENTS IN SCREEN HISTORY."
— Screen Book

"A box-office Knockout in the first round." — *Daily Variety*

"Contenders for the 1936 Academy Award." — *Detroit Free Press*

"Truly marvelous . . . a perfect screen story. — *Hollywood Script*

"Freddie Bartholomew tops his 'David Copperfield.'" — *Public Ledger Syndicate*

"Greater than 'David Copperfield' . . . never been so thrilled." — *Los Angeles Herald-Express*

"Box-office of large proportions...prosperity for all concerned." — *Hollywood Reporter*

"Magnificent entertainment . . . mass and class appeal." — *Box Office*

"One of the finest pictures of any era." — *Universal Service*

SELZNICK-INTERNATIONAL presents

Little Lord Fauntleroy

starring

FREDDIE BARTHOLOMEW

DOLORES COSTELLO BARRYMORE

with

C. AUBREY SMITH • GUY KIBBEE • MICKEY ROONEY
HENRY STEPHENSON • E. E. CLIVE • UNA O'CONNOR
JACKIE SEARL • IVAN SIMPSON • JESSIE RALPH

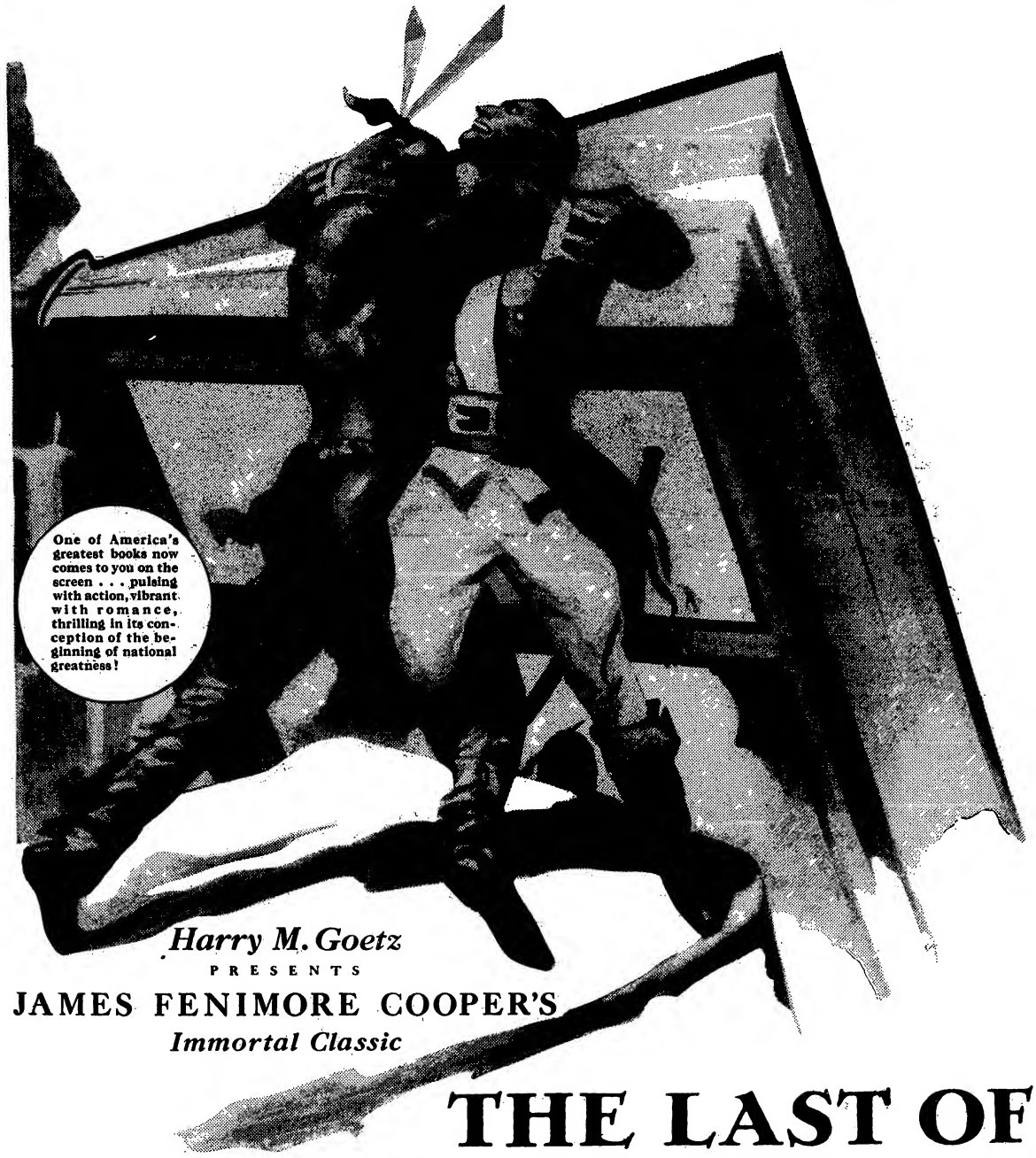
DIRECTED BY JOHN CROMWELL • SCREEN PLAY BY HUGH WALPOLE

From the world-famous story by FRANCES HODGSON BURNETT

PRODUCED BY DAVID O. SELZNICK

Released thru
UNITED ARTISTS

AN UNFORGETTABLE MILESTONE IN AMERICA'S TRIUMPHANT MARCH TOWARD THE BUILDING OF A GREAT NATION!



Harry M. Goetz
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JAMES FENIMORE COOPER'S
Immortal Classic

THE LAST OF THE MOHICANS

A handful of fearless men and women carved a new world out of the wilderness.... fighting side by side against overwhelming odds. Hemmed in by danger from every quarter, they lived and loved with the fierce realization that every moment in their bitter battle for existence must count!

A Reliance Picture
An Edward Small Production
Released thru United Artists

FICTION'S ROMANTIC AND FIGHTING ADVENTURER...LEAPS FROM THE PAGES OF JEFFERY FARNOL'S WORLD-FAMED BOOK ...TO GIVE YOUR AUDIENCES THE THRILL OF THE YEAR!

Mastering men with his fists and women with his arms, he rose from poverty to prestige in a story that moves like a roaring whirlwind!

DOUGLAS FAIRBANKS Jr. & ELISSA LANDI

IN **The Amateur Gentleman**

with GORDON HARKER

by arrangement with Gaumont British Corp. Ltd.

from the novel by JEFFERY FARNOL

Directed by THORNTON FREELAND

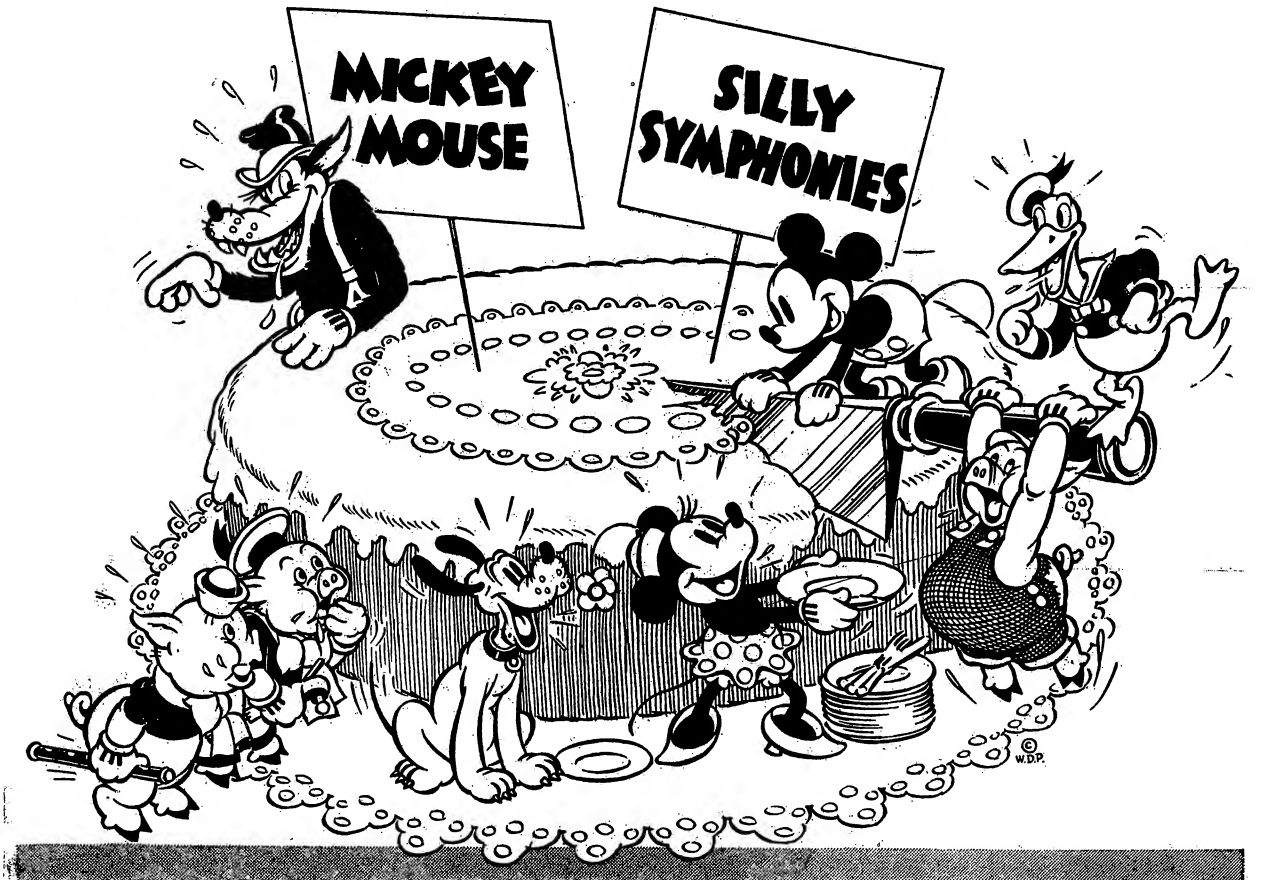
Produced by MARCELL HELLMAN

Presented by

CRITERION FILM PRODUCTIONS, Ltd.

Released thru

UNITED ARTISTS



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Watch for these Silly Symphonies

"COCK O' THE WALK" *(Released)*
"ELMER ELEPHANT"
"THREE LITTLE WOLVES"

And be sure to advertise these new starring vehicles for Mickey Mouse

"MICKEY'S POLO TEAM"
"ORPHANS' PICNIC"
"MICKEY'S GRAND OPERA"

Produced entirely in TECHNICOLOR

Released thru **UNITED ARTISTS**

Photo courtesy of Erwin, Wasey & Co., Inc.

SHAKESPEARE'S B. O. IN STIX

115 'Dream' Dates and Grosses

The following lists 115 roadshow two-a-day engagements to date at advanced scales of $1 top or more of Warner Bros.' 'Midsummer Night's Dream,' picked at random throughout the United States. The playdate, the population of the city or town, number of days of engagement, and the approximate gross are given.

East

Town.	Pop.		App. Gross.
Erie, Schenectady, N.	95,000		$2,300
Carlton, Providence	25,000		4,800
Cataract, Niagara Falls	75,000		1,500
Majestic, Harrisburg, Pa.	80,000		2,600
Cap, Reading, Pa.	111,000		3,300
Embassy, Easton, Pa.	35,000		1,600
Pal, Bethlehem, Pa.	58,000		1,000
Hipp, Buffalo	573,000		8,600
Arcade, Salisbury, Md.	11,000		600
New, Easton, Md.	4,100		500
Grand, Westfield, N. Y.	3,466		350
Grand, East Stroudsburg, Pa.	6,090		400
Avon, Watertown, N. Y.	32,000		1,100
Garden, Princeton, N. J.	6,992		1,800
Glove, Gloversville, N. Y.	23,000		1,000
Cerimac, E. Liverpool, O.	23,000		1,100
Pontiac, Saranac Lake, N.	8,020		600
State, Uniontown, Pa.	20,000	2	1,500
Embassy, Lewiston, Pa.	13,000	2	2,200
Colonial, Norwich, N. Y.	8,378	1	700
Temple, Kane, Pa.	6,252	1	550
Liberty, Cumberland, Md.	37,000	3	1,000
Keeney, Imira, N. Y.	47,000	1	1,200
State, Hamilton, N. Y.	1,700	1	600
Colonial, Norwich, N. H.	8,400	1	700
Pickwick, Greenwich, Conn.	6,000	2	1,700
State, Westminster, Md.	1,900	2	370
Colonial, Canaan, Conn.	565	2	440
Essex Sq., Essex, Conn.	2,777	3	660
Cap, Middletown, Conn.	16,000	3	1,500
Strand, Plainville, Conn.	6,301		400

Midwest

Kenosha, Kenosha, Wis.	50,000		900
Strand, Oshkosh, Wis.	40,000		1,050
Grand, Terra Haute, In	63,000		2,400
Orph., Hannibal, Mo.	2,200		560
Magee, Evansville, Wis.	2,269		120
Brandels, Omaha	214,000		3,500
Grand, Dubuque, Ia.	41,000		950
Grand, Alton, Ill.	30,000		800
Maxon, Portageville, Mo.	1,262		50
Orph, Quincy, Ill.	39,000		1,060
Lincoln, Decatur, Ill.	57,000	2	1,400
Orph, Galesburg, Ill.	29,000	2	1,000
Grand, Decorah, Ia.	4,581	1	260
Castle, Manchester,	3,413	1	350
Orph, Elkhart, Ind.	33,000	2	1,000
Englert, Iowa City, Ia.	15,000	2	1,500
Mars, Lafayette, Ind.	26,000	2	2,200
Platt, Sulphur, Okla.	4,242	1	250
Roxy, Owatonna, Minn.	7,654		260
Orph, Sioux City, Ia.	79,000		2,100
Genesee, Genesee, Ill.	3,406		140
Fargo, Sycamore, Ill.	4,021		150
Kerridge, Hancock, Mich.	5,795		450
Cap, Madison, Wis.	57,000		3,300
Dixon, Dixon, Ill.	99,000		900
Missouri, Senath, Mo.	1,086		180
State, Nashville, Ill.	2,243		190
Jeffries, Janesville, Wis.	21,600		630
Venetian, Racine, Wis.	67,500		1,400
Sheboygan, Sheboygan, Wis.	39,200		1,150
Missouri, Hayti, Mo.	1,620		130
Cap, Cincinnati, O.	450,000		12,300
Pal, South Bend, Ind.	104,000		1,630
Majestic, Grand Rapids, Mich.	169,000		2,500

West

Music Box, Seattle	365,000		9,700
Alhambra, Sacramento	93,000		3,500
Stanford, Palo Alto, Cal.	11,000		1,500
Fox, Tucson, Ariz.	32,000		2,100
Cap, Yakima, Wash.	22,000		800
Elsinore, Salem, Ore.	26,000		1,400
Fox, Spokane, Wash.	115,000		3,200
Crest, Provo, Utah	15,000		800
Campus, Berkeley, Cal.	82,000		2,200
Mission, San Jose, Cal.	57,000		2,800
Dream, Sidre Wolly, Wash.	2,719		400
Mt. Baker, Bellingham, Wash.	31,000		1,100
California, San Bernardino, Cal.	37,000		1,500
Fox, Riverside, Cal.	30,000		1,500
Vitaphone, Wenatchee, Wash.	12,000		900
Audian, Pullman, Wash.	3,322		600
Warner, Fresno, Cal.	53,000		3,500
McDonald, Eugene, Ore.	19,000		1,800
Fox, Bakersfield, Cal.	26,000		1,400
California, Ontario, Cal.	13,000		600
UA, Pasadena, Cal.	76,000		2,100
Ventura, Ventura, Cal.	12,000		560
Studio, Prescott, Ariz.	5,500		460
Ellensburg, Ellensburg, Wash.	4,600		530
Par, Salt Lake City	140,000		2,900
Mayfair, Portland, Ore.	302,000		5,500

South

St. Charles, New Orleans	458,000		6,400
Melba, Batesville, Ark.	4,484		150
Delta, Opelousas, La.	6,299		400
Gem, Newman, Ga.	6,386		250
Talesman, Rosedale, Miss.	2,117		60
Regent, Indianola, Miss.	3,116		170
Jeff, Charlottesville, Va.	15,000		1,300
Rialto, Lepanto, Ark.	1,195		90
Mary Anderson, Louisville	307,000		5,300
Uptown, Dresden, Tenn.	1,047		130
Gem, Osceola, Ark.	2,573		240
Rex, Glenville, Ga.	1,503		80
Pal, Vidalia, Ga.	3,858		200
Matex, Mabank, Tex.	963		110
Melba, Goldwaite, Tex.	1,324		130
State, Honey Grove, Tex.	2,475		70
Pal, Louisville, Ga.	1,700		70
New Deal, Gorman, Tex.	1,200		120
Majestic, Commanche, Tex.	2,500		150
Ferguson, Hamlin, Tex.	2,328		370
National, Richmond, Va.	183,000		3,900
Princess, Lexington, Tenn.	1,823		150
Legion, Mayfield, Ky.	8,000		380
Empire, Birmingham	260,000		2,900

TOTAL GROSS, 115 ENGAGEMENTS, PLAYING 228 DAYS..$178,510

SO FAR 212 DATES GROSSED $847,200

WB's Ballyhooing of the Bard in the Bumpkin Belt Boosted the Boxoffice—All on a 2-a-Day Basis at Upped Scale $1.10 to $2.20 — Comparative Takes with Other Pix

600 ROADSHOWS

By ROY CHARTIER

'Midsummer Night's Dream,' directed by Max Reinhardt for Warner Bros. and probably the biggest gamble ever taken by any picture company or producer, has played a total of 212 engagements to date. These engagements have grossed for the theatres a total of $47,200 in admissions o. more than half the cost of the picture, $1,400,000.

All bookings of the first Shakespearean talker so far have been on a roadshow basis of two shows a day with a few exceptions where morning matinees have been given to children, teachers or others. The scale in all instances has been advanced, with no engagement of the 212 played to date at less than $1 top. It has ranged up to $2.20 for the larger keys in which it opened at an early date last fall. The picture has gone through the bigger keys as a roadshow and is now being booked into any spot, no matter how smal' than can be sold. It will unquestionably set a record for the most extensive two-a-daying any picture has ever received.

Some of the Hamlets

Among the 212 playdates so far on the roadshow books for 'Dream' are such towns as Mabank, Tex., with a population of 963; Louisville, Ga., pop. 1,700; Sidre Wolly, Wash., pop. 2,719 and Nashville, Ill., pop. 2,243. Expecting to get its negative cost and more out of the roadshowing of 'Dream' the Warner policy is to penetrate every town in the country that's a possibility for a twice-daily engagement, if only for one day. The present thought is to ke p on roadshowing the picture until next year, with general release held off until September, 1937. Around 400 two-a-day advanced-scale dates are expected to break between now and June 1, running total of engagements by then to over 600. The high goal set by Warners on two-a-day dates alone before September, 1937, when it goes on general release to all theatres and at all prices, is 6,000. This is not counting dates abroad, nor does the 212 engagements here concerned include any bookings in foreign cities.

WB is selling exhibitors on a percentage basis only. It is getting a minimum of 50%, no matter how small the town and the grossing possibilities. Its highest contracts call for 75% of the gross from the first dollar.

Educational Co-operati

The distributor of the picture in many engagements contributes to the advertising budget but this has not run as high as might be imagined. Total advertising cost so far to WB which adds to the negative cost isn't more than $100,000, but everywhere the distributor has lent its roadshow accounts extended publicity and exploitation support. Probably no picture has been as well exploited as 'Dream.' Warner Bros. readily acknowledges the cooperation in this direction given it by the church, women's clubs, civic bodies, educational factors and the Motion Picture Producers & Distributors of America, Inc. All have worked hard to arouse public interest and support in behalf of the prestige piece Warners turned out in 'Dream.' As a result, it has brought people to theatres who are not regular film patrons.

'Dream' was a slow starter and called for careful and astute sell-

(Continued on page 74)

Inside Stuff—Pictures

(Continued from page 6)

to explain where they have been reposing in the interim. agent cannot explain, so he says.

Monty Westmore, film makeup expert, has returned to the Coast from London where he was to handle makeup for the now discarded 'Cyrano de Bergerac.' He fulfilled his contract by merely putting test makeup on Charles Laughton several times during his six-week stay.

National Screen Service has signatured largest initial order for trailers in company's history. Twentieth-Fox taking 300 prints for the day-date opening of 'The Country Doctor.' Total order on many pictures run to 300, but first order is rarely over 75 prints.

Wallace Beery missed the first show at the Fox, Detroit, Friday (28), opening day of a week's engagement, when his plane from Boston was grounded en route to the auto town. Beery played the Metropolitan theatre in the Hub last week.

Twentieth Century-Fox toying with idea of retagging its recent release, 'It Had to Happen,' to 'It Can't Happen.' Switch would be to capitalize on recent publicity over the Sinclair Lewis book, 'It Can't Happen Here.'

Republic, with writing staff of 51 during production peak two months ago, has curtailed scribblers to 25. Reduced personnel will continue until production picks up.

Indie producer making series of religious and educational subjects on Coast is refusing to engage for his casts any one who has ever been divorced. Producer himself has been three times divorced.

From aggregate of 78,000 studio production and publicity stills lamped by Hays office censor board over year's period, less than 1% were rejected. Board gives the critical eye to around 1,500 stills each week.

Morros to Produce

Under a renewal of his contract with Paramount, Boris Morros will produce musicals on the Par lot in addition to continuing as general musical director at the studio.

Former managing director of the Brooklyn Paramount is now back in N. Y. on a talent scouting trip.

SIMMONSES BUY IN ON RELIABLE LEASE

Hollywood, March 3.

Joe and Leslie Simmons now control half interest of lease of Reliable studios. Other half held by Reliable Picutres, operated by B. B. Ray and Harry Webb.

Simmons currenty producing Tim McCoy series of westerns for Puritan release but plans expanded program next season.

Mae Murray Loses Again

Tiffany Productions, Inc., again successfully defended itself against the $300,000 suit brought by Mae Murray when N. Y. Supreme Court Justice Church yesterday (Tuesday) held that the actress had failed to prove that Tiffany had denied her the right to examine its books to determine the true profits. Former star was paid $25,000 as her percentage of profits, but alleged that $300,000 was due her.

First suit also resulted in a victory for Tiffany, but the Appellate Division ordered it retried.

Sisk-Reid 'Plough' Team

Hollywood, March 3.

Robert Sisk and Cliff Reid will co-produce 'Plough and the Stars,' pic version of Sean O'Casey story, John Ford directing, at RKO Radio.

Dudley Nichols preparing screen play.

'GOOD EARTH' STARTS

Culver City, March 3.

Metro puts 'Good Earth' into production next week despite no solution on the Chincse-Occidental angle in the romantic sequences for a Hays office okay.

Paul Muni and Luise Rainer are the only players set.

McKenzie Improved

Maurice McKenzie, Hays o co executive who went to the hospital for a rest cure last fall, is returning to his official duties in N. Y. March 15.

McKenzie has been in the south recuperating since the first of the year.

UNIT DEAL FOR LE ROY PENDING

Hollywood, March 3.

No new deal has been entered into between Mervyn LeRoy and Warner Bros. LeRoy had expected to discuss it with Harry M. Warner, his father-in-law, while latter was here. However, the details of it will be worked out when LeRoy gets to New York before sailing for Europe March 18.

Regardless of how it is worked out, whether or not LeRoy gets his own unit autonomy(Warners states he will remain with the company.

WB's Outdoor Tinter

Hollywood, March 3.

At least portion of 'God's Country and the Woman' will be lensed in color by Warners.

Company probably will go on location in big timber country of Oregon for tint exteriors. Bette Davis and George Brent have top spots in film.

Three Technicolor shorts remain to be finished on Warners current tint season. They are 'Changing the Guard,' featuring Sybil Jason; 'Birth of the Star Spangled Banner,' and 'Ain't Rio Grande.'

Bobby Connolly directs trio of colored shorts.

ROADSHOWING 'ZIEGFELD'

Metro plans to roadshow 'Great Ziegfeld'.

Picture won't be ready until around Easter.

On Broadway, Iegfeld' goes into the Astor on a special deal with Plunkett-Krellberg, present lessees of the house.

DENVER

(Continued from page 10)

enough to be taken across the street to the Paramount currently. Very steady business all week.

Orpheum (RKO) (2,600; 25-35-40) —'Fang and Claw' (RKO) and 'Muss 'Em Up' (RKO), double. Just so-so as expected, $4,000. Last week 'Lady Consents' (RKO) better than average despite of stiff competition, $6,500.

Paramount (Huffman) (2,000; 25-40)—'Modern Times' (UA). Following a week at the Denver, $4,000, a third of its take at the Denver last week. Last week 'Gallant Defender' (Col) and 'Lone Wolf' (Col), double bill, a little below average, $2,500. Competition was too stiff, both across the street at the Denver, another Huffman house, and at the Denham and Orpheum.

Pathe Now Officially Bankrupt; Natan Name Dropped, but Banks Still Angling for Co. Control

Paris, Feb. 23.

Next step in the untanglement of the affairs of Pathe Cinema (no longer known as Pathe Natan) would appear to be the adoption of a settlement with its creditors.

Company is now officially in bankruptcy, but this doesn't seem to make any real change in its situation.

Head man of the company at the moment is M. Mauger, receiver. Mauger was receiver of the Societe de Gerance des Cinemas Pathe, theatre-owning subsidiary, and the Commerce Tribunal extended the bankruptcy of the subsidiary to include the parent company, appointing Mauger as receiver for the whole lot. All assets and liabilities of both corporations are to be considered as a single unit.

Only a few hours before the Pathe Cinema bankruptcy was declared, the stockholders, in a regular meeting, took back their company from Judicial Administrator Ploton and elected a new board of directors, including Paul Brunet, a director of Kodak in France; Marcel Aboucaya, financier and film angel, and Robert Dirler, president of the stockholders' protective association.

Officers

Brunet was named president, and Aboucaya and Dirler both became managing directors. Other directors chosen are Robert Mieg and Paul Regamey.

Appointment of Mauger as receiver a few hours later took the supreme authority over the company out of the hands of the new board. But the bankruptcy does not mean that the assets of the company will be sold off. Court ordered that Mauger keep the concern running for the next two months, at least, without liquidating it.

In the meantime it is the duty of Mauger as receiver to consider any settlement offered to clear the company of debt. Stockholders, as represented by their board of directors, have the priority in offering a settlement, and the financial group which Brunet and Aboucaya represent assert that they are prepared to pay 100%.

If that comes true, it's all over but the shouting, and Pathe Cinema, made over, should emerge again as a dominating element in the French film business and a force in the world trade.

Buts

There are two important buts: first, strong bank interests are still anxious to get hold of Pathe Cinema. Bank de Paris et les Pays Bas, one of the most powerful in France, and the influential Lazare Freres, have both been unofficially mentioned in financial newspapers as ready to step in, although it is not clear yet.

Second, although Dirler-Aboucaya-Brunet group says it will pay creditors in full, an agreement will have to be reached on how much the company actually owes. It is estimated that indebtedness of the Societe de Gerance and Pathe Cinema together amounts to about $3,000,000, of which more than half is owed to Kodak, but there's nothing definite about those figures. Financial operations in the past have been so obscure that considerable wrangling is bound to follow.

Some question of extending the bankruptcy further to include the personal assets of Bernard Natan, and the court will hold hearings to this effect. Last remnants of Natan control were eliminated officially at the Monday stockholders' meeting, and the name Pathe Natan on screen credits and theatre marquees has now been replaced by Pathe Cinema.

Fact that Mauger is the liquidator of Gaumont-Franco Film-Aubert (which has never been declared bankrupt) formerly led to fear that the two firms would be consolidated under government auspices. This doesn't seem likely or possible now.

Stockholders' meeting at which the new regime was installed was a sweet row, in which the Dirler forces triumphed over the bank reps by a large majority. As soon as the bankers saw they were licked they went to the Commerce Tribunal to push for bankruptcy.

Stockholders' defense committee at first was indignant against the bankruptcy, but on examining the court's decision new directors decided that it wasn't so bad, and they might be able to reach an agreement with the creditors through it. They may not even appeal against the bankruptcy.

Pathe Cinema stock, which rose from 17 to 34 between the announcement that Ploton had called a stockholders' meeting and the election of the new board, took a dive back to 16 when bankruptcy was announced. It has now gone up to 20, indicating Bourse sentiment that the affairs of the concern are about normal.

Pathe, Gaumont Join Vs. Umanski Group

Paris, Feb. 23.

Pathe and Gaumont chains, which own an overwhelming portion of Paris film theatres, have ganged up against the policy of the Umanskis, Champs-Elysee showcase owners, of showing French talkers in the new Le Paris. House is alternating Frenchers with original versions in English.

Chain bosses announce that no French film booked in Le Paris can get a later run in their houses, and they may even extend the boycott to all films of firms booking Frenchers in the Umanski house, they say.

Pathe has its biggest house, the Marignan, a few doors from Le Paris, and specializes there in class French language first runs. Gaumont has the Colisee across the street, with the same policy. They don't mind competition from English talkers, they say.

MORE TROUBLE FOR PARIS SHOW BIZ

Paris, Feb. 23.

Political unrest following the attack of Royalist youths on the Socialist leader Leon Blum has given a new sock to show business here. Street parades and demonstrations are starting up again, which keep people in doors.

Dissatisfaction of taxi drivers, who are having bad business, with recent fare cuts adds to the sense of disturbance. General theatre strike against poor tax also threatens.

Jean Chiappe, former prefect of police, accompanied by Pierre Mortier, president of the theatrical press association, called on Premier Albert Sarraut to urge him to do something about giving tax relief to theatres and avoid a strike. Sarraut said he'd see his finance minister and also Georges Mandel, Communications Minister, to find out what action could be taken.

Mandel must be consulted because he controls radio, and the most widespread idea of how to take the poor tax off theatres is to transfer in it some way to the users of the ether. No system has yet been found, however, of soaking the listeners for enough extra money to contribute to the support of the public hospitals and poorhouses which the local taxes on entertainment now pay for.

SAVILLE AS UA ASSO. PRODUCER IN LONDON

London, March 3.

United Artists shortly will add another associate producer to its staff here, Victor Saville.

Saville will form his own production unit with outside backing and will produce three pictures here and in Hollywood annually, with UA holding world release rights. Agreement is now ready and awaiting the arrival of Sam Goldwyn in early March for an exchange of signatures.

BBC INTO PIC BIZ WITH 'TIME'?

London, Feb.

One of the results to the impasse between British Broadcasting Corp. and the film trade, following the trade's refusal to let the radio boys televise any film other than footage which has been away from general release for at least three months and BBC's retaliatory intention to produce films of its own, may be the agreement, concluded this week, with RKO whereby the March of Time is to be anglicized and controlled as far as local editions are concerned by John Grierson.

Grierson is in charge of the General Post office film propaganda department. By linking with the March of Time Grierson now finds himself in charge of a virtual newsreel organization in addition to his work for the G. P. O., which is closely linked with B. B. C. through the Government. Grierson is thus in a position to satisfy BBC's yen for new film.

March of Time may get its biggest publicity break here to date by being the first newsreel under a regular televising contract.

Brit. Studios' Blazes Up Insurance Rates

London, Feb.

Considerable rise in the price of fire insurance for British studios has followed the recent $2,500,000 fire at the British & Dominion and British International studios.

Fire was the worst yet experienced in the British studio trade, although there were no fatalities—as there were when the Gainsborough studios went up six years ago. Only a few months previous to the blaze Julius Hagen lost one of his studios in a fire.

With two major fires following in close succession Lloyds has raised the premium cover charges as much as 10%.

Normal studio fire coverage is around 2.5% of the sum assured; it will now rate about 2.75%.

See Hope for French Biz Unity As Result of Cut Rater Battle

Paris, Feb. 23.

United at last against the extreme price-cutting tactics of certain French exhibitors, the two rival distribs' associations, old Chambre Syndicale and the opposition group to which the Americans belong, have combined in an agreement to refuse to rent films after March 1 to houses charging less than 20c admission.

It's a case of the lion and the lamb lying down together, for the two associations hitherto have been devoted almost exclusively to the business of cutting each other's throats. Roger Weil is credited with having brought about the conciliation.

Organization to which the Yanks belong, formed after their secession from the old Chambre Syndicale over a quota fight, recently changed its name from Union Syndicale des Distributeurs to Chambre Syndicale, so that now no one can tell who's who.

Old outfit, still headed by Charles Delac, has also reorganized, and its distribs' branch is a separate entity, thus making the conciliation easier.

Long-Jointed

Present co-operation may step toward the unification of the French industry, which has long been limited. Henri Klarsfeld, Paramount French sales chief, has been calling for it in repeated tradepaper articles.

Price-cutting menace takes the form chiefly of theatres with 6½c. admissions. Touched off by Cin'un Franc theatre sat up last year in Paris exhibition hall abandoned by the bankrupt Citroen Automobile Co., the movement has spread to various parts of the country.

Cut-rate houses will still be able to get pictures from distributors belonging to neither of the associations, but it's hoped that this possibility can be blocked with co-operation of the exhibs' association. Idea is that the exhibs should agree not to rent from distributors who deal with the outlawed price-cutters.

This two-way co-operation may be possible, because Raymond Lussiez' powerful exhibitors' organization has always worked in close co-operation with the exhibs' outfit to which the Americans belong, although it has violently fought the Delac group. If Lussiez comes into the anti-price-cutting fight, trade unity will be nearer than ever before.

'Hat,' 'Melody,' 'Anna' Top Sweden's B. O.'s

Stockholm, Feb. 21.

'Midsummer Night's Dream' (WB) only lasted two weeks (16 performances) at the Spegeln theatre of the Svensk Filmindustri chain, and was then transferred to a second run house, the Puck. Successor at the Spegeln is Wivefilm's Swedish picture 'Sunny Side.'

'Annapolis Farewell' (WB) was released at the big China theatre, with a lot of naval officers and bluejackets invited. Succeeded by 'Top Hat,' (RKO). As a special publicity stunt RKO extended invitations to society and theatrical folks, with the request that they wear evening clothes, and for the first time in Swedish motion picture history a lot of swells accepted.

Hardest competitor is 'Broadway Melody 1936' (MG), now in its fourth week at the Skandia and simultaneously at Svensk's biggest 2nd run theatre, the Gota Lejon.

Garbo's 'Anna Karenina' (MG) is in its fourth week at the Red Mill. Garbo got the usual superlatives in the press and her name is still sure box office here.

ONLY SIX PIX IN WORK IN PARIS

Paris,

After a production season, which has resulted in an unusual quantity of high class films that are chasing second-rate American product from the French market, local picture output has taken a quantitative nosedive. Survey of studios around Paris in work.

Drop is a bit more drastic than a mere seasonal slump. Forty pictures have been announced as in work, and the fact that only six of them are actually being shot is disquieting in light of the indie production which dominates the local industry.

One of the six is 'Tarass Bulba,' super megged by Alexis Granovsky, with Harry Baur starring. Picture has been in work a long time and has undergone two extensive remakes. Femme lead has been changed four times. Granovsky has plenty of financial backing, and needs it. Film is now said to be conclusively in the cutting room.

Another, just starting, is Pierre Billon's version of Zola's 'L'Argent' ('Money'), with Pierre Richard Willm, which kicked around for a month or more with director and cast under the mistaken impression that the funds were in hand to begin production. Also Jacques Deval's 'Women's Club,' 'Fear,' 'Gorri the Corsaire' and 'Call of Silence.'

Among pictures recently completed are ' ichon,' with Victor Boucher, based on legit hit by Jean de Letraz; 'Under the Eyes of the Occident,' produced by Andre Daven, formerly of Paramount and Fox French production staffs; and General Productions' 'Mutineers of the Elsinore.'

Among the future productions announced are 'Adventure in Paris,' based on an Yves Mirande story, to be made by Daven; 'Beethoven' to be megged by Abel Gance, with Harry Baur in the lead; another Gance picture starring the comic Georges Milton; a Louis Verneuil picture, 'Mme. Vidal's Lover,' with Victor Boucher and Elvire Popesco; a life of Tchaikovsky, based on a book by Nina Barberova; a production by M. Gargour, formerly of Pathe-Natan, based on the life of Marthe Richard, French wartime woman spy; a picture by Marcel L'Herbier, starring Nathalie Paley, based on 'New Men' by Claude Farrere; and 'Kreutzer Sonata,' based on the Tolstoi classic, to be made by Franco-Austro Films at the Francois Premier studio.

Amateur Pic Figures In French Scandal, But 'Reelers Barred

Paris, Feb. 23.

While using a motion picture taken by an amateur as means of identifying the assailants of the socialist leader Leon Blum, local police have forbidden professional newsreelers to make pictures of the events following the riot.

Royalist organization, the Action Francaise, was officially dissolved as a result of the attack on Blum, in which its members participated, and considerable crowd movements ensued, as well as police activity which would have made good newsreel stuff. Word was sent out, however, that they'd have to lay off.

Film made by the amateur, Gerard Bennett, has created lots of stir, although never shown publicly. He happened to be there with his camera when the royalists mobbed the automobile in which Blum was sitting. Police grabbed his film and toted it to headquarters. Several arrests were made, reportedly on the basis of it.

Trade is making its usual feeble protest against films forbidden to cover a news story on which the printed press has free rein.

WB's Next Britisher

London, Feb. 23.

Warner's (London) latest production is 'Fair Exchange,' by Brock Williams, depicting college life, with an Oxford background. Ralph Ince is directing, with cast including Roscoe Ates, Isla Bevan and Patric Knowles.

Expected to be weeks.

Britons in Hollywood

Hollywood, March 3.

The Mayfair party happened too soon after the King's death for a big British turnout, but they made up for it at the Screen Actors' Ball. Among the Britons present were, Lord and Lady Cavendish, Heather Angel, Ralph Forbes, Merle Oberon, Herbert Marshall, Henry Wilcoxon, Errol Flynn, David Niven, Frieda Inescourt and Ernest Cossart.

Now that Alison Skipworth is permanently domiciled she's having Sunday afternoon 'at homes.'

Sybil Jason has been having 'lots of fun' going to the cinema, playing with her new dolls and tripping to the desert in between pix. She starts work next week in a Technicolor short at Warners.

Walter Pidgeon is working simultaneously in ' ig Brown Eyes' for Wanger and in 'Brazen' on the Educational lot.

Mary Ellis, star of razen,' has received complete script of the new John Balderston play, which she'll appear in London.

Arthur Treacher has signed a new seven year contract with 20th-Fox.

Kathleen Lockhart claims to have a perfect system for playing the horses.

Merle Oberon skeded for Selznick's new pic, 'Dark Victory,' to be made in color.

In less than two weeks, Leslie Howard is skeded to leave for New York to do 'Hamlet' on the stage.

Mona Barrie taking her house guests, Madge Elliott and Cyril Ritchard (both of London), to the races.

Basil Rathbone, Ralph Forbes, Red Denny, Conway Tearle and Henry Kolker lazing in the sun waiting for a call on the set of 'Romeo and Juliet.'

Reggie Owen, on a terrifically hot day, wearing Eskimo garb, with fur moccasins, pants and blouse for 'Petticoat Fever.'

FRENCH-U. S. PACT IN WORK

Gaumont Drops Option on French Newsreel, Which Starts a Scramble

, Feb. 23.

Battle royal has been going on for the past few weeks over France Actualites, French newsreel hitherto controlled by Gaumont-Franco Film-Aubert. G. F. F. A. was forced to drop a $53,000 option it held on the reel.

here are only two purely French newsreels, and in view of the general elections this year they both are politically important. Number of interests immediately moved to get control of France Actualites, and at the same time the Government, which controls G. F. F. A., also took an interest in keeping control, if possible.

News that France Actualites was on the market leaked out through the fact that notice was given to all its employees when G. F. F. A. decided to drop the option. Reel is owned by a Belgian group, headed by the Baron Empain, which is not in a position to operate it. Was first believed it would be closed down.

Story spread that G. F. F. A. had made a deal to show the Fox reel in its theatre chain instead of the French clips, and patriotic indignation arose, both that Frenchmen should be fired to make room for an American product, and also that 'foreign interests' should get a newsreel hook in so important a circuit. In fact, Fox had made an offer, in a general business way, to supply its reel to Gaumont, but nothing had come of it.

Fox Angles

Later, story got out that Fox wanted to buy France Actualites. This also was denied by Fox officials. Admitted, however, that Fox had propositioned France Actualites on the possibility of supplying it with American material in order to get a possible break with G.F.F.A.

Actual candidates for the purchase of the French reel appear to be Reginald Ford, English owner of a chain of French newsreel houses, and Eclair Journal, other French reel. A financial group headed by M. de Rouvres also has made a bid.

Two thousand shares of stock in France Actualites were supposed to have been sold at auction on Feb. 10, but no information as to the result, if any, has been announced. Now understand that the reel is to be kept alive and reorganized, and the current report is that G.F.F.A. will, after all, keep a hook in. Seems unlikely that Ford, a foreigner, would be allowed to work into a politically important item.

METRO'S THREE PIX LEAD SYDNEY FIELD

Sydney, Feb. 12.

Metro has three films playing top city spots. 'Broadway Melody' is at the St. James, 'Vanessa' opens for Snider-Dean, and 'Escapade' will begin a long run try for Dave Martin. All three are in opposition to Greater Union and Hoyts.

Other major American pix here now include 'Top Hat' (RKO), 'Last Days of Pompeii' (RKO), 'Return of Peter Grimm' (RKO), 'Metropolitan' (Fox), 'Four Uncle Dudley' (Fox), 'Dark Angel' (UA), 'Red Salute' (UA), 'Stars Over Broadway' (WB), and 'Broadway Hostess' (WB).

British slipped with only 'Where's My Man' (G-B) and 'No Limit' (ATP) showing.

MITCHELL'S NAVY PIC

London, Feb. 23.

Oswald Mitchell is doing a new sailors' yarn for Stoll Film Prods. by George Pearson and Ivor Ballas, titled 'Shipmates of Mine.'

Shooting starts around March 16. Mitchell is dickering with David Burns to play the American comedy sailor role.

Butcher's Films will release.

Hungary Banned 46 Films During 1935

Budapest, Feb. 21.

Film Censor Board's statistics for 1935, just published, show that of 910 sound and 64 silent films examined, 7%, or 46 pictures, were denied performance.

Of the imports, 437 were American pictures, 159 German, 77 French, 33 British, 23 Austrian, 12 Scandinavian and five Italian.

In the course of the past year, 185 sound and 42 silent pictures were produced in Hungary. That includes newsreels, educationals and advertising pix, as well as regulation features.

Censor Board issued export permits for 62 sound and 13 silent local made films.

PARIS STRIKE SET FOR MARCH 20

Paris, Feb. 26.

General French amusement strike against the poor tax is called for March 20. Performers and employes have been notified that they'll be locked out on that date, and they'd better see about unemployment relief.

But, as usual, in strikes called this far in advance, there is a good chance that it will never come off. If tax relief is not granted before March 20, the strike will take place, but the public authorities may come around before that time in order to prevent trouble.

A delegation of theatre, film and vaude leaders, headed and accompanied by former Prefect of Police Jean Chiappe, now president of the Paris Municipal Council, called on Communications Minister Georges Mandel to see what he would do to help. Mandell comes into the picture this way: last year the Government put through a decree permitting cities to cut the poor tax if the charities department would consent, and if an equivalent amount of money could be derived from some other source. No relief has yet been granted because the money hasn't been found. Current idea is that part of the tax on radio sets can be used for the poor, and the theatre people called on Mandel, head of the state radio, to see what he would do about it.

Mandel replied that the radio tax must, by law, go entirely into radio programs and plant maintenance. But he said he would help, anyway. He offered $660,000 a year to theatres, out of his budget, in return for the privilege of broadcasting shows. He has already come to the rescue of subsidized theatres by paying money for broadcasts, and he is ready to do the same for private playhouses.

This wouldn't be so bad for legit. But the film theatres, vaude and other amusements would get nothing out of it. Representatives of dance halls and carneys kicked that Mandel's $660,000 would mean nothing to them, and they needed poor tax relief as much as anybody.

So the solution hasn't been found. Among the most worried managers are the concert impresarios, who are afraid they'll be obliged to cancel engagements of several celebrated foreign artists who are to appear in recital here. Vladimir Horowitz, pianist, is booked at the Salle Pleyel for March 20, and managers wonder what impression will be created abroad if he is not allowed to play.

COULD SPELL DEATH TO PIX

Unknown Whether Films Involved in Wash. Negotiations—If Not, Pic Men Fear, Much Trouble Will Result

JUNE OUTLOOK

Paris, Feb. 26.

Negotiations now going on in Paris with a view to a Franco-American commercial treaty may mean life or death for the American film trade in France, yet the dickerings are being kept so secret that local film reps don't even know whether their interests are being considered.

If United States film exports to this country are protected in the pact, as eventually signed, everything will be okay and future of the trade should be clear. If, on the other hand, no provision is made, it looks as if the quota fight will be renewed in June. American interests here can't expect to stave off the menace indefinitely, as they have staved it off every six months in recent years. The June fight, unless the treaty negotiations intervene, promises to be tougher than ever.

Naturally, Yanks here would like to know whether the State Department reps in Paris are fighting to have protection for pictures included in the treaty.

Right now the battle in French government circles over Yank films is at a standstill. General elections are looming, and the government has plenty of other things to think about, besides films. During the life of the present parliament, therefore, no action is expected, but the elections will be over by the time the present quota decree expires.

Not known whether bill for the 'protection' of French films that was prepared under the Laval Government has been dropped, but it is believed that Fine Arts Director Huismans, one of the officials who supervises the cinema business, and a bureaucrat who stays in office throughout all cabinet changes, still maintains a strong anti-American attitude.

A triple threat to the Yanks is now seen as possibly looming in June. First, a bill providing for a strict interior quota on foreign films, requiring the theatres to play a certain percentage of local mades. Second, the Maurice Petsch report, which still exists, and which would create a government monopoly of film exports, the proceeds to go to a fund to finance local production. Third, a move for heavy taxation on foreign films, figures now cited being as high as $3,300 on every original version and $20,000 on every dubbed film.

National Economic Council, which has been considering means of 'protecting' French films, has just been perpetuated, so that this body now offers a consistent threat. Felt that arguments cannot avail with the local elements who want to keep out American films, and the only effective work must take the form of pressure, such as that which can be exercised in connection with the commercial treaty negotiations.

Meanwhile, looks as if the improved quality of French pictures is acting as an automatic quota. Local mades now monopolize the best dates, and it is possible to book only outstanding American product for good profits.

English Version Prod. in France A Flop; Garganoff Drops 'Sheba'

Paris, Feb. 26.

Experiment of production of English versions in France is a flop.

Based on his experience with 'Battle,' distributed in America by United Artists, and on the weakness of Englishers produced here this year by other local producers, Leon Garganoff, Russian-French filmer, has abandoned his project to make an English version of 'Queen of Sheba,' on a Pierre Benoit story.

Garganoff had a contract with United Artists giving the U. S. distrib refusal of American distribution for two English versions following 'Battle,' but option will be allowed to lapse.

English versions made here can be expected to reach the British market, but not America, and on that basis it is scarcely worth while to make them. 'Vie Parisienne' and 'Koenigsmark,' English versions made here this year by Seymour Nebenzahl and Roger Richebe, both were sold for England before production, but neither has found a U. S. taker. United Artists still has an open option on 'Vie Parisienne,' and Jean Lenauer in New York is trying to get rid of 'Koenigsmark' for Richebe.

British studios, on the other hand, seem to be getting ready to invade this market with French versions made simultaneously with their product for British consumption. Six such pictures are locally reported as ready for shooting across the Channel, and French trade circles are considerably excited at the prospective competition. Czechoslovakia and Italy are already making French versions from time to time.

Failure of French-made English versions to crack America is attributed to technical weakness in production and lack of star value. To do the job right it would be necessary to bring a whole studio staff and cast across the Atlantic.

Only real solution to bi-lingual international production—if it is ever reached—is considered to be an alliance between important producers in two countries, for an exchange of personnel and versions. Only in such a way can advantage be taken of the economy of making a picture for two language-markets at the same time, and yet not sacrifice the quality necessary for proper distribution. Only no important producer exists in France now who could make an alliance with America or England.

Despite his abandonment of English versions, Garganoff is not giving up the trip to America he planned this year. He expects to get over in April or May, probably accompanied by Pierre Benoit.

Hill's Knee Ailment Postpones 'Adventure'

London, Feb. 23.

Sinclair Hill, film director, is in Middlesex Hospital suffering from a germ that caused a compression of the muscles behind his knee, and will be laid up for six weeks. As a consequence the filming of 'The Gay Adventure' had to be postponed.

Monty Banks has been substituted as director and the Walter Hackett comedy starts shooting again Feb. 24, with Yvonne Arnaud and Barry Jones in the leading parts.

NO MG PRODUC. ABROAD TILL SUMMER

Hollywood, March

Metro's British production activities probably will be delayed until midsummer. Filming of any pictures under the British quota will be dependent on availability of studio's contract players and writers, which will keep production skeds in air until unit has been definitely established.

Ben Goetz, here on production and story details, has four scripts planned for production abroad. First will be either 'A Yank in Oxford,' formerly 'Manners Maketh the Man,' or 'Wind and the Rain.'

Americans In London

Russell, Marconi and Vernon to broadcast for the first time. Formerly were part of Stanelli's Bachelor Party, a regular air feature here.

Grace Moore concert at Albert Hall June 4 already being advertised, with house practically sold out.

Edmond Ryans flat-hunting, now that 'Three Men on a Horse' has settled down for a long run here.

Wilson, Keppel and Betty booked by Prince Littler for his next pantomime Christmas time. Likely eight weeks in Leicester.

Vic Oliver and George Beatty to alternate as m.c.'s at the Ritz hotel.

Francis Harle, new managing director for Twentieth Century-Fox here, takes a similar post with British Movietone News.

Lacy Benedict, Hungarian agent, operating from the Masi office in Paris, here to marry Virginia Vaughan, American dancer. As Miss Vaughan is 17, under age here for matrimonial purposes, couple is eloping to Gretna Green to get over the legal entanglement.

Edmund Lowe boasts he has visited every physical culture spot in town during his stay.

With Alice White sick and in a nursing home, Gina Malo replaces her in the current G-B Will Hay film. Miss Malo platinuming for the event.

Mrs. Edward G. Robinson in town.

Lou Wiswell, for 20 years general manager for Henry W. Savage, now located in London, associated with T. Hayes Hunter.

Twentieth Century-Fox gave an informal luncheon to the trade press, where Walter J. Hutchinson, retiring managing director here, introduced his successor, Francis L. Harle.

Marion Harris playing a return date at the Cafe de Paris. In for a month with option.

Gene Sheldon and the Mrs. treasuring a letter from King Edward.

David Burns, one of the 'Three Men on a Horse,' already approached for local film work.

Lord Melchett writing personal letter to Charles Raymond, Metro's manager at the Empire, in connection with the late King George's Palestine Jubilee Forest Fund.

Building Restrictions Put Up at the Hague

The Hague, Feb. 21.

Netherlands Bioscope Assn. adopted a measure to stop all erection of new cinemas in Holland. A special commission will deal with the matter and, without its consent, no new houses are to be put up.

Applies also to foundation of new film distributing offices, while some restrictions are also imposed on starting of new film studios.

Association comprises exhibs, distribs and producers, so it has power to enforce its rules. Measures went into effect as of Feb. 15.

Golder Ships Pair Of Col. Quota Films

Hollywood, March 3.

Lew Golder has completed and shipped east first two features films for Columbia release on English quota program.

Pictures were produced in Canada under banner of Central Films, Ltd. They are titled, 'Stop, Look and Love,' and 'Tugboat Princess.'

THINGS TO COME

(BRITISH MADE)

London, Feb. 21.

United Artists release of Alexander Korda (London Films) production. Stars Marguerita Scott, Raymond Massey, Ralph Richardson, Cedric Hardwicke. Directed by William Cameron Menzies. Written for screen by H. G. Wells from his novel, 'The Shape of Things to Come.' Camera, Georges Perinel. At Leicester Square theatre, London, Feb. 20, '36. Running time, 110 mins.

John Cabal.....Raymond Massey
Oswald Cabal.....Raymond Massey
Pippen Passworthy.....Edward Chapman
Raymond Passworthy.....Edward Chapman
The Boss.....Ralph Richardson
Roxana.....Margaretta Scott
Rowena.....Margaretta Scott
Theotocopulos.....Cedric Hardwicke
Dr. Harding.....Maurice Braddell
Mrs. Cabal.....Sophie Stewart
Richard Gordon.....Derrick De Marney
Mary Gordon.....Ann Todd
Katherine Cabal.....Pearl Argyle
Maurice Passworthy.....Kenneth Villiers
Modern Mitani.....Ivan Brandt
The Child.....Anne McLaren

The world 100 years from now is going to be a most unhappy place in which to live. Mechanical ingenuity will have reached its peak in the supply of material wealth. Apparently only a few will have to do the work, such as button-pushing, and there will be unlimited leisure for the masses. There will be no place for the spiritual qualities of man to express themselves; everyone will be too efficient to be kind, generous or tender. It's going to be a world ruled by engineering dictators on a communistic plan. Wrist-watch telephones will keep everyone in touch with everyone else. It's going to be like living on a glass top bench in Bryant Park, with no escape from the radio. Everyone is going to be pushed into compulsory happiness, because all the thinking will be reserved for a few big shots.

That is the kind of promised land which H. G. Wells has offered as Utopia in the film, 'Things to Come.' No other production in months has been so eagerly awaited by the British trade, press and public. Negative cost is said to exceed $1,000,000; picture required a year for making, and leading English players have the principal roles.

William Cameron Menzies is the director, and for lavishness of treatment and decor, and skillful mixture of illusionary devices of expert camera tricks and sound necromancy, it surpasses in scope anything which has come from Hollywood. It reminds of 'Metropolis,' made in Germany, and 'Just Fancy,' made by Fox in Hollywood. It is bigger and more imaginative in design, but equally unbelievable in story.

Because it is a departure from routine paths, and as such is to be commended it will be viewed as an experiment successful in every respect except emotionally. For heart interest Mr. Wells hands you an electric switch.

As all these transformations of the human race are going to take place by 2036, Wells immediately gets into action by starting his nightmare of destruction of our present civilization in 1939. World war on a scale of hellish destruction is three years away, it seems. On Christmas eve, '39, an enemy airplane squadron of thousands of bombers will destroy London. Great machines of death and terror on land and sea will annihilate millions. Battle will carry on until the period of general exhaustion sets in about 1970. Then pestilence and famine and all Pandora's ills will afflict the remaining population.

Disease and its ravages will be conquered by the simple process of killing all the sick. (They'll be luckier than they think.) Communications will be severed, humanity will return to tribal civilization, and then, from somewhere in the Mediterranean, a new order of things will be started by Airmen of the World, a sort of benevolent organization that will conquer what is left by dropping sleeping bombs on the ignorant old-timers thus rendering them hors du combat while the engineering corps rebuilds the cities, replants the fields and reorganizes television.

Travel will be exclusively by amphibian airplanes, furniture will be made of substantial cellophane, everyone will live in glass houses, and the burning question of the moment will be the selection of two young persons, boy and girl, to make the trip around the moon in a stratosphere bullet. Why anyone wants to fly around the moon is not clear, but there you are.

Not an inch of 'Things to Come' is believable. Only illusion is in the main titles, which precede an hour and 50 minutes of screen spectacle, unsurpassed in design and imagery.

Dialog is intolerably bad. Characters make long, meaningless speeches. At the final fade-out one of the characters, who already has had far too much to say, is still speech-making about 'humanity and the future of invention.'

Judging individual performances by effort, the cast does admirably against the handicaps of the script.

It's too bad present day film distribution isn't on a Wells 2040 basis, when the negative cost could be retrieved by button-pushing. It's going to be harder than that. It's going to be almost impossible. *Flin.*

WIFE VS. SECRETARY

Metro-Goldwyn-Mayer release of Hunt Stromberg production. Stars Clark Gable, Jean Harlow, Myrna Loy. Features May Robson, Geo. Barbier, James Stewart, Hobart Cavanaugh. Directed by Clarence Brown. Screenplay Norman Krasna, Alice Duer Miller, John Lee Mahin; camera, Ray June. At Capitol, N. Y., commencing Feb. 28, '36. Running time, 88 mins.

Van Sanford.....Clark Gable
Whitey.....Jean Harlow
Linda.....Myrna Loy
Mimi.....May Robson
Joe.....Hobart Cavanaugh
Dave.....James Stewart
Underwood.....George Barbier
Simpson.....Gilbert Emery
Edna.....Margaret Irving
Tom.....Billy Newell
Eve.....Marjorie Gateson
Joan.....Gloria Holden
Finney.....Tom Dugan

With a triple threat for the marquee, a smartly fashioned story and outstanding production, this picture seems to have what it takes to get them in. It is possible that in spots some may figure from the title that this is another copy of Harlow the man-eater, but little advance work should effectively correct that.

In spots where there has been a reaction against the triangle of the wronged wife, the cheating husband and the guileful stenographer, the fact cannot be stressed too strongly in the advertising that this is not that sort of story at all. If this is done they'll come in and love it. It's different, it's interesting and it has all the advantages that careful and intelligent direction can give it. It gives all three stars ample opportunity to get out and act instead of letting the situations carry them along, and it gives Miss Harlow one of the most sympathetic roles she has had.

Story is no masterpiece of dramatic literature. It does not try to be. It aims at the audience through the box office window and registers a direct hit. It strikes a new angle for a threadbare theme. Here Miss Harlow is no siren. She is a perfectly competent secretary, very much in love with her job and her boss, but she does not go on the make for him. Miss Loy, as the wife, is much in love with Gable, and he with her. They are an ideal couple until his mother plants the seeds of suspicion, which are watered and fertilized by other women friends. The blowoff comes when Gable refuses to take his wife to Havana on a business trip, but has his secretary fly down with some important data on the deal he has gone to close. Miss Loy calls up and Miss Harlow answers the phone. Miss Loy decides to go to Europe and forget it all.

She is on the steamer when Miss Harlow comes to her cabin, frankly tells her that she hopes the truce is not patched up, since she aims to catch Gable on the rebound and warns her that if she does go, she will be washed out. It is the big scene of the play, yet it is played simply, sincerely, without a single pinwheel or roman candle of the usual rhetorical claptrap. Neither raises her voice, which is always held to conversational tones. This may disappoint some who gauge dramatic value by the volume of sound, but there is enough else to send them away contented. Miss Loy returns, and Miss Harlow picks up her affair with her own boy friend placidly enough. If she cannot have what she wants, she'll take the next best.

The script has been excellently handled, with the dialog held to a naturalness seldom achieved on the screen. It even reaches a point where May Robson registers two strong laughs in a supposedly pathetic scene without in the least detracting from Miss Loy's chances. It was risky, but her dry comment rings the bell both times.

But the dialog is not relied upon to replace action. The story is in constant motion, divided between Gable's home and office, with a long sequence in Havana and a skating ball for the employees of Gable's firm, which adds to the pictorial value and still advances the story. Apparently Gable is written out of the script now and then for the purpose of giving him a fresh chance on his return. The device works. And the well plotted play is handled with a dexterity of direction that adds to the buildup. Even the photography is constantly above average and the voice registration is excellent.

Miss Robson is done right by in her two brief bits, and that has not happened in other pictures. Gable gets a part which might have been tailored to his order and differentiates skilfully between his impulsive love for his wife and his friendly appreciation of his stenographer's merits. He makes the character always believable. Miss Loy gets a part which suits her, but it is Miss Harlow who profits most. She clicks in every scene without going spectacular as to costume. She shows she really can act something beside the vamp roles with which she has been chiefly identified.

Supporting cast has been carefully chosen and they all contribute to the general effect, but none of them gets much chance. *Chic.*

Miniature Reviews

'Wife Versus Secretary' (Metro). Gable, Harlow and Loy in a real box office picture for the sticks and the stems.

'Rhodes' (GB). Walter Huston starring as the man who figured importantly in South African history. Good entertainment and should do all right in this country, even if it doesn't get the women.

'The Walking Dead' (WB). Weak story and haphazardly interpolated assortment of scientific abadaba revents Karloff from making much of a shocker out of this one.

'Voice of Bugle Ann' (Metro). Lionel Barrymore in an unimportant entry concerning fox hunting in Missouri.

'Return of Jimmy Valentine' (Rep). Modern-day crook yarn built around the old cracksman character, with Roger Pryor, Charlotte Henry and Robert Warwick. Mostly for dualers.

'Timothy's Quest' (Par). Kate Douglas Wiggin's homespun comedy-drama, with Dickie Moore and Elizabeth Patterson; best as secondary dualer.

'The Garden Murder Case' (Metro). S. S. Van Dine story changed for filmization; presages fair grosses.

'Don't Gamble with Love,' (Col). Not a safe gamble except as No. 1 feature on duals.

'Murder At Glen Athol' (Ches). Absorbing detective murder yarn with competent cast topped by John Miljan, Irene Ware and Iris Adrian.

'Timber War,' (Amb). Obvious but actionful film. J. O. Curwood name may help in dualers.

RHODES

Gaumont-British production and release. Stars Walter Huston. Directed by Berthold Viertel. From novel of same name by Sarah Gertrude Millin; adaptation, Leslie Arliss and Michael Barringer; dialog, Miles Malleson; film editor, D. N. Twist; camera, Bernard Knowles and S. R. Bennett. At Roxy, N. Y., week Feb. 28, '36. Running time, 89 mins.

Rhodes.....Walter Huston
Kruger.....Oscar Homolka
Jameson.....Basil Sydney
Barney Barnato.....Frank Cellier
Anna Carpenter.....Peggy Ashcroft
Mrs. Kruger.....Renee De Vaux
Cartwright.....Bernard Lee
Helm.....Lewis Casson
King Lobengula.....Ndanisa Kumalo
Cartwright's Fiancee.....Glennis Lorimer

'Rhodes' is one of the better English-made pictures. It cost more than most to turn out and while it may not get the women, its potentialities as a money-getter on this side appear pretty good. Good exploitation and advertising by theatres will suggest what the picture promises—the epochal discovery of diamonds in South Africa and the building of a continent there. Then the Walter Huston name is for sale, and that should entice.

Although it does not make itself always clear as to history, the adaptation of 'Rhodes' and the production given it deliver what the average film fan is looking for. There is considerable sweep to the production, it is historically interesting, the performances of the cast are excellent, and technically much is to be found that impresses. Numerous exteriors shot on African soil not only lend pictorial conviction to the story, but have been so well photographed and directed that they must be appreciated.

Early mob scenes of the rush to stake out diamond claims, the covered wagon caravan up into the African wilderness, the conflicts with natives and other big scenes are a bit away from what audiences expect from Britain. In many ways 'Rhodes' has a way of reminding of 'Covered Wagon' and other American spectacles. The English do not sustain their big mob scenes as well as American producers, but have done them expertly. Geoffrey Barkas is credited with having directed the South African exteriors, while S. R. Bennett is credited as photographing these sequences. Studio camera work is by Bernard Knowles.

Huston gives a very good performance as Rhodes, the adventurer-history maker who went into South Africa in diamond prospecting days (1870) and ended up controlling the Kimberley mines. He branched out, intent on developing S.A. in every possible direction, only to die at just about the time his dreams were being fulfilled in the union of South African colonies following the Boer war. Huston grows older by degrees and in the death scene at the end of the picture is giving his best. Picture ends on his funeral up on a high hill in Rhodesia, named after him, with natives by this time revering him.

An unusually fine acting job comes from Oscar Homolka, who plays the stubborn president of the Transvaal. He is a character actor who is tops when properly fitted, as here. They'll be sending for him in Hollywood, or should. Basil Sydney, as the life-long doctor friend of Huston also excellent. Lesser roles are carried off very competently by Frank Cellier, Peggy Ashcroft, and Renee de Vaux. Miss Ashcroft, a novelist, is the closest the picture ever gets to women or romantic appeal. The love interest is vaguely suggested and never realized.

The dialog, on occasion, is a bit redundant, but always has a purpose, and on the whole contributes much to the entertainment sustained and the performing chances for the cast members. It is always dignified, pointed and often dramatic. One good scene is between Huston and the novel-writing Miss Ashcroft, with latter denouncing Huston for his policies. The scenes between Huston and Homolka are all very fine. Board meeting at which Huston forces his hand in expanding from diamond mining to other fields is another highlight and well written.

Some interesting sequences concern the savage black king of an upper South African colony, which Rhodes wants. The ebony emperor, a blustering clown, is played very cleverly by Ndanisa Kumalo, a native of Matabeleland. When he realizes his kingdom is being taken from him, he stirs a laugh, but at the same time he's acting a part well. *Char.*

THE WALKING DEAD

Warner Bros. production and release. Stars Boris Karloff; features Ricardo Cortez. Directed by Michael Curtiz. Story by Ewart Adamson, Joseph Fields; adaptation, Adamson; camera, Hal Mohr. At Strand, N. Y., commencing Feb. 29, '36. Running time, 62 mins.

John Ellman.....Boris Karloff
Nancy.....Marguerite Churchill
Nolan.....Ricardo Cortez
Loder.....Barton MacLane
Jimmy.....Warren Hull
Werner.....Henry O'Neill
Warden.....Addison Richards
Blackstone.....Paul Harvey
Merritt.....Robert Strange
Trigger.....Joseph Sawyer
Judge Shaw.....Joseph King
Betcha.....Eddie Acuff
Dr. Beaumont.....Edmund Gwenn

Those with a yen for shockers will get limited satisfaction from the story that has been wrapped around Boris Karloff's initial stalking piece under the Warner Bros. banner. The director and the supporting cast try hard to give some semblance of credibility to the trite and pseudo-scientific vaporings of the writers, but the best they can produce is something that moves swiftly enough but contains little of sustained interest. Karloff will have to be sold on past performances. 'The Living Dead' lets him down badly on opportunities.

Scientific and philosophic formulas which stud and motivate the narrative have been churned over by both screen and stage. Only new laboratory reference contained in this macabre theme is the 'Lindbergh heart,' which organ has been kept going for some time at the Rockefeller Institute through the joint experiments of the flyer and Dr. Alexis Carrel. Fans that are awed by such things might get some compensation out of the demonstration of laboratory gadgets and the surgical and psychiatric hocus-pocus which take up a substantial portion of the proceedings.

Karloff plays the part of a sensitive-souled musician who twice gets himself into prison by the railroad route. After his original discharge from the bastille he artlessly becomes embroiled with a racketeering gang and in the murder of the judge that had sent him away. The latter deed is witnessed by a couple of youngsters but a warning from the gang stays them from going to the authorities. Karloff protests his innocence but with brains of the mob, Ricardo Cortez, serving as his defense counsel, the odds are stacked against him and he gets the chair.

At the 11th hour the eyewitnesses of the slaying, Marguerite Churchill and Warren Hull, who are lab assistants to a noted research scientist of the Carrel type, disclose all to their employer. In a series of scenes which reek of flimsily confected suspense efforts are made to stay the execution but the governor's pardon doesn't get to the prison until after the first electric shock has been applied to Karloff.

An operation brings the executed man back to life. In place of a personality and subconscious the living dead man has acquired a supernatural power. It was through this supernatural power he is able to recognize his enemies and to track them down one by one and lead them to self-extinction. Before they themselves are killed the remaining two in the racketeering crew of five put Karloff out of his stalking existence with a spatter of bullets. The closing scene has the scientist pleading with Karloff to tell the secret of death but the question remains unanswered.

As the head menace Cortez is loaded down with no easy assignment. About all he can do is look wise, keep a sneer well oiled and give the living dead man stare for stare. Edmund Gween plays the soul-probing scientist true to traditional screen requirements, while Marguerite Churchill and Warren Hull blend satisfactorily into the general furore when it comes to either romance or melodramatic upholstering. *Odec.*

VOICE OF BUGLE ANN

Metro-Goldwyn-Mayer release of John Considine, Jr., production. Stars Lionel Barrymore; features Maureen O'Sullivan, Eric Linden. Directed by Richard Thorpe. Story, MacKinlay Kantor; adaptation, Harvey Gates, Samuel Hoffenstein; musical score, Rudolph Kopp; camera, Ernest Haller; film editor, George Boemler. At Center, N. Y., week Feb. 20, '36. Running time, 70 mins.

Spring Davis.....Lionel Barrymore
Camden Terry.....Maureen O'Sullivan
Benjy Davis.....Eric Linden
Jacob Terry.....Dudley Digges
Ma Davis.....Spring Byington
Cal Royster.....Charley Grapewin
Bake Royster.....Henry Wadsworth
Mr. Tanner.....William Newell
Del Royster.....James Macklin
District Attorney.....Jonathan Hale
The Warden.....Frederick Burton

'Bugle Ann' will be appreciated chiefly by dog lovers, although it's not likely that even the most rabid pooch fancier would condone the murder of a man over a dog which is something attempted in this picture. Its appeal will be very limited.

Lionel Barrymore does what he can with the role of Springfield Davis. He kills a mean cuss of a neighbor because he believes he destroyed his favorite foxhound, and he manages to command considerable sympathy for his consequent plight.

Besides the mur , story concentrates on Barrymore's love for his dogs and a romance between Eric Linden, as the old man's boy, and Maureen O'Sullivan as the murdered man's daughter. But until the action gets under way, and for a considerable period, it's mostly a technical pictorial on the Missouri farmers' favorite sport.

When a Missourian goes a-foxin' he sits by a campfire on a damp evening and lets the foxhounds do the actual work. Even the Missouri foxhounds are more gentle than their cousins who run for the red-coated sportsmen of the east. They don't hurt the fox, or even catch him. They just tree 'im and then return to the campfire when the master blows his horn. Meanwhile the master follows the chase by ear.

Picture derives its title from the name of the dog over which murder is committed and the rest of the fuss made. Her name isn't on the billing, but she's a fine looking specimen, should anybody in the audience be interested or recognize champion stock when they see it.

Fox hunt sequences are well done and interesting, but it's the type of material that needs more and better than has been provided. With this story the novel material fails to make a satisfactory feature. Without it, the chase stuff might have made a good short subject.

Barrymore receives excellent support from Miss O'Sullivan, Linden, Dudley Digges, Spring Byington, Charley Grapewin and others. But everybody, including Director Richard Thorpe, was up against the old, unbeatable literary handicap. *Bige.*

JIMMY VALENTINE

Republic production and release. Features Roger Pryor, Charlotte Henry, Robert Warwick, Edgar Kennedy. Directed by Lewis D. Collins. Supervised by Victor Zobel. Screenplay, Jack Natteford and Olive Cooper; original, Scott Darling, Wallace Sullivan, Paul Armstrong, Jr.; camera, William Nobles. At Globe, N. Y., week Feb. 20, '36. Running time, 71 mins.

Gary Howard.....Roger Pryor
'Midge' Davis.....Charlotte Henry
'Jimmy' Davis.....Robert Warwick
Mac.....James Burtis
Callahan.....Edgar Kennedy
Tony Scapelli.....J. Carroll Naish
Mary Davis.....Lois Wilson
'Red' Dolan.....Wade Boteler
Radio Actor.....Gayne Whitman
Augie Miller.....Dewey Robinson
Rocco.....Hooper Atchley
Warden Keeley.....W. P. Carlton
Louie.....George Lloyd
Kitty.....Jeanie Roberts
Nick.....George Chesebro
Kelley.....Charles Wilson
Grogan.....Franklin Parker
Price.....Harry Bowen
Finney.....Lane Chandler
Clerk.....Jack Mack
Blonde.....Gertrude Messinger

Absence of strong name players is only thing that will confine this to the nabes and dual spots. Film is filled with popular ingredients and intriguing crook story that holds attention throughout. Cast and director have done craftsworthy job in projecting a too highly improbable plot.

'The Return of Jimmy Valentine' is a rather sensational attempt to show what happened to famous cracksman after fade-out on stage and screen. Injects modern slant by having newspaper offer healthy reward to any person locating Jimmy Valentine, purpose of contest being to bolster slipping advertising lineage and combat commercial radio competish. With such a bare background, it is only natural that the star reporter should do the heroics in finding the retired safe opener.

Romantic element has been skillfully introduced so that it figures in actual climax. Authors have found it expedient to bring in sons of Jimmy Valentine's old arch enemies—as modern gangsters. It is the machinations of these ruthless gang chiefs that enables the film to build to exciting denouement.

Paul Armstrong, Jr., son of Jimmy Valentine's creator, collabed on story while Robert Warwick, who was in 'Alias Jimmy Valentine' in the early 20s, is cast as the elderly Valentine.

Roger Pryor contributes best perf

formance he's done in months as the demon reporter, relentlessly on the trail of the retired crook. Charlotte Henry does a commendable trouping assignment as Jimmy Valentine's daughter and heart interest. Robert Warwick is excellent in subordinate role of Valentine. J. Carroll Naish is responsible for another topnotch acting stint as the gangster chief. Lois Wilson has only a few brief scenes, but good.

Edgar Kennedy and James Burtis have been superbly teamed to provide comedy relief. Kennedy does his familiar irritated man stuff but is favored here with an excellent foil in Burtis as well as by the smartest lines of the film. Early scenes are burdened with trite dialog but there is much brighter material as the picture progresses. *Wear.*

TIMOTHY'S QUEST

Paramount release of Harold Hurley production. Features Dickie Moore and Elizabeth Patterson. Directed by Charlee Barton. From novel by Kate Douglas Wiggin. Screen play, Virginia Van Upp, Dore Sobary and Gilbert Pratt; camera, Harry Fishbeck; film editor, Jack Dennis. At Strand, Brooklyn, week Feb. 27, '36, as half of double bill. Running time, 66 mins.

Timothy....Dickie Moore
Samantha Tarbox....Virginia Weidler
Martha....leanore Whitney
David Mastere....Tom Keene
Vilda Cummins....lizabeth Patterson
Reverend Fellows....Samuel S. Hinds
Hitty Tarbox....Esther Dale
Jimmy....Bennie Bartlett
Dr. Cudd....J. M. Kerrigan
Flossie Cudd....Irene Franklin
Gay....Sally Martin
Ed....Jack Clifford
Herb....John Kelly
'Jabe'....Raymond Hatton
Joe....Ralph Remley

This will have to depend on personal appeal of Dickie Moore to draw. The two officially featured players in the main are unknown to picture audiences. In a story that's overburdened with sentimentality, looks as though a weak job of transferring the Kate Douglas Wiggin story to the screen plus the wavering direction will limit this one to the double-programmer stables and some nabes. Title will be no help either.

Mrs. Wiggin's story holds enough homey background and wholesome appeal to make satisfying screen comedy-drama, but as projected it is cluttered up with extraneous material that fails to measure up. Fundamentally, 'Timothy's Quest' is the tale of an orphan whose sincerity and charm finally softens the hard-ened spinster.

Dialog is bright for the most part, furnishing what laughs the picture has. It is in the awkward maneuvering of character and cumbersome pacing of plot that the director falls down.

Dickie Moore does as well as he could under circumstances although appearing a bit too precocious at times. He has an able running mate in Virginia Weidler, as his orphan sister. Under proper guidance and suitable direction, she should be heard from again. Elizabeth Patterson again displays her superb sense of acting values as the old maid, turning in an outstanding job.

Eleanore Whitney and Tom Keene, in the romantic roles, show real possibilities. Miss Whitney's rare beauty is undeniable despite the shabby gowns and plain headdress she wears. Raymond Hatton is on only for a flash bit.

Three writers credited with the screen version which may have been a case of too many cooks. Harry Fishbeck's lens work is a highlight.

Selling this as a kid picture may help in certain localities but its chief appeal seems to be for neighborhoods and where they go for sugary melodrama. *Wear.*

Secret de Polichinelle

('Open Secret')
(FRENCH MADE)

Paris, Feb. 19.

Roger Richebe production for Paris Cinema release. Directed by Berthomieu. Features Jules Raimu, Francoise Rosay and Alerme. Story, Charles Spaak, based on play by Pierre Wolff. At Paramount, Paris.

Jouvenel....Julee Raimu
Mme. Jouvenel....Francoise Rosay
Trevox....Alerme
Marie....Janine Criepin
Henri....Bernard Lancret
Robert....Alain Michel

(In French)

Combining three sterling character players, this film is fine entertainment. Although less sophisticated, it has a certain resemblance to the type of picture in which Claudette Colbert has been used a lot in recent years, such as 'She Married Her Boss.' That is to say, it depends a lot on dialog and acting, with plenty of humor, rather than on movement. Difference is that in this film sentiment takes the place of the smartness in the American productions.

Acting of the three featured performers is really fine. Raimu, one of the big stage and screen draws of France, is without equal for putting over comedy lines. Script hands everything to him, Miss Rosay, and Alerme, who could be termed a fat comedian if his work weren't so light and delicate.

Story is about a couple of bourgeois parents who fall for the illegitimate child of their son. Therein comes the sentiment.

Dialog is important—dangerously so for American importation—but good titling ought to be able to carry the gags. And the featured trio should be seen. *Stern.*

The Garden Murder Case

Metro release of Lucien Hubbard and Ned Marin production. Features Edmund Lowe, Virginia Bruce, Benita Hume, Douglas Walton, Nat Pendleton. Directed by Edwin L. Marin. Based on story by S. S. Van Dine; screenplay, Bertram Millhauser; camera, Charles Clark; film editor, Ben Lewis. At Rialto, N. Y., week Feb. 20, '36. Running time, 61 mins.

Philo Vance....Edmund Lowe
Nurse Beeton....Benita Hume
Sergeant Heath....Nat Pendleton
Major Fenwicke-Ralston....H. B. Warner
Markham....Grant Mitchell
Dr. Garden....Henry B. Walthall
Inspector Colby....Charles Trowbridge
Zalia Graem....Virginia Bruce
Floyd Garden....Douglae Walton
Lowe Hammle....Gene Lockhart
Woode Swift....Kent Smith
Mrs. Fenwicke-Ralston....Frieda Inescort
Mrs. Hammle....Jessie Ralph
Doremue....tienne Girardot

S. S. Van Dine's 'The Garden Murder Case,' whudunit, was shuffled for the screen version, a couple of murders being added, plus a more pronounced love interest. Result is a fair thriller that will do fair business.

Lucien Hubbard and Ned Marin, producers, drafted an extremely capable cast for Edwin L. Marin's direction, and it isn't the fault of the players or the director that the filmization of Philo Vance's further exploits does not move as fast as the novel did between covers. Bertram Millhauser's screenplay, which changed about everything of the book except its title, is the slower-upper.

Lowe makes an excellent detective of the sophisticated school, and Virginia Bruce is a charming suspect. That these two clinch at the finish is also innovation for the Philo Vance character as portrayed for the reading public.

Three murders are in the story, two of them being thrills. First is the death on the racetrack; second the fall of the villain's wife off a bus, both caused by hypnotism. H. B. Warner plays the fakir who mesmerizes his victims to their graves.

Especially good performances are turned in by Gene Lockhart, who plays a secondary villainous role as Miss Bruce's caddish uncle (he's victim No. 2 in the story); Jessie Ralph, an old shrew, and Frieda Inescort, who takes the dive off the omnibus. Nat Pendleton plays the dumb headquarters detective, Sergeant Heath, another old Van Dine character, doing well by the role, with Grant Mitchell and Benita Hume ditto as district attorney and nurse, respectively. Other parts, including those of Henry B. Walthal and Kent Smith, are only secondary.

Credit is due to the photography of Charles Clarke. *Scho.*

Baratsagos Arczot Kerek

('Friendly Expression, Please')
(HUNGARIAN MADE)

Budapest, Feb. 19.

Keleti production and release. Directed by Laszlo Kardoe. Story, Fred Karintby, Istvan Mihaly; scenario, Paul Vary; music, Nicholas Brodsky; camera, Istvan Elben.

Cast: Szoke Szakall, Eva Szorenyi, Imre Raday, Antal Pager, Eve Fenyvessy, Erzsi Matray, Vilma Medgyaszay, Bekassy, Maklary, Gardonyi, Bilicsi.

(In Hungarian)

A sound and pleasant comedy which affords two excellent actors, Szoke Szakall and Antal Pager, every occasion for first rate performances. Szakall plays the part of a cheap photographer in an amusement park tent, whose excursion into the field of press photography entangles his pretty daughter into an affair with a young celebrity. This leads to complications and humiliations but, of course, ends well. Szoke Szakall makes a warm, human figure of the part. He is a comedian with a very personal note and much human appeal.

Pager, in a less important role, once again shows that he is a great asset to Hungarian pictures and knows how to get his personality over. Women in the cast are not on a level with the men.

Far above average local production and a picture which deserves the success it is getting at home, and may get abroad. *Jacobi.*

Don't Gamble with Love

Columbia production and release. Stars Ann Sothern, Bruce Cabot; features Irving Pichel, Ian Keith. Directed by Dudley Murphy. Story and adaptation, Lee Loeb and Harold Buchman; film editor, James Sweeney; camera, Henry Freulich. At Astor, N. Y., week Feb. 29, '36. Running time, 65 mins.

Ann Edwards....Ann Sothern
Jerry Edwards....Bruce Cabot
Rick Collins....Irving Pichel
John Crane....Ian Keith
Martin Gage....Thurston Hall
Dan....George McKay
Grace....Elizabeth Risdon
Bob....Clifford Jones
Salesman....Franklin Pangborn
Baby....Richard Livernoin

The question this one tries to decide is whether it pays to be honest, even in operating a gambling house. It tackles the problem convincingly but not entertainingly enough to assure success at the box office.

Ann Sothern and Bruce Cabot are well enough cast and turn in steady performances, but they aren't more than moderate lure at the ticket windows. Title may attract the curious but everything points to less than average pull. It has been fairly well produced, backgrounded and photographed. Also, it has been edited competently, with a good deal of ground covered in the 65 minutes running time.

Lee Loeb and Harold Buchman wrote the story, fashioning a rather good plot around the two leads and the gambling business which interferes with their happiness. Cabot plays the owner of a successful gambling club who doesn't believe in crooked wheels or dice. He is talked out of the business by his wife so that their newly-arrived baby may grow up in different surroundings, Cabot selling out. He invests his money in another business and is taken.

Irving Pichel makes a good rival gambler and Ian Keith a good racket attorney. The baby, Richard Livernoin, is quite cute. Elizabeth Risdon does well with a nursemaid's part. *Char.*

YOU MAY BE NEXT

Columbia production and release. Features Lloyd Nolan, Ann Sothern, Douglase Dumbrille, John Arledge. Directed by Albert S. Rogell. Story, Henry Wales and Ferdinand Royhcr; screen play, Fred Niblo, Jr., and Ferdinand Reyher; camera, Allen G. Seigler; film editor, John Rawlins. At Globe, N. Y., starting Feb. 24, '36. Running time, 66 mins.

Fay Stevens....Ann Sothern
Neil Bennett....Lloyd Nolan
Beau Gardner....Douglass Dumbrille
Eddie House....John Arledgo
J. J. Held....Berton Churchill
Miss Abbott....Nana Bryant
Dan McMahon....Robert Middlemass
Mitch Cook....George McKay
Ted Lane....Gene Morgan
Nick Barrow....Clyde Dilson

Highly proficient direction and well-balanced cast lift 'You May Be Next' out of routine G-man story class. Should go big on any double bill and hold its own in subsequents. Constructed around idea that gangsters could collect coin from radio biz by jamming programs, it inculcates numerous implausible slants that are overlooked in the dashing tempo of the story.

Femme angle is dwarfed by desire to emphasize melodramatic elements of plot. This may be a weakness where romantic slant is pre-requisite. As handled here it is subordinated with good effect. Staccato pace set from opening shot, which finds chief engineer of radio chain attempting to find new location for transmitter. From then on it maintains its dashing speed until gang attempting to blackmail big national station is cornered.

Albert S. Rogell handles varied elements of fast-moving yarn with intelligent discrimination. Never permits audience to forget real threat this band of crooks is to the efficient operation of radio. Builds this slant until finally he has the naval authorities on their trail. Has constructed anti-climax so that it readily dovetails into big moment of film.

Brunt of acting carried by Douglass Dumbrille, as the scheming gangster chief; Lloyd Nolan, the enterprising radio engineer who is the innocent victim of their plottings, and Berton Churchill, radio station manager. All fit in well, Dumbrille being rougher than usual in his efforts to carry out a perfect blackmail job. Ann Sothern, cast as the balladist in the gangster's roadhouse, is more fetching than ever, but gets little chance to handle other than routine lines. John Arledge makes a vigorous assistant to the chief engineer.

Allen Seigler has contributed some superb camera work, his blending job being tops. *Wear.*

KNOCK-OUT

(With Music)
(GERMAN MADE)

Bavaria-Film-A.B. production and release. Stars Max Schmeling and Anny Ondra (Mrs. Schmeling). Directed by Karl Lamac; music by Leo Leux. At the 79th Street theatre, N. Y., week Feb. 28, '36. Running time, 86 mins.

Marianne Pluemke....Anny Ondra
Max Breuer....Max Schmeling
Hawkins....Hane Schonrath
Huetgen....Samson Koerner
Fraeulein Melit....Edith Meinhard
Theatredirector....Fritz Odemar
Camilla....Anny Markart
Josef....Hans Richter
P. F. Schmidtchen....Otto Wernicke
Trainer....Meyer-Falkow

(In German)

'Knock-Out' proves that Max Schmeling is still clever with his mitts but that the acting to be done in his family will be done by his wife, Anny Ondra. Both are in the film, but the only thespian ability is displayed by Miss Ondra.

Aside from a pleasing musical score, some singing and fantastic camera effects, this feature fits into the groove of 'just another fight picture.' Only difference is the noticeable weakness in handling of the big fistic sequences as compared with the American manner of doing the same. Climax ring battle looks like it was staged entirely for the lens and is rather flat.

Really smart moments are dominated entirely by Miss Ondra. When she is not around the proceedings become humdrum. Beautiful blonde, trim of figure and countenance, Max's wife is a good comedienne.

Schmeling, in this film, lacks even the basic elements of showmanship. Appears natural only when doing his fistic training or actually in the ring heaving punches. Remainder of the cast is well balanced but far from outstanding.

Even with its apparent flaws, this feature should prove a welcome change of fare for German-speaking houses. *Wear.*

Murder at Glen Athol

Chesterfield release of Maury M. Cohen production. Features John Miljan, Irene Ware, Barry Norton. Directed by Frank R. Strayer. Adapted from a Crime Club novel by Norman Lippincott; screen play, John W. Krafft; camera, M. A. Andersen. At the Strand, Brooklyn, week Feb. 27, '36, as half of double bill. Running time, 68 mins.

Bill Holt....John Miljan
Jane Maxwell....Irene Ware
Gus Collett....Noel Madison
Tom Randel....Barry Norton
Muriel Randel....Iris Adrian
Reuben Marshall....Oscar Apfel
Ann Randel....Betty Blythe
Mike Jeffories....James P. Burtis
Campbell Snowden....Harry Holman
Harry Randel....James Eagles
Simpson....Wilson Benge
Cosmano....Paul Ellis
Dist. Atty. McDougal....Capt. E. H. Calvert
Dr. Burgher....Henry Hull
McGurn....Frank O'Connor
Dr. Agnew....Robert Frazer
Jenkins....Sidney Bracey

Another in list of Crime Club novels that have been hitting the screen of late, 'Murder at Glen Athol,' should enthuse murder-detective story fans and grab a nice share of the dual program business. Marquee weakness probably will keep it out of most solo pix houses, plus the added handicap of a trite title. Despite these factors, the film rates especial appeal for nabes and theatres where they go for thrill features.

This Crime Club story has been projected with more skill than previous attempts. An ingratiating performance by John Miljan, who here proves that he can be as suave a sleuth as a villain, aids the generally good impression considerably. He easily dominates every scene, without overstepping bounds.

Irene Ware contributes a charming performance as the girl. Oscar Apfel does one of his standard elderly roles with especial skill. James P. Burtis, as the detective's pal and aide, gets plenty of humor out of his part despite ordinary lines.

Iris Adrian, who previously has been unhappily assigned, really comes into her own in this film. She's the much married vamp about whom the plot revolves. With more grooming Miss Ware should go places. Noel Madison plays a typical bootlegger-gangster role convincingly. Barry Norton in a minor role is given little chance. Betty Blythe, star of silent era, makes her lesser, elderly character stand out in the closing sequences.

Attempt to introduce so-called smart dialog goes slightly awry. When it sticks to routine talk to forward plot, it's oke.

Director Frank R. Strayer has kept situation well in hand throughout, stressing vital points and muffling subordinate detail. Lighting and choice of backgrounds runs from high class to poor, which probably was not entirely cameraman Andersen's fault. *Wear.*

LA MARCIA NUZIALE

(THE WEDDING MARCH)

Mandefilm production and Franco-American release. Features Tullio Carminati, Kiki Palmer. Directed by Mario Bonnard. From the play by Henry Bataille. Cast includee Cesare Bettarini, Enrico Viarielo, Diana Lante, Assis Norrie, Lia Banara. At World, N. Y., week Feb. 27, '35. Running time, 93 mins.

(In Italian)

Henry Bataille's drama about a self-sacrificing woman gets such involved and lengthy treatment in this production that the edge is all the audience's when it comes to suffering. The film makes a bid for American attention in more ways than one. It has Tullio Carminati, of the Broadway play, 'Strictly Dishonorable,' and the Grace Moore starrer, 'Love Me Tonight.' Also a pretentious garden party with ballet of near-nudies performing against a setting of spurting fountains. Carminati's name on the marquee and a few ballet stills, if available, might make a selling combination.

Major burden of this dreary piece is carried by Kiki Palmer, an actress who is all tragedienne. The task she gives the camera is a tough one. For Carminati it's a he-vamp role. He waltzes and leers his way through it niftily. As Signora Palmer's ineffectual husband, Cesare Bettarini is 'Old Man Tragedy' himself, with more flair for taking conventional stances than for putting some shadings into his work. The player with a telling personality is Enrico Viarisio. He isn't around very long but his characterization of the four-flushing pal who claims an in with everybody gives him top rank as a trouper in this cast.

Though the direction, lighting and cutting compete for maladroitness, the stodginess of the proceedings is occasionally relieved by the interpolation of good outdoor scenic shots. The film is exceptionally well scored.

What starts Signora Palmer on her career of self-sacrifice is her runaway marriage with Bettarina, who regards himself as a musical genius. She stems from the nobility, but her faith in the commoner's talent makes this of no importance. When her husband fails to get his compositions accepted for publication, she prevails upon an old school chum to get him an office job in the plant owned by the latter's spouse. Complications develop when the school chum's playboy husband

Short Subjects

ROOFTOPS OF MANHATTAN
With Deane Janis, Bob Burns, Gilbert Lamb, Beverly Phalon, the Bemises.
Variety
20 mins.
Strand, N. Y.
Vitaphone 1021-22

This is one of the 'Broadway Brevity' series and makes a stab at combining cabaret entertainment with dramatic vignettes. Proceeding project a passable outlay of singing, dancing and comedy talent, while the touch of story neither gets in the way of the entertainment nor amounts to anything significant.

Writing team of Sanford Green, Irving Kahal and Cliff Hess has provided a couple of nifty tunes for the short, with the 'Rooftops of Manhatan' receiving a particularly effective interpretation from Deane Janis, the singing ingenue of the Camel cigaret program.

Bob Burns' Arkansaw twang and assortment of mother-in-law jokes make a fairly diverting interlude. Beverly and Bill Bemis hit it off nicely with their fast stepping in the modern manner. *Odec.*

'FOUR-STAR BOARDER'
Charley Chase
20 Mins.
Globe, N. Y.
Hal Roach-Metro

Charley Chase is in fine fettle in this bright comedy piece. Comedian is aided by original lines and situations, as well as intelligent direction by Charles Parrott, who has guided him in other fun vehicles. Producers surrounded Chase with competent support, topped by T. Roy Barnes.

Plot is that of the newly married young couple, given a new twist by dragging in the girl's old flame to masquerade as her hubby so they will get a full cut to her aunt's wealth. Chase is the newlywed who agrees to let the old boy friend play the temporary role of hubby to his recently acquired wife. Turns out that the aunt finally falls for and weds the masquerader once she learns the truth.

There is a sequence in which Chase does a fake broadcast of a hoss race that is tops for originality of idea and execution. *Wear.*

CHARLES (CHIC) SALE
'Important News'
10 Mins.
Capitol, N. Y.
Metro

Overstressed story somewhat detracts from Chic Sale's character sketch of a country editor who puts a gangster killing in the obituary notices to play up the weather report. A Public Enemy is cut down by G-men, with himself as an onlooker. To him the approach of bad farming weather is more important, and makes the front page. When the Chicago paper comes in with the story smeared all over its front page, the natives guy him, but the editor of that same Chicago paper, who is in town backs Sale up.

It is all too impossible to be accepted, but it gives the star a chance to show his versatility. Brief enough not to annoy. *Chic.*

(Carminati) goes on the make for Signora Palmer. After several reels of pursuit and resistance, Signora Palmer is about to yield when she thinks of her duty to her girl friend. Just as she decides that suicide is the only way out, another thought of self-sacrifice stays her. Though she realizes her husband is of ordinary stuff and she no longer loves him, the woman is convinced that she has become absolutely necessary to him and to leave him would be a case of rank desertion.

There are English titles. *Odec.*

When Knights Were Bold

(BRITISH-MADE)
(With Song)

London, Feb. 20.

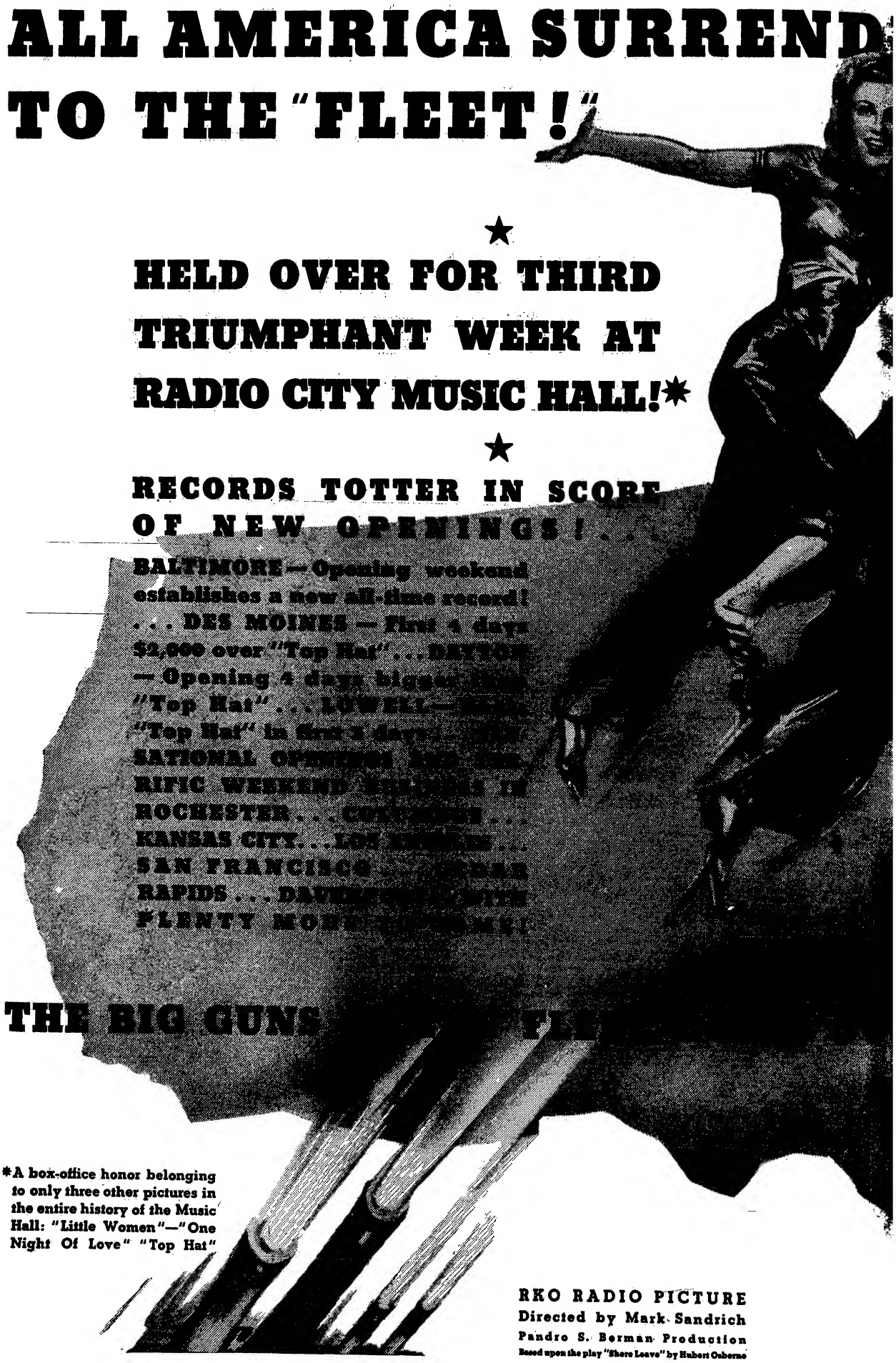
Capitol Film production and General Film Distributors release. Stars Jack Buchanan; features Fay Wray. Directed by Jack Raymond. Adapted from Charles Marlowe's play by Douglas Furber and Austin Parker; camera, F. A. Young. At Pavilion, Feb. 19, '36. Running time, 70 mins.

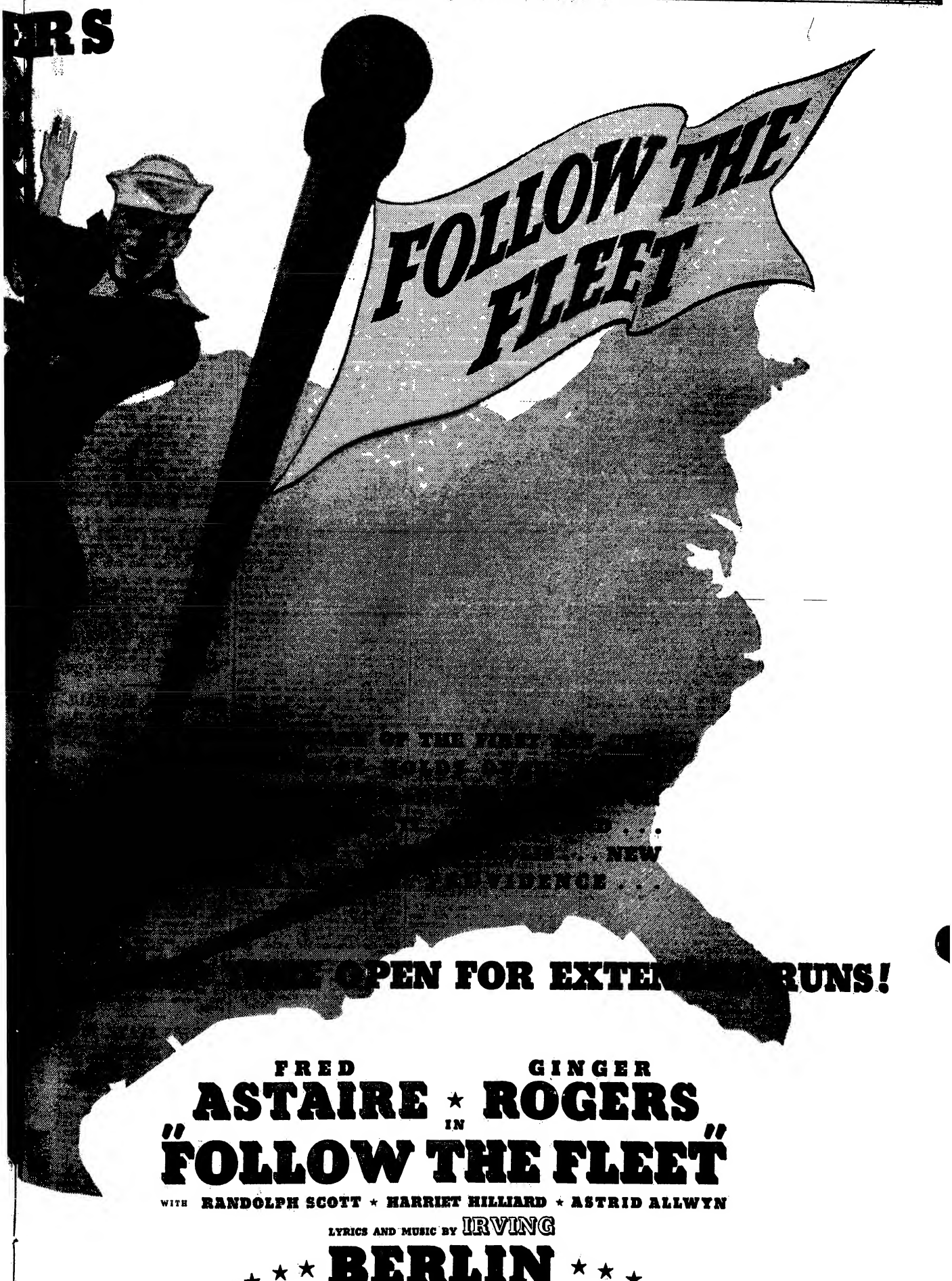
Sir Guy de Vere....Jack Buchanan
Lady Rowena....Fay Wray
Brian Ballymote....Garry Marsh
Aunt Agatha....Kate Cutler
Aunt Esther....Martha Hunt
Cousin Bertie....Robert Horton
The Canon....Aubrey Mather
Barker....Aubrey Fitzgerald
Whittle....Robert Nainby
The Tramp....Moore Marriott
The Mayor....Charles Paton

That old British favorite, 'When Knights Were Bold,' which ranks with 'Charley's Aunt' as one of the perennials, has been filmed with considerable skill this time.

Jack Buchanan and Fay Wray, who has spent as much time here as in Hollywood during the past two years, have the leading roles in the farce, and they are capably supported by a good cast. Unusual attention applied to the selection of lesser and background characters, significant of the rural English types, complete a highly capable ensemble. There are a few inter-

(Continued on page 31)


ALL AMERICA SURREND
TO THE "FLEET!"
★
HELD OVER FOR THIRD
TRIUMPHANT WEEK AT
RADIO CITY MUSIC HALL!*
★
RECORDS TOTTER IN SCORE
OF NEW OPENINGS! . . .
BALTIMORE—Opening weekend
establishes a new all-time record!
. . . DES MOINES — First 4 days
$2,000 over "Top Hat" . . . DAYTON
— Opening 4 days bigger than
"Top Hat" . . . LOWELL—
"Top Hat" in first 3 days . . .
SATIONAL OPENINGS AND
RIFIC WEEKEND BUSINESS IN
ROCHESTER . . . COLUMBUS . . .
KANSAS CITY . . . LOS ANGELES . . .
SAN FRANCISCO . . . CEDAR
RAPIDS . . . DAVENPORT . . . WITH
PLENTY MORE TO COME!
THE BIG GUNS
*A box-office honor belonging to only three other pictures in the entire history of the Music Hall: "Little Women"—"One Night Of Love" "Top Hat"
RKO RADIO PICTURE
Directed by Mark Sandrich
Pandro S. Berman Production
Based upon the play "Shore Leave" by Hubert Osborne


RS
FOLLOW THE FLEET
NEW
OPEN FOR EXTE RUNS!
FRED
ASTAIRE
GINGER
ROGERS
IN
"FOLLOW THE FLEET"
WITH RANDOLPH SCOTT ★ HARRIET HILLIARD ★ ASTRID ALLWYN
LYRICS AND MUSIC BY IRVING
★★★ BERLIN ★★★

ROXY, N. Y.

Inky Tomlin, the homespun entertainer from Oklahoma who's been out in Hollywood on floor bills and in pictures, is here this week. He heads the new stage display, which doesn't weigh so heavily, but manages to amuse, particularly with Tomlin in it. 'Rhodes' (GB) is the feature. It should keep the Lenten wolf from the door, with the Walter Huston name as lure.

Starting out slowly but warming up nicely and finally findin his way into the high favor of the audience, Tomlin is an agreeable entertainer. He works very naturally, without any fanfare or ostentation and winds up ingratiating himself into an audience embrace without trying so hard after all. Tomlin was in 'Don't Get Personal' (U) which played here last week and about six months ago in 'King Solomon of Broadway' (U). He sings ditties from both of these pictures, plus other novelty numbers that are particularly suited to his style of performance and personality, such as 'You Can Get More Music From a Grand Baby Than From a Baby Grand,' 'I'll Be Your Sitting Bull If You'll be My Minnehaha' and 'I'll be Your Dustpan if You'll be My Broom.' Tomlin is here for two weeks.

Nothing outstanding on the rest of the show. Two singles, a dance team and a comedy risley act are the other turns. With no more than mild guffaws from the Six Lucky Boys, who clown around and indulge in slapstick in connection with their risley routine, there isn't much to laugh at currently. The Luckys are just back from an engagement at the London Palladium.

Stuart and Chase, dancers, figure in a production number middle, and with the Gae Foster girls for a second routine near the close. Their second number, a modern type of ballroom dance, is by far better than the cape moderne up ahead. Capes make the latter colorful, but that's about all.

Jigsaw Jackson, rubber-limbed acrobatic specialist who's pretty good, and last week's winner of the Fred Allen amateur content, Anthony Del Casino, singer, are up front. Del Casino sings the number he won the contest on, 'With All My Heart.' He does it nicely enough to rate consideration.

Foster girls have the usual three numbers, one a rather effective design in which masks are used. Freddy Mack, m.c. and orchestra conductor, is still in the pit here.

Business not what it should have been Friday night. Lent is probably the answer. *Char.*

Playhouse, Hollywood

Hollywood, Feb. 29.

In its hectic career of 10 years the Hollywood Playhouse has been about everything — dramatic, musical, concert and burlesque. Now comes George Schafer, former Pittsburgh operator, with a combo policy of presentation-vaude and pictures, scaled at 25c. and 40c.

As with all houses of this type, where it's a single shot and where product is pretty well sewed up in the territory, Schafer's problem will be pictures.

Opening bill has 'I Conquer the Sea' (Halperin) as the feature. For the time being he will have to take what he can get from the indie exchanges. Chances of getting even a major reject are pretty slim, for there's a dozen Broadway houses laying in wait for one of those. Vaude will mean little to the house unless the picture attracts. Located as it is a block off Hollywood boulevard, it won't get dropins.

Opening bill is just seven acts playing in front of the Babe Egan band. Turns are all repeaters. Booked by Fanohon & Marco, they come out here after playing F. & M.'s Paramount downtown. Current bill including the band, costs around $2,700. Seven acts and 10 line girls constitute too much show. Acts are none too well spotted. Thelma White m.c.'s the show and takes a spot for herself for three special numbers which she does very well.

Babe Egan's Redheads, no longer titan, worked rather ragged Saturday mat, second day. Band was reorganized several weeks ago for a vaude unit with Bert Gordon, being promoted by E. M. Glucksman. Idea fell through. Band works backstage, with rest of the show in 'one.'

Hector and His Pals open. Standard dog act does well with its routine of hoke. Nixon and Carmen next. Bad gab renders the team very small-timey. Dancing not so hot. Finish is ventriloquial bit that gives them a lift. Eddie Gordon, tramp cyclist, follows with his familiar routine and baggy pants. Does okay, but is held back by the band. Miss White next.

Danny and Eddie, colored dancers, with four fast routines, score in their spot. Lads with Gordon and Hector were at the Paramount last week. Line girls on for a routine also done at the downtown house last week. Idea is handling mirrored canes. Good effect.

Del Chain and Sonny Lamont, with their mind reading act, land their comedy solidly. Willie Mauss with the 'cycle of death' closes. May not conflict with Gordon, but a bicycle is a bicycle.

Presentation of the acts is all wrong. Orpheum downtown has stuck to vaude type lineup for the past two years and is doing okay. Stage band means nothing in this spot. Schafer should switch to a pit band and get away from the m.c.'ing unless he wants to put production behind his present policy. Some $23,000 has been expended refurbishing the theatre and installing sound.

Business for the first two days was from hunger. *Call.*

HIPP, BALTIMORE

Baltimore, Feb. 28.

Custom here with a b.o. and unusually long pic on the spools is to whittle down the stage show to the barest bone. 'Follow the Fleet' (RKO) is the film and the house has hurled out all trailers, skeletonized the newsreel and dotted the stage with a 33-minute whirligig that whisks on and off like a bounding bunny.

Show is called a unit, and could possibly qualify for that classification if it had been built up more thoroughly. There's no comedy as such in the whole layout because time is at a premium this week when twin turnover is expedient, but it is said that show will be amplifed with some auxiliary acts which could fatten it up into full size. Providing the acquisitions are good, it might well make an o.k. unit at that; the basis here is fair enough.

Irene Vermillion, dance flash vet, is featured in the show, called 'Rhapsody in Red.' (The 'Red' for vermilion?) She works hard with this show and just about boots it over singlehanded.

Only one man in whole show, Kermit Dart, sleek, dark, mustachioed leader of a 20-girl orch that occupies stage throughout. He fits in well at batoning his crimson-clothed charges, but the band is mild at best; 20 pieces should do and sound much better. They have a couple novelties, including a bright idea number with and about hats from varied climes and countries and thunder through the inevitable '1812 Overture.' Major part of the band's brass section consists of the five trumpeters Miss Vermillion carried around when last here with her flash act.

Joan Buddy is an oke blues singer with three long numbers; she might shape up more sharply for values if not on so long. Midget Yvonne Merrie (formerly of Mason and Yvonne) catches the mob's fancy with her singing and hoofing. Once she skims out and does an imitation of a Vermillion bit, and another takeoff is on Miss Buddy.

Miss Vermillion portions out her old numbers through the show, and tosses in for added measure a new one, plus leading the band at several junctures. She's either on stage or making a quick change of costume from curtain to curtain. And her terrific acro leaps and contortion work seem even more corking than in the past.

PARAMOUNT, L. A.

Los Angeles, Feb. 27.

It's swing week currently at the Paramount for the regular house band so Jay Whidden's combo is batting. Spotted on stage, the band, aside from an opening overture snappily rendered, only plays for the straight vaude show offered in conjunction.

Six acts, each individually meritorious, have been thrown together, with little or no attempt at routining, and with an utter disregard of similarity. As witness the Five Maxellos, with their class acrobatic offering, following Motter and Davis, outstanding risley act, spotted in second bracket, and then Jerry Coe, accordionist and comedy-eccentric stepper.

To compete with the latter are Tommy and Betty Wonder, whose forte also is eccentric dancing. And on top of this there's Barbarina and her toy Pomeranians, who also dance, mostly upside down, while her toy canines go through their paces.

And then, as if there wasn't enough falling all over the stage, there's Fritz and Jean Hubert, in their timeworn drunk act, still good for howls. Fritz, apparently, was suffering from a bit of temperament at opening show, cutting the turn short, turning his back on the pay mob on the bow, and refusing to respond for a second glimpse. A smart audience might have resented this lack of courtesy.

All of the acts have been seen hereabouts on numerous occasions, with exception of Motter and Davis, and most of their routines, while not entirely new, seemed so to the Par audience, which relished the turn immensely.

Jerry Coe's forte is his snappy renditions on the accordion, with his offering running from speed to slow motion, particularly the latter in his dancing.

Wonder youngsters are doing about same routine as in previous years, with Tommy scoring with his dummy dance, and girl clicking with rendition of 'Minnie, the Moocher.'

Mae West's 'Klondike Annie' (Par) gets full credit for heavy draw, with house about 85% capacity at start of first show. Also on screen Par news and 'Betty Boop' cartoon. *Edwa.*

Wintergarten, Berlin

Berlin, Feb. 19.

With only four acrobatic acts in the current bill, the Wintergarten steps out of its way. Carnival month of February and heavy competition from the Scala make it necessary to put more weight on comedy.

Althoff's Elephants is a very good comedy act to top the bill and, although the routine of the bulls resembles closely Power's Elephants, who came here first in 1925 and have revolutionized all pachyderm acts in the Fatherland, Althoff undoubtedly ranks among the best animal trainers. 'Dancing' elephants were unknown here until Power's act came to the Scala a decade ago, but it wasn't long before copy acts turned up. So with the swing stuff widened gracefully to elephants, the Wintergarten, which played Power's act following the Scala, considered it a good idea to again dish up this style of entertainment, and it's a real click.

Twelve other acts make up the bill. Don Del Monte, American wire walker formerly with the Four Ortons, clicks splendidly. Pim's Navy, British trampoline act, evokes plenty of laughter; so does Maxim Trio, aerial acrobatics.

Two Walkings walk in the footsteps of Hal Sherman; Patrix is a good conjurer; Mady and Co. are fine tumblers and gymnasts; Morris and May are entertaining comedy cyclists; Mabel, Sid and Chester, Karl Peukert, Claire Schlichting, Lilian Dorie and Three Barings make up the rest of the bill.

EMBASSY, N. Y.

(NEWSREELS)

The 108th show at this Broadway newsreelers runs 53 minutes including 'March of Time' and is a snappy compilation and edition of visual current events. Only 34 clips, excluding 'Time,' of which Fox Movietone totals 10, Pathe 9, Paramount 7, Universal 5 and Hearst Metrotone only 3 subjects.

Par's special on the Tokyo revolt tees off with pictorial closeups of the five politicos assassinated (since then, of course, Premier Okada has been discovered alive) but Fox's supplementary clip on the same subject is almost equally as good. After Par's clip on Spanish riots the world revolt stuff tapers off and the reel goes library.

Flood warnings, the Mardi Gras festivals in New Orleans and Nice, skis, ice thrills, frozen Niagara, etc., are more or less library excepting that the latter is literally frozen and its torrential course petrified. Graham McNamee for U emphasizes that this is the first time in history of motion pictures that the frozen Niagara was lensed and may not be again in the average lifetime.

Pathe's Easter shoes and Fox's hat fashions slip in incidental but highly effective commercial plugs for the Delman and Dache firms. Still the lookers in gam-gear and chapeaux probably compensates for the free ads.

Carl Laemmle's 30th anniversary covered by U was an effectively sentimental interlude and showed the grand old man of the films looking very chipper. Rubber bathing suits on Florida lookers; aquaplane to glider for a thriller; Clem McCarthy's Santa Anita Handicap coverage are other highlights. Only one Lew Lehr this trip, on toupees, and a natural for his dialectic comedy. Better than usual.

Lots of sports stuff starting with Venzke's comeback to the Cubs, Senators and White Sox in training, capped by the Olympics. *Abel.*

CENTER, DENVER

Denver, Feb. 27.

The old Empress, with her face lifted, a new marquee and renovated internally, has been opened as the Center by George A. Allan, recently with the Playhouse in Salt Lake City. The house has been dark for three years and reopening has brightened up the old theatre street, Curtis, where a few years back most of the downtown shows were centered

Center will have a first run policy, in a deal with J. T. Sheffield, marking the first time an independent producer had had a regular first run here. Sheffield runs the Republic exchange here. Stage shows will be produced by W. Rex Jewell.

Three or four acts will be used each week. Art Reynolds is directing the 10-piece orchestra.

Jewell acts as m.c. for the opener, and the house puts on a short skit knit together with a few verses. Calls it 'Hello Denver.' Makes the show too long, but the opening crowd was in a mood for plenty of show and applauded freely. Orchestra is on the stage with a flashy diagonal checkerboard set. Girls in the line know their business. Were with Jewell in Salt Lake City. In the unit regularly will be the Happy Chaps, a quartet; and Tommy Seymour, singer.

Following the prolog, Stevens and Meyer open with a fast roller skating act, good enough to win a flock of applause.

Freddy Ryck does some neat tap and novelty dancing; Tommy Seymour sings and is assisted by the line as each tries to solo on a few lines, and as singers the line girls are good dancers. No two costumes alike in this routine. Audience remains respectfully quiet. They had to in order to hear them.

Mack Murray does a fire eating stunt, singing a song as he chews up cigarets and lights more, occasionally reviving those he had in his mouth and smoking them some more. Chews up lighted matches, etc., a la Chaz Chase. Line does an airplane routine, with the airplane idea carried out by red and silver costumes and helmets.

Happy Chaps, in cowboy togs, sing several tunes, and the crowd wouldn't let them go. Reynor Lehr and Co. (the Co. being a colored lad who can tap) start the act with Lehr singing a song about 'Mamma's Getting Younger and Papa's Getting Older,' one of those songs with numerous verses. Lehr does various dances, requested by plants in the audience. His fan dance with two newspapers has them rolling.

Finale went off with all on stage, and with huge bouquets, horseshoe floral pieces and other designs being presented to Jewell and the acts.

Feature, '$1,000 a Minute' (Rep). *Rose.*

National, Louisville

Louisville, Feb. 28.

Its a straight vaude bill at the National this week, with Fifi D'Orsay the headliner. To make it seem more like old times, there is also an animal act to lend variety—Lobo, the dog star. Bill is minus girl line, and the band performs its duties in the pit, starting things off with an overture.

Joe Christy, who appears later on in his turn, with partner, is emcee, and brings on first Vic Binnis's Dance Fashions, two men and three women. First is a ballroom routine, two men and a girl, followed by a hock dance, fast and clever by the heaviest girl. Act closes with Binnis doing a graceful bolero with girl partner. Binnis appears later on the bill doing a soft shoe tap which garners nice returns.

Ted and Art Miller on next for some guitar and ukelele playing, with some good gagging by the guitar manipulator, deadpan, elongated lad who has a nice sense of comedy values. They harmonize well on a couple pops, but register more solidly with their comedy efforts.

Lobo comes on next with his trainer, who puts the canine through his paces. This item enlists the aid of Christy, who snares some laughs in his attempt to attack the dog's master by drawing a revolver. Act closes with trainer showing audience that the dog is only acting ferocious, because he's been trained to do so, and in reality he's quite gentle, although he shows the folks a full set of serviceable teeth.

Another hillbilly turn, Slim, Jack and their boys, brings on two guitar players, backed up by fiddle, banjo and bull fiddle. The boys dish up the usual 'comin' round the mountain' stuff, with Slim Bryant doing a good hick, and snagging some laughs. Boys evidently had some friends in first row, as most of applause seemed to come from that sector. They're heard daily on an early morning spot over a local station.

Christy does his regular turn with a stunning brunet partner. They click with their gagging, and Christy ties things up with some hot piano playing.

Miss D'Orsay then breezes on, to sing her French dialect songs. First is an impression of a Parisian streetwalker, very good. Fifi seems to have brought a different personality to town this time, in fact, it's astonishing what a difference a change in hair coloring can make. Last time here she was a raven haired brunet, now a brown haired girl. But she has the same naughty wiggle and accent, which makes her songs most interesting. To wind up, Miss D'Orsay has Slim Bryant on for the kissing biz which gets laughs.

Binnis' dancers are on to finale, with five dancers taking part.

'Widow From Monte Carlo' (WB), and Universal news round out. Stage show runs one hour. Biz light first show Friday. *Wied.*

PARAMOUNT, PARIS

Paris, Feb. 19.

Good old scenic production touch, carried on by Jacques Charles, continues to make the Paramount stage shows attractive at relatively little expense.

This week there's just one act and a ballet, presented in the usual colorful manner. Act is the Mangini, two men acrobats, who were in America with one of the Fischer shows. They do hand-to-hand work and plastic poses, with nude statue effects.

Ballet is a Russian outfit headed by Olga Tamara, consisting of a line of girls and two men, doing the usual stuff and bursting into song from time to time. Nothing extraordinary about the show, but costumes, sets and lights pull it together.

This type of production, coupled to a good orchestra playing the popular type of serious music, does more for the Paramount than three or four more expensive vaude acts can do for some of its competitors. Whole show, including the picture, is tied into a pleasing unity. *Stern.*

KEITH'S, BOSTON

Boston, Feb. 27.

Another loving vaude show highlighted with names and supported by a smart assortment of standard acts. Production is more or less side-tracked, although a girl line and some colorful scenery help out in spots.

Names are Lupe Velez and Roger Pryor from pix. Miss Velez has never shown to better advantage.

Opening with a song after some quick chatter and impromptu offsides that wake 'em up she sings a number from a film, then into her imitations of Swanson, Dietrich and Hepburn. Wears a yellow, feathery, costume, then for unit bit slides into a rhumba outfit.

In the rhumba bit she is expertly aided by Roger Pryor, who fills in during her change. Pryor's presence does much to build up the tremendous reception the pair received when they Buffalo.

Pryor's own inning, earlier in the lineup is noteworthy in that he is enthusiastically greeted at every opportunity; but he doesn't offer many openings. Seemingly groping for a compact routine, he tells Hollywood stories, and fumbled a trombone solo, wisely deleted after first show. It is a case of a personable screen player, with plenty of ability, looking for a routine. Significantly, when he appears to introduce Miss Velez he nearly stops it by just walking on. That's how much they like him.

Surrounding talent is well diversified. Line girls open with a can-can, remarkable for some effective silhouette lighting. Ford, Marshall and Jones, three dusky hoofers, get next spot and make the most of it. Open and shut with come heated Harlem stuff and fill in between with some more furious husky vocaling and demoniacal dancing. It's all top speed action and a pip of a pace setter for the show. Ross, Pierre and Shuster deuce with radio imitations, strictly burley buffoonery.

In a production number that follows, Gine, DeQuincey and Lewis are given a perfect setting for their hokum adagio turn, which opens as a straight ballroom act. Many sensational catches and falls in this one.

After Pryor's bit, Joe and Pete Michon come in for the big mop-up. These rugged comics tear themselves apart and bring out every available handclap in the house with the springboard comedy by Pete. A beautiful spot for the boys and they don't miss. Miss Velez follows and show folds with a sightly Spanish number by the line.

'Invisible Ray' (U) on the screen. *Fox.*

ORPHEUM, ST. PAUL

St. Paul, Feb. 28.

On the heels of a three-day run of 'Midsummer Night's Dream' (WB) comes a five-act vaude bill, and it's doing socko biz.

The Canestrellys, three men and two girls, billed as 'world's greatest unsupported ladder act,' click as openers, showing some hair-raising balancing and ladder - walking. There's a juggler in this quintet who uses his head and schnoz like a seal in man's clothing.

Number two is DeMay, Moore and Martin, class terp act ably abetted by Francis Lewis and Steve Allen. Besides the dance routines, there's enough novelty here to make the turn welcome on any bill.

Pat Kennedy in the trey spot, tenoring pops. He also introduces the O'Connor Family. Latter act only fairish; nothing new since their last appearance here. Closers are Three Flames, roller skating act of two men and a femme, decked out in luminous garments and working with lights dimmed. Slick flash, winding up the bill with zest and garnering a healthy hand.

Feature, 'The Lady Consents' (RKO), with Pathe news and shorts. All for 50c. top—a dime tilt over last year's vaude prices at this house. *Rash.*

LOEW'S STATE, N. Y.

Five acts, unbalanced, augment 'Rose Marie' (MG) here this week, with the film and Jimmy Savo, headliner, combining for the draw. Lent, and the fact that 'Marie' just wound up three weeks at the Capitol up street, will hold the take down.

Layout has two singles following one another, Frances Arms and Savo, though both are strong clicks, with two novelties in succession in the opener and deuce, Maximo and Carter and Holmes (New Acts), respectively. Fortunately, these also are good, Carter and Holmes especially socking. Remaining act is the closing Twelve Aristocrats, evenly split as to sex, who give the show a classy dance windup, as usual.

Savo's panto has to be strong to follow the robust character-singing of Miss Arms. If the guy with the hysterical laugh at the show caught Friday night was not a plant, then Savo ought to carry him along. The giggle was almost as funny to the mob as Savo's panto and singing.

(Continued on page 47)

When Knights Were Bold

(Continued from page 27)

polated songs for the star; also his inevitable tap-dance. Production is finished and professional in every respect. Selected scenes of English country-side views, including exteriors of an old Norman castle, delight and properly place the action.

'Knights' satirizes overemphasis of so-called British traditions of the old families of nobility. Hero, a young British officer on duty in India, is surprised to learn that he has fallen heir to estates back home. Returning with a native servant of homicidal instincts, he is greeted at his village by a delegation of country-folk whom he immediately captivates by a liquid celebration in the town pub. Meanwhile the austere relatives await him at the castle. His entrance is amusing and completely upsets the traditional dignity of the place. Two aunts and sundry cousins, including Lady Rowena, played by Miss Wray, try to impress upon the new heir the obligations of his responsibilities. He's concerned only with having a good time and winning Rowena.

Principal action of the piece takes place during a flash-back dream sequence when the hero, now reincarnated as his famous ancestor, Sir Guy de Vere, leads his vassals to successful medieval combat.

While no presentation of 'Knights' could possibly be given without an elaborate display of mounted soldiers in coats of mail and all the contraptions of siege machinery, it nevertheless remains true that the audience at the initial unreeling seemed to get most of its laughs and entertainment from the modern portions of the story.

A good job of adaptation was done by Douglas Furber and Austin Parker. Harry Perritt's musical arrangements are splendid. Of the talent, Kate Cutler and Martita Hunt, as the maiden aunts, and Aubrey Mather, as the village canon, prove excellent foils for Buchanan's nonsense. Moore Marriott contributes a bit of characterization as a tramp trombonist which is very good.

'Knights' has all the attributes for popular success.

TIMBER WAR

Ambassador release, Sig Neufeld-Maurice Conn production. Features Kermit Maynard. Directed by Sam Newfield. From story by James Oliver Curwood, adaptation by Joseph O'Donnell and Barry Berenger; photog, Jack Greenhalgh. At Arena, N. Y., as half of double bill, three days, Feb. 29-March 1-2, '36. Running time, 56 mins.

Jim Dolan....Kermit Maynard
Sally Martin....Lucille Lund
Larry Keene....Lawrence Gray
Ferguson....Robert Warwick
Murdock....Wheeler Oakman
O'Leary....Lloyd Ingraham
Bowan....Roger Williams

James Oliver Curwood story, reduced here to its rough-and-tumble angles, is an action film and the Curwood name should help. It has one good attribute, changes pace every so often by falling away from the common chatter of the characters and fist fights to show off scenery of the timberlands and lumberjack activity. Whether or not the shots are library they're interesting just the same.

Kermit Maynard is the hero who by accident is compelled to impersonate a wastrel heir to large timberlands which opposition forces are conspiring to destroy. Lawrence Gray is the wastrel. *Shan.*

JACK OF ALL TRADES

(BRITISH MADE)

London, Feb. 18.

Gaumont-British production and release. Stars Jack Hulbert. Directed by Hulbert and Robert Stevenson. Screen play, J. O. C. Orton, from Paul Vulpius play, 'Youth at the Helm'; camera, C. Van Enger. At Marble March pavilion, London, Feb. 17, '36. Running time, 75 mins.

Jack Warrender....Jack Hulbert
Frances Wilson....Gina Malo
Lionel Fitch....J. Robertson Hare
Huckle....Athole Stewart
Benton....Felix Aylmer
Holman....H. F. Maltby
Nicholas....Fewlass Llewellyn
Old Lady....Mary Jerrold
Typist....Peggy Simpson
Williams....Marcus Barron
Henry Kilner....C. M. Hallard
Barrington....Cecil Parker
Chief Gangster....Ian McLean
Dancers....Betty Astell, Bruce Seton

Highly diverting farce with music, is Jack Hulbert's latest starring vehicle, in which he has the support of an excellent cast, including the very attractive and talented Gina Malo. She is the ideal partner for Hulbert; one of Britain's leading comedians.

Although somewhat uneven in construction, 'Jack of All Trades' moves rapidly—too rapidly in some spots—and gives Hulbert a chance to do all his pop tricks, which include tap-dancing of a high order and a breezy, spontaneous mannerism.

It is a satire on the methods of 'big business' and holds up to ridicule the pomposity of self-important corporation executives who thrive on inter-office communications and make-believe activity. As a background for the kind of acting Jack Hulbert does admirably, it is a well-chosen vehicle. Directors Robert Stevenson and Hulbert found it necessary to expand on the central idea in order to give the star a chance to show his wide range of talents.

While these interpolations are diverting in themselves (particularly a cabaret dancing and singing number entitled, 'Tap Your Toes and They'll Never Get Cold,' and a duet song and dance by the star and Miss Malo), they slow up the unreeling of the story, which contains plenty of honest and plausible farce situations. As a result, picture is unevenly paced.

Hulbert plays an unemployed youth who, in financial desperation, shows up at a society reception in full evening dress to accept a job as waiter. He is mistaken for a guest and, before he can explain his real status, he has involved himself in amusing complications which include comradeship with a bank executive and a budding love affair with a rich young debutante. To carry on the masquerade he reports for duty at the bank's offices the following morning, declares himself a member of the staff lately returned from Paris,' talks his way into the inner councils with a plan to finance a new shoe manufacture, and discovers himself on the way to success and fortune.

When he confesses to his sweetheart he is given the sack, but his wild financial scheme succeeds nevertheless. He has involved the bankers beyond the point of retreat. They go through with the plan and he goes out the back door. It all turns out quite happily, but not until 1,000 feet of the wildest kind of heroism rescue finale.

Production on the whole ranks high, with good photography and sound. Excellent supporting cast includes J. Robertson Hare, Athole Stewart, Felix Aylmer and H. F. Maltby. Musical recording is distinct and suitable.

FAST BULLETS

Reliable Pictures release of Bernard B. Ray production. Features Tom Tyler and Rex Lease. Directed by Henri Samuels. Story Jay J. Bryan; dialog and continuity Carl Krusada and Rose Gordon; camera Pliny Goodfriend. At the Arena, N. Y., Feb. 21-22, '36, as half of double bill. Running time, 59 mins.

Tom....Tom Tyler
Jimmy....Rex Lease
Joan....Margaret Nearing
Travis....Al. Bridge
Drummond....Bill Gould
Frank....Bob Walker
Jake....James Aubrey
Pat....Charles Whitaker

Producer of this thriller hit on the bright idea of using two western stars, instead of the customary single hero. Unlike some attempts to bolster film strength by this artifice, Bernard B. Ray obviously has heightened the appeal.

Rex Lease, vet bronc rider, was tossed in with Tom Tyler, when the latter generally is viewed as sufficient. Has not dimmed Tyler's luster and affords Lease plenty of opportunity.

'Fast Bullets' is a fast-moving tale of Texas rangers' fight to rout a band of contraband runners. Tom Tyler, of course, is the leading figure in the ranger operations, with Rex Lease introduced as his friend who finally wins spurs as a full-fledged officer.

Standard formula is followed for the most part, with early encounters with brigands, and then the customary daring rescue of the girl sweetheart, runaway wagon filled with ammunition, and capture of bandits through a novel ruse. Spark of originality is introduced when dummies on horseback are employed to decoy the outlaws, while real rangers do a rear guard attack.

These two western lads, Tyler and Lease, put plenty of realism into their work whether doing a rescue, a slam-bang saloon fight or a wild canter over the plains. Climax fistic battle is a teeth-rattling affair.

Margaret Nearing, new face on the western scene, is appealingly pretty but no great shakes on thespic effort. Al Bridge, oldtimer in oats dramas, does a swell villain.

Should be okay for western houses and as secondary dualer. *Wear.*

LIEBELEI

(AUSTRIAN MADE)

Elite Tonfilm of Vienna production. Directed by Max Ophuels. Based on Arthur Schnitzler play. Cast includes Gustav Gruendgens, Magda Schneider, Olga Tschechova, Paul Hoerbiger, Luise Ullrich, Wolfgang Liebeneiner, Willy Eichberger. At 55th St. Cinema, N. Y., opening Feb. 27, 1936. Running time 68 mins.

(In German)

Instead of waltzes this story of Vienna concerns a love tragedy. Having fallen in love with a fraulein a young officer is haunted by the complications of a former affair with a married woman. In the end he has to fight a duel with the husband. Husband kills him, whereupon the fraulein tosses herself from a window. All of this is in German with superimposed English captions. It is a picture of few virtues and many obvious limitations, even for the Teutonic market in the United States.

Performances, direction, sound and photography passable but undistinguished. Most interesting part of the story, largely lost in English titles, is the effort of the lieutenant to save his friend from the duel. This develops the narrow-minded type of 'honor' imposed by custom on Austrian o cers. *Land.*

LE BONHEUR

('Happiness')

(FRENCH MADE)

Franco-American release of Pathe-Natan production. Stars Charles Boyer, Gaby Morlay; features Michel Simon. Directed by Marcel L'Herbier. From play by Henri Bernstein. No other production credits available. At Cinema De Paris, N. Y., Feb. 27, '36. Running time, 105 mins.

Philippe....Charles Boyer
Clara Stuart....Gaby Morlay
Noel Malpas....Michel Simon
Louise....Paulette
Geoffrey....Jacque Catelain

(In French)

Another bad picture from France, but one which is likely to get a few nickels in the French-speaking sectors because of its stellar cast. Boyer and Gaby Morlay, plus the Henri Bernstein tag are bound to mean something, though the average auditor is pretty sure to be disappointed.

Henri Bernstein, France's ace dramatist, doesn't have much luck when he turns to pictures—mostly because of the fact that he refuses to give in and that he likes psychology a bit too much. This one, again, is a psychological treatise rather than a piece of entertainment. No adapter is mentioned and it is possible that Bernstein did it himself; it sounds like him; it's a continuous stream of lines which conceivably might be okay onstage but on the screen, are 'way off.

Charles Boyer made it for Pathe-Natan in between assignments in Hollywood and evidently rushed it, although he is personally okay. His performance is a smooth one and the femmes should like it. Miss Morlay is not so fortunate. She did the same role in the original play and was okay in it, but here she seems miscast; sloppy direction and bad scripting may be the answer.

Story has Boyer as a goof communist. Miss Morlay is a famous screen star and that fact makes him mad, so he shoots her. In court she feels sorry for him and asks the judge to let him go, but he won't have any of that. He tells the judge he's guilty and he's glad of it. So he's jugged for six months at hard labor. When he comes out—lo and behold—the little woman is waiting for him. She may be a beautifully screen star to the world, but underneath, it seems, she's just a soft-hearted dame. She never saw Boyer before he shot her, but immediately she fell in love with him and here she is waiting for him with open arms.

As though that isn't screwy enough, Bernstein adds a nice sadistic fillip by having her decide to star in a film based on the story of her romance with the man who shot her. That disgusts him and he walks off, never to see her again. And that's the end of the film. Allegedly proving the title: happiness is what you make it.

Maybe if the photography were good (which it isn't) and if the adaptation were good (which it isn't) and if the direction were good (which it isn't) the acting would carry it. As is, it's a case of several good performances in search of a film. *Kauf.*

PA SOLSIDAN

('Sunny Side')

(SWEDISH MADE)

Stockholm, Feb. 10.

Wivefilm production for Svensk release. Directed by Gustaf Molander. Based on Norwegian stage play by Helge Krog; screen adaption by Oscar Hemberg and Gosta Stevens; camera, Ake Dahlquist. Cast: Lars Hanson, Ingrid Bergman, Karin Swanstrom, Einar Axelson, Edvin Adolphson, Marianne Lofgren.

(In Swedish)

Eva Berg (Ingrid Bergman), daughter of w.k. painter, has inherited her father's artistic vein, and devotes all her spare time to painting. Since her father's death the struggle for earning a living has become quite a contrast to her childhood days in the wealthy home, and she is torn between the monotonous typewriting in the bank, where she is employed, and the longing for a life of luxury and ease. Her only means of happiness is partaking in the gatherings of her artist friends.

Wealthy yachtsman Harold Ribe (Lars Hanson) comes to town on business concerning his country estate, Sunny Side, and happens to have some transactions with the bank in which Eva is employed. Eva is acting as temporary cashier. When adding up the money due him she gives him a thousand too much and a little chat ensues.

He meets her again at a party in Olle Lagerberg's (Einar Axelson) home. Olle is a friend of Ribe and has lately been attentive to Eva. At this gathering is also Joakim Brink (Edvin Adolphson), novelist and known as a great Don Juan. He exercises all his influence upon Eva, much to the annoyance of Ribe. Brink suggests to Eva that she accompany him to Paris. She takes it as a joke and writes her resignation to the bank, Brink dictating it in a humorous way. Letter is left behind and mailed by an intriguing woman in the party who is jealous of Eva. Following day the unsuspecting Eva is informed by the bank manager that her resignation is accepted.

Ribe proposes to the homeless and penniless Eva and she gladly accepts. She is installed at his beautiful estate and is jealously watched by Ribe's aged mother (Karin Swanstrom), who will not allow her to take any interest in management of the house.

In order to give her husband a lesson Eva engages herself in a flirtation. When she is called before the family to explain, she tells them that she has been misunderstood by them, that she has been denied the very thing that she has longed for—to take care of the home—and that her love for her husband grew every day from having been the love for his money from the first. Ribe and his mother are deeply touched by her speech and they capitulate. All is happiness again.

A fine love story played in beautiful surroundings with the best that Sweden has to offer by way of names, direction, photography and studio equipment. It's the most expensive picture ever produced here. *Swen.*

CAFE MOSCOW

(HUNGARIAN MADE)

Budapest, Feb. 19.

Patria production and release. Directed by Istvan Szekely. Scenario, Istvan Tamas and Istvan Szekely. Music, Sandor Laslo. Cast: Anna Tokes, Julius Csortos, Ferenc Kiss, Lajos Vertes, Nusy Somogyi, Joseph Juhasz, Joseph Timar, Lajos Gardonyi, Gero Maly.

(In Hungarian)

This is an entirely novel departure in Hungarian production, being the first dramatic film. So far, producers here have clung to the idea that homemade drama could not possibly pay its way, as it would have little appeal for audiences in the provinces. That is why they have concentrated on comedies.

'Cafe Moscow' is proving the contrary. Drama, if it has a thorough-going good story, thrilling action, and is well made, will pay as surely as the inane musicals that continually repeat themselves. 'Cafe' is a good picture, as Hungarian-made films go, but the story deserves much better treatment. As an American production, or remake, it could make a great picture.

It's a war story, but the little Galician town in 1915, amid the changing fortunes of the World War, is merely the background and has little to do with what is essentially strong character drama. When the Russians have to clear out of the town, Verjusha, wife of General Suharov, is left behind. To escape detection, she figures as a singer at the Cafe Moscow, frequented by Austrian and Hungarian officers. She tries to get into the confidence of one of them, Lieutenant Szilagyi, and induce him to help her across the lines, but he insults her by treating her as the little hussy she pretends to be. Months later the Russians regain possession of the town, and this time it is Szilagyi and two of his comrades who are left behind. He is discovered, court-martialled and sentenced to death. Verjusha saves him when she discovers that her feelings of hatred and revenge have turned to love. There is a big thrill in the scene when she wins Szilagyi's life from her husband in a game of roulette.

Although a certain skimpiness is apparent in production, the action is good, and the picture very effective. Csortos as the Russian general, and Anna Tokes as Verjusha, are very good in their way, but limited. Vertes as Lieutenant Szilagyi, and the less important members of the cast are oke. *Jacobi.*

Samvetsomma Adolf

('Adolf the Slacker')

(SWEDISH MADE)

Produced by Svensk Talfilm. Adolf Jahr featured. Directed by Sigurd Wallen. Written by Torsten Lundquist and Weyler Hildebrand. Cast: Weyler Hildebrand, Elsa Carlson, Karin Albin.

(In Swedish)

Stockholm, Feb. 21.

This is the best Swedish comedy this season.

Story is about Adolf (Adolf Jahr), a young happy-go-lucky fellow who tries all kinds of excuses in order to evade military service. But his schemes are seen through, and every time he is discovered he is put to do the dirty work.

There are a lot of funny situations in the barracks instigated by Adolf, and many are the jokes he plays on his antagonist, the sergeant (Weyler Hildebrand). Adolf's cousin who lives near the camp is in love with the sergeant, but Adolf fixes it so that it appears that she is in love with Adolf instead, because the sergeant doesn't know that his sweetheart is Adolf's cousin. Adolf has fallen in love with a girl he has met on the train out to the camp, and in order to impose upon her he borrows the lieutenant's uniform while the latter is asleep, Adolf believing that the girl is the lieutenant's sweetheart.

At the end of the manoeuvre the old feud between Adolf and the sergeant is turned into friendship when Adolf's cousin tells the sergeant that it is he she has loved all the time and that she is Adolf's cousin. And Adolf conquers the girl he loves.

Hardly a dull moment in the picture, the dialog is unusually funny and the film offers good entertainment. Adolf Jahr is very popular here since his roles in 'Petterson & Bendel' and 'Perhaps a Gentlemen.' Pic should do well locally and oke for specialized houses abroad. *Swen.*

Nouveau Testament

(New Testament)

(FRENCH MADE)

Paris, Feb. 23.

Cineae production and Tobis release. By Sacha Guitry, directed by and starring author, with technical aid of Alexandre Ryder. Cast including Jacqueline Delubac, Betty Daussmond, Marguerite Templey, Christine Gerard, Charles Deschamps, Kerly, Pauline Carton. At Marivaux, Paris. Running time, 97 minutes.

(In French)

Sacha Guitry's film, taken directly from his last season's stage success and filmed in record time at Paramount's Joinville studios, proves that in certain cases the method of filming a stage play virtually unchanged is good. This picture can make money in France, and would even be an interesting importation to America for the restricted public acquainted with French.

Object of the picture is to crystallize on the screen Guitry's stage dialogue. Film shows the actors talking, that's all. And it's a good show.

If a regular film script had been written, based on the play, show would probably have been spoiled. 'New Testament' is a witty play, and probably would have made a bad film. So, in filming it, Guitry was right to leave it a play, and to keep the same cast that made it a legit success.

Audience almost seems to feel that it is witnessing a legit performance. It tends to applaud as if live actors were before it. Only the laughs are not as full as if the actors were really there; naturally, there is no give and take between the screen and the people in front. But by avoiding film tricks Guitry has actually succeeded in getting his lines over far better than in the average film dialogue. Maybe it's also because they are better lines than are generally written for films.

System, which started in the early Marcel Pagnol pictures, is probably to spread due to Gustave Quinson's fitting up of the basement of the Theatre Pigalle as a studio for filming plays produced upstairs. Maybe it would pay if somebody tried the system in America. Some legit hits, depending on dialog, which won't make ordinary pictures, could be put into celluloid cheaply a la Guitry, and taken on the road for possible profits. *Stern.*

Gruss und Kuss, Veronika

('Love and Kisses—Veronika')

(HUNGARIAN MADE)

(With Music)

Zwicker release of Deutsche Universal-Film, produced in Budapest. Features Franziska Gaal and Paul Hoerbiger. Directed by Carl Boese. Music by Frans Wachsmann. At the 79th St. theatre, N. Y., week Feb. 21, '36. Running time, 84 mins.

Veronika....Franziska Gaal
Paul Rainer....Paul Hoerbiger
Max Becker....Otto Wallburg
Klara Becker, seine Frau Hilde Hildebrandt
Emil, Hausdiener bei Rainer...Kurt Lilien
Frau Bolte, Veronika's Wirtin
Margarete Kaupfer
Inhaberin des Blumengeschaefts Olga Engl
Anita....Ehmi Bessel
Sanitaetsrat Scharmeister....Arthur Bergen
Seine Frau....Erika Glaessner

(In German)

Highly amusing farce-comedy has been concocted from simple story of pretty flower girl who falls in love with her boss. It's one of those series-of-misunderstandings plots with sparkling lines and deft performances makng it highly palatable. Judged from number of laughs generated in steady stream at this house, it should prove a favorite in theatres where German is understood.

If nothing else, this feature serves to prove that Franziska Gaal, petite, dark-haired actress whom Universal has under option, is coming along nicely under U guidance. She is studying English while continuing her film efforts abroad. Miss Gaal indicates splendid possibilities as a mimic, accompanied by a certain amount of histrionic ability. Looks remarkably pleasing before camera in this picture. In addition, she displays a nice voice that may build with future coaching.

Paul Hoerbiger, as the florist, Otto Wallburg, the insurance man who wants to get away to Berlin from his wife for periodical visits, and Hilde Hildebrandt, the wife, all well-known German actors, top the capable cast.

Franz Wachsmann, credited for the music, has turned out a smooth tuneful score. Entertainment in cafe scene is extraneous but musical background here also is adequate. Entire production is handsomely mounted and splendidly lensed. *Wear.*

Parker on Loan for Lesser's 'Door' Lead

Hollywood, March 3.

Cecelia Parker goes to Sol Lesser on loan from Metro for femme lead opposite Richard Arlen in 'Mine With the Iron Door.' Pic is second Harold Bell Wright story to be made by Principal Picts (Lesser) for Columbia release.

Unit headed by Director David Hunter is on location near Palm Springs for eight days, then swings into RKO Pathe studios for interiors.

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●

I can think of no other way to pay my humble respects to this great motion picture, than to ring one bell for each of the five Dionne Quintuplets — Cecile, Yvonne, Marie, Annette, and Emelie . . . Words to describe "The Country Doctor" completely fail me. I defy the finest writers to find words that will even come close to describing the charm, the drama, the laughs and the tears that this picture will wring out of your heart . . . I must review "The Country Doctor" in three separate parts. First: Even if it did not have The Dionne Quintuplets, there still would remain one of the most human stories of all time . . . Second: The sequence detailing the birth of the world's most famous and beloved babies is unquestionably the greatest situation, for comedy, drama, and heart interest—ever shown on a screen . . . And third: The magnificent portrayal of the title role by Jean Hersholt is something of which the original country doctor—Doctor Allan Dafoe—may forever be proud...Nor can I fail to acknowledge the moving performances of Dorothy Peterson, Slim Summerville, Michael Whalen, June Lang, John Qualen, Montagu Love, Robert Barrat, and every member of the cast . . . Whatever flowery terms press agents may coin to describe this picture — whatever promises theater advertisements may make to you — believe them all. They could not possibly exaggerate the charm of the five Dionne bundles of love, nor the beauty of the picture... Don't fail—let nobody fail—to see the picture that will swell your heart with joy — "The Country Doctor."

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

EXPLOITATION

By Epes W. Sargent

Astaire Over West

St. Louis.

Confronted with the choice of plugging 'Follow the Fleet' or 'Klondike Annie,' Homer Harman, . ., and B. F. Moore, mgr. for WB enterprises here decided the Astaire-Rogers opus was the better and began a wow program for feature that is bringing the natives in doves to Orpheum theatre in downtown sector. As Ginger began her theatrical career here as a member of Ed Lowry's show at Ambassador theatre several years ago and became one of town's faves, Harman and Moore had no trouble in getting lots of assistance from the Showboat Ballroom which put on and advertised, at room's expense, 'Follow the Fleet' Night one week before pic opened.

Small life preservers with Astaire and Rogers heads in center were strung all over place and p. a. system made lots of announcements on feature's opening date. Ballroom also paid for 11,000 heralds which were distributed by ushers at office buildings in downtown district during noon hour. Dodge Motor Car Co. co-oped with parade of cars with Ginger's endorsement. All cars carried copy of theatre, picture, play date, etc.

Exploiteers tied up with men's wearing apparel stores with new 'Fleet Blue' in suits and other wearing accessories; contacted all steamship companies for window tieups and offering guest tickets to theatres to every one purchasing steamboat ticket; shoe store tieups with sandals worn by Ginger in pic; 50-24's posted week before opening; 1,000 hand mirrors with appropriate copy distributed several days before opening; 10,000 tags with string attached—copy on same reading not to forget Ginger and Fred in 'Follow the Fleet'; U. S. Navy Dept. permited use of navy boards on the pic; several swell newspaper tieups and radio hookups.

Buildup

Washington.

Offering prizes for babies named 'Rose Marie' is natural bally for new MacDonald-Eddy opus, but Ray Bell, local Loew p.a., built idea to surprising proportions through encouraging some mathematical problems. Instead of offering award to one baby, he demanded twins, one to be named Rose and the other Marie. Stunt was labeled 'Rose Marie Twins Derby,' and prizes included $25 bank account and carriages from dept. store.

Drama editors hopped on idea, one asking if boy babies were eligible. Bell came back with offer to accept males if they were named Nelson and Woody (Van Dyke). Then critics demanded how about two-thirds of a set of triplets. Loew office retaliated by offering to count triplets if all had names tying in with production. Same rules were stretched to include quadruplets and quintuplets. Sextuplets were ruled out as constituting mass production rather than art. Possible names included everything from Jeanette to Hunt (Stromberg).

Stunt, with critics' queries printed in their columns and answered following day after lengthy conferences of Loew officials, gave theatre running stories for six days, with everybody trying to think up complications to stump Loew staff. Problem was solved when girl twins were born, both girls, and took tags, Rose and Marie.

Other 'Rose Marie' idea consisted of tie-up with Triplets' Telegraph Delivery Association. All Rose Maries coming to theatre were invited to leave names, ages and addresses at box office. Oldest and youngest each day were sent 'Rose Marie Bouquet.' Show was plugged with window card in each of dozen flower stores in association.

Kids Like Stories

Rochester.

A 2-minute story period at the Riviera theatre's kids' matinees enabled the nabe to drop pay days and special gifts. Manager Eddie May, who doubles as house organist, takes the role of 'Uncle Ed' and recounts a feat of some Rochester child over the loudspeaker system. Stories aim to teach a worthwhile lesson and the kids flock in to see whose name is to be mentioned. Parents like the idea too and have sent in enough stories already to last six months. Saturday afternoon attendance has jumped from 300 to 1,200.

Manager May manages to keep an intimate atmosphere for his patrons with variety of stunts and special nights. Leap year party proved popular with each lady accompanied by an escort receiving a gift appropriate for the man. Thirty-five prizes for men were provided by neighborhood merchants and special songs with organ accompaniment added to the party atmosphere.

In St. Loo

St. Louis.

Mississippi river, frozen solidly for first time in 25 years, served as background for exploitation of 'Modern Times,' Chaplin screen opus, now current at Loew's. When freeze-up came, Harold 'Chick' Evens, mgr., and Jimmy Harris, p.a., conceived idea of erecting 24-sheet boards on both sides of Eads and Municipal bridges over which thousands of commuters, in autos, street cars and trains, pass daily.

However, wind of almost gale intensity and uncertain footing, stymied this plan. Determined to take advantage of unusual situation, Evens and Harris, from safety of solid ground, directed the plastering of 24's on the ice from shore to shore, at such a distance from bridges that they could be seen without difficulty. This is first time stunt has ever been pulled in this neck of the woods.

Also utilized a number of old gags and some new ones. Among outstanding stunts was parade of 11 'Chaplin' stooges, on street with cutout letters of title on their backs. Four more stooges, attired as Charlie, pedaled around business district on bike and entertained populace with falls, etc. Along front of theatre Mgr. Evens and p.a. Jimmy Harris built up a novel front, using large cut-out letters along entire front of building, large panels built up like New York premieres.

A balloon shower on opening day at one of city's business downtown intersections stopped all traffic as citizens fought for balloons. By time cops entered office building to stop stunt it had been completed. Theatre also used large Greyhound bus literally plastered with Chaplin copy and big bill-posting campaign and had numerous commercial tieups with heralds, co-op ads, radio plugs, 300 magazine cards to all sections of city and topped campaign with a truck stunt with huge boiler mounted on back.

Biggest and most impressive newspaper and radio tie-up put over in years in this town was effected last week by Fanchon & Marco's mgr., Charles E. Kurtzman and P.A.'s Tom Kearns and Jack Brashear in connection with the Jackie Coogan-Betty Grable personal appearance at the Ambassador. It was a b.o. honey from beginning to end. The young film stars were made sole stars of annual 'Downtown Sales Day' which meant they were heralded through newspaper columns and on the radio for days before hitting town. Every downtown store, including Famour-Barr, Stix, Baer & Fuller, Sonnenfelds, Scruggs, Vandervoort & Barney, Klines and others, carried boxes for two days in all ads calling attention to radio appearance of youngsters on a city-wide radio hookup, with full credit for the theatre in all copy. Friday and Saturday news columns also carried stories, and in radio section of one sheet was a paid institutional ad, a two-column cut of Betty and a store on the one single page.

Back to Newspapers

Lincoln.

Coming out of the recent cold snap with a bang, the exploitation boys are stirring up plenty of stuff around here, the most notable being City Manager Milt Overman's idea to plug 'Music Goes Round' opening this week at the Varsity. His is a lyric contest and the lyric is to be a new verse for the chorus of 'Goes Round.' He's awarding prizes amounting to $25 and 20 pairs of ducats to the show.

Lyrics of all kinds came in answer to the contest and judging was done by Milt Overman, representing the Westland Theatres, and Barney Oldfield, film crit on the local newspapers.

Big help in the venture was his recent decision to come to a truce with the newspapers and advertise exclusively which has been the cause of a scrap between the two concerns for over a year. Withdrawal of the theatre's ads from the 'Shopping Guide' gets it back on the theatre page and rates it an equal break in a publicity way with the opposition J. H. Cooper theatres.

Cough Drops for Chaplin

Loew's Rochester used 150,000 Listerine cough drop envelopes on 'Modern Times,' which got it 14 daytime and seven night announcements on the radio, and the air also was used for a special kid matinee sponsored by the Democrat Chronicle's kid club. The Journal-American ran a memory contest and two nights before the opening the Inquiring Reporter broadcast from the lobby, the questions pertaining to the pix.

About 100 stores displayed cutouts, there was a special night at a supper room and something new was a letter to all ministers with the suggestion for a sermon might be found in Chaplin's work in spreading good cheer.

Wrong Credit

Unless the error has been corrected, exhibitors should note that the press book and some of the ads credit 'Timothy's Quest' to the author of 'Mrs. Wiggs of the Cabbage Patch.'

'Quest' was written by Kate Douglas Wiggin. Alice Hegan Rice authored 'Pitch.'

Weil's Novelty

So far as this department is aware, Joe Weil is the first to splash a picture of a heroine with a black eye on the front cover of a campaign book. He does it through the medium of a portrait of Carole Lombard in 'Love Before Breakfast.' Done in color with an elegantly pasted left eye. Same idea is used for some of the ads with the artist uncertain whether it is the right or the left eye that got blackened, so he plays no favorite. Incidentally it is also the first to use a cellophane finish on the cover. Swell.

Repeated on a stunt for 'Sutter's Gold' with a Sutter's Gold shade put out by the Textime Color Card assn. First done on 'Phantom of the Opera' and encored several times, always with good effect.

Lifted It

Edward Harrison, of the Capitol, Pittsfield, Mass., uses the blanket party excuse for the back of a card listing the pictures for a month, with the tie-in a request not to invite the holder to any parties since the Capitol has such a string of attractions.

The excuse card is new and really funny and will be carried around instead of merely being read and tossed into the waste basket. Which gives Harrison an extended run for his comparatively small expenditure. Probably he will have a spare one if anyone interested sends a return envelope. It is good to pick up, but rather long for printing here.

S. A. Exhibit

For the engagement of 'Rhodes' at the Roxy, G. B. promoted a display of weapons and utensils from South Africa from the American South African steamship line.

Display was made in the lobby the previous week and helped to arouse curiosity.

Might be a good idea to keep in mind that in Jo'burg they use rickshaws, drawn by husky Zulus in ornamental feather head dresses. Plenty of rickshaws around from Chinese and Japanese plays. All they need is a husky Negro or plenty of burnt cork.

For Nationals

Billy Rose has been capitalizing passionate patriotism to fill the less desirable seats in the Hippodrome. The washup was Scandinavian night, Feb. 23.

In each instance the consul general of the country or countries was a guest of honor, with a drive being made on the nationals of the countries to come and whoop it up for the fatherland. Advertising included display ads in foreign language newspapers, appeals to all societies and airing on foreign language stations where available.

Only expense was the small investment in the papers, postage and the rental of a few national flags. Series included a Spanish-Portuguese-Hungarian-French night, Italian night, Slavic night, Chinese night and closing with the appeal to the Scandinavians. Best results were from the latter and the Italian and Spanish sections. Jewish Publicity Service handled the ads and roped in the consuls and Alfred Tamarin did the presswork.

Page from the Past

Charlotte, N. .

Judge Ben Whiting, presiding over city police court, was prevailed on to sentence persons convicted in his court of traffic violations on the day of the opening of 'Magnificent Obsession' to a trip to the theatre to see the film. The picture story hinges on an auto accident that blinds Irene Dunne, playing the lead role. Gag started when the silent 'Manslaughter' was first run, but it's still good.

In addition to this, Gene Street, manager of the Carolina, where the film showed, had the safety committee from the Charlotte Junior Chamber of Commerce in to see a midnight pre-view of the picture, and that committee endorsed the picture in the name of street and highway safety.

Ready for Quins

Spartanburg, S. C.

Carolina Theatre and local newspapers combine on 'The Country Doctor,' co-starring the Dionne quintuplets and Jean Hersholt, is about the biggest piece of cooperative exploitation dished up in these parts in many a moon.

Partly due to good newspaper-human interest buildup on the Dionne infants in the past, the ground work is beautifully laid. Herald, morning paper, has bought 'The Country Doctor,' from which the picture was filmed, for use as a serial. Serial ends the day the pix begins a four days run at the Carolina.

Talbert, local manager of the Palmetto Amusements, Inc., running three local houses, also has announced plans to have nurses and other suitables as guests on opening night.

Sold 10,000 Tickets

Montreal.

Born of brain wave when he saw women in back rows knitting during pix at Palace, Manager Rotsky evolved a Knitting Contest which ran between Jan. 17 and Feb. 28.

In mezzanine he installed a knitting expert and display of knit wares which attracted the women from all parts of town. Biggest wool manufacturers in town sponsored contest, supplying expert and model exhibition with result that Rotsky had 5,000 letters and 200 finished knitted sweaters, etc., on which to determine winners. Many women returned to mezzanine display four and five times and he estimates that in period of contest he had close on 10,000 extra admissions.

Nite of awards will undoubtedly jam theatre, since no person winning and not present can get cash prizes which, incidentally, are paid by sponsoring wool firm.

Real Prof Soldier

Seattle.

Lieut. Bert Hall, sojourning for a time in Seattle, on stage for week at Orpheum along with 'Professional Soldier' (20th) got legit news stories and special front showing his medals and blowups of writeups in 'Time,' 'Lit Digest' and other mags.

As Gen. Chan, in China, he had many thrills and his fighting as profesh for 11 different governments got plenty of publicity. His books were also displayed in foyer.

Cops Co-operate

Buffalo.

Shea's Hipp made a tie-up with Buffalo Police Department for 'Exclusive Story.' Commissioner of Police allowed the use of his name in special ads featuring the 'numbers racket.'

Lobby display in advance of showing went to guns and gambling devices and a special screening for the police department.

BEHIND *the* KEYS

New Orleans.

Operating engineers at the Saenger, Globe and Tudor theatres walked out Saturday afternoon, demanding a contract with the Saenger organization giving them terms similar to those in effect before the former Saenger organization went into bankruptcy in 1933. The organization was recently reorganized. The engineers, now paid from $35 to $50 weekly, are seeking restorations to $39.50 to $66 a week, the former levels.

They also wish hours cut from 56 to 47½. A. L. Colby, president and business manager of Local No. 226, International Union of Operating Engineers, said that the union has lost its original contract because the firm had gone into court to break previous contracts.

Picketing of the theatres is going on.

Benjamin Dudenheffer resigned as purchasing agent of Allied and has bought Ed Goodrow's Attractions exchange. Goodrow plans to open gasoline station.

Denver.

Stage Employes Union No. 7 of Denver has elected as officers for this year: Louis F. Buckley, president; J. W. McGovern, vice president; J. Mas, treasurer; and George W. Brayfield, secretary and business agent.

Paul Hoppin is modernizing the Palace theatre. Expects to install a new marquee soon.

Omaha.

Omaha chapter of the National Variety Clubs elected New Chief Barker D. V. McLucas, exchange manager for for UA. Assistants are Evert R. Cummings, divisional manager for Tri-States, and Joe E. Scott, exchange manager at 20th-Fox. M. G. Rogers, head of film transport company, is Dough Guy, and Edward Shafton the Property Master.

On board of directors only two members hold over, Bill Miskell and Roy Miller; other members are H. J. Shumow, Walter Green, Bob Ballantyne and A. A. Mendenhall.

Youngstown, O.

Rents for storerooms in Hippodrome Arcade have zoomed 100% in anticipation of opening of new bus terminal on site of former Hippodrome, for years a white elephant, in hands of Realty Guarantee & Trust Co., which has interests in other houses here.

Toronto.

Further FP-Can. changes. Jack Arthur, present manager of Imperial, switching posts with Tom Daley, now manager of the 3,260-seater Uptown. Imperial, largest theatre in Canada, has dispensed with stage attractions and house orchestra, which Arthur directed, and now goes all pix; same situation as at the Uptown since Arthur was brought along to pep up the Imperial. Walter Graydon, aide to Jerry Shea for over a quarter century and later shifted to the Imperial when that house revived stage presentations, is back at the Shea stand. Tom Daley will bring Ken Craig, his assistant, along to the Imperial; Jack Arthur takes Verne Hudson along to the Uptown. Stan Andrews, in from Winnipeg, is new assistant to Dave Krendel, now managing the Tivoli. FP-Can's other downtown house. Krendel's former assistant, Harry B. Neun, gets the managership of the Capitol, Cobourg.

Lincoln.

Norfolk, Neb., Grand was padlocked by the fire department this week after the second bad fire of the year. It will not be reopened until the house has its heating system completely gone over.

W. L. Youngclaus, operator of the Empress Grand Island, and the State, Central City, has bought a third small town house, Comet, at Shelton, this week. Purchase was made from Mrs. A. E. Phelps.

Jack Riggs, manager of the Central City Sun, has joined the Republic sales force in Omaha, and will cover the state. Mrs. Riggs will run the house.

Rivoli, Beatrice, is trying out two days a week of vaude.

Two houses changed policy here this week, Liberty deciding to do the big pictures four days each starting Fridays and the stuffs three days starting Tuesday. It's a second-runner. Colonial is dual featuring the first halves.

Lynchburg.

Willis Grist, Jr., transferred here for the third time as manager of Publix properties, succeeding Colonel Frank M. Boucher. C. A. Ball succeeds Dick Eason as manager of the Isis.

Boucher and Eason switched to Charlottesville to handle Publix properties. Boucher succeeding Grist as c.m. there and Eason managing the Lafayette in place of Ball.

Lexington, Ky.

Construction of a new theatre in Danville, Ky., will be started March 15, according to announcement by officials of Warner Brothers. Seating capacity will be 450.

Rochester.

Arthur Krolick, chief of service at the RKO Palace, promoted to assistant manager following shift that put Charles Freeman in charge of the Temple. Harry Holt continues as assistant manager of the Temple.

Canton.

Charles Schweitzer has resigned as manager of the Allen, Akron. His successor has not as yet been named.

Johnny Morin of Pittsburgh, has been sent to Youngstown to relieve the ailing Billy Murray of the managerial duties at the Harris Strand in that city.

New Ohio, State road, just outside Akron was opened last week with a double feature first run policy, under the management of Ernie Austgen.

Dixon, Dixonville, Pa., has been taken over by John Blanco and is now operating under his management. The new operator is the son of Sam Blanco, former exhibitor at Clymer, Pa.

George A. Delis, district manager for the A. G. Constant interests, with headquarters in Steubenville, is in Portsmouth, O., this week attending to final details preparatory to the opening of the new Garden theatre.

Cove theatre at Holidays Cove, W. Va., on the site of the former Lincoln theatre was recently opened. House has a seating capacity of about 560.

A NEW kind of STAR brings a NEW kind of FUN!

The blustering skipper of "Steamboat Round the Bend"... now gives the crowds who laughed him into stardom a *full* portion of his joviality... in a human, humorous story of big business that means *grand* business for you!

Irvin S. Cobb IN

EVERYBODY'S OLD MAN

with

ROCHELLE HUDSON

JOHNNY DOWNS NORMAN FOSTER
ALAN DINEHART SARA HADEN
DONALD MEEK WARREN HYMER

Associate Producer Bogart Rogers Directed by James Flood

Screen play Patterson McNutt and A. E. Thomas

Suggested by the story by Edgar Frankli

A FOX PICTURE

DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

INJUNCTION DENIED VS. 'LONESOME PINE'

temporary injunction to restrain Paramount from continuing to exhibit the picture, 'The Trail of the Lonesome Pine,' was denied the Trail Co. by Justice William T. Collins in the N. Y. Supreme Court Thursday (27). The plaintiff, a dissolved domestic corporation, sought the temporary injunction pending the outcome of its suit against Paramount and others to determine the ownership of the rights to the original John Fox, Jr., story.

In his decision denying the injunction, Judge Collins held that no good could result from the temporary check of the showing of the picture. He declared that if the plaintiff's claims are sustained on trial the defendants would be held accountable.

The suit, filed some time ago, is directed against Paramount Productions, Inc., Paramount Pictures, Inc., Paramount Distributing Corp., Marc Klaw individually and as surviving member of the firm of Klaw & Erlanger; Joseph Klaw and Mortimer Fishel. The Trail Co. contends that the original rights to the story were purchased by William Norris, plaintiff's assignor, from the author, John Fox, Jr., on March 21, 1910, and that these rights went to the Trail Co., in March, 1911. The plaintiff charges that the exclusive dramatization rights which it holds will be destroyed by distribution of the picture. The suit is for an accounting of the profits received by the defendants from exhibition of the picture. The complaint papers state that Norris's wife, Mabel Blanche Norris, and Geraldine Lolley are the surviving directors of the Trail Co.

It is claimed by the plaintiffs that Par advertises the picture as being authored by Eugene Walter and based on the Fox story. It is claimed that Norris never surrendered his rights to the story or to the play written by Walter and Robert M. Baker. Klaw & Erlanger enter into the suit only because the firm produced the play under the promise, the plaintiff alleges, that the play would not be assigned to anyone else without the consent of the plaintiff.

Patent Suit Voided

Los Angeles, March 3.

Holding that licenses and sublicenses held by defendants were valid, U. S. District Judge William James threw out suits filed by ites Patents, Inc., against RCA hotophone, Inc., RKO Studios, lectrical Research Products, Inc., and Metro.

Suits sought injunction and accounting for damages for alleged letters patent infringements of improvements on Photometric device.

Bruce Tinting Travel Series, Scouts Locales

Hollywood, March 3.

Robert C. Bruce heading for Arizona and New Mexico to produce series of one reel travelogs in Technicolor for Paramount. Camera crew on first two subjects headed by Wilfred Cline.

Other reels of the series will be made in Honolulu by Bruce, as well as several in Alaska late this spring. Bruce, while away, will also take black and white scenic backgrounds for use by Par on process work.

Efrus Heads Beaumont

Hollywood, March 3.

Sam Efrus is in charge of producing and distributing Beaumont Pictures, Mitchell Leichter's resignation placing him in control.

Outfit currently preparing next way Tearle film.

WB's 'Radio Jamboree' Tuner

Hollywood, March 3.

George Bricker's original, 'Radio Jamboree,' has been taken off the shelf at Warners after a five-month siesta.

Studio will produce it as a musical with Bricker doing the treatment.

Title Changes

Hollywood, March 3.

What was 'Job' at 20th-Fox becomes 'Turmoil'. Gregory Ratoff co-directing with Otto Brower.

Columbia's 'Bless Their Hearts' hits the release sheet as 'And So They Were Married.'

Warners switched back to 'Angel of Mercy' as title for Crimean war story after working handle of 'Flor nce Nightingale.'

Advance Production Chart

Hollywood, March 3.

Hollywood production activity registered a new high last week with a total of 48 features before the camera, the greatest number of pictures in work at one time this year.

Added to this there are 19 features in the final editing stages and 70 stories being readied for early production. Aside from this, eight pictures were completed and previewed last week with an equal number starting before the cameras and included in the 43 in production.

Pictures previewed last week were 'Give Us This Night', Par; 'Hell Ship Morgan,' Columbia; 'The Country Doctor,' 20th-Fox; 'House of a Thousand Candles,' Republic; 'Treachery Rides the Trail' and 'The Walking Dead,' Warners; 'These Three,' U. A., and 'Silly Billies,' RKO-Radio.

Metro continues to lead the field in activity with 10 features before the cameras, two editing and eight preparing. Warners follow closely with nine in work, four editing and 14 preparing. Paramount has eight, three and 12; 20th-Fox, six, one and six; RKO-Radio, five, two and seven; Columbia, four, two and five; Universal, three, three and six; Republic, two, two and six, and United Artists, one in work and six preparing.

New pictures going before the cameras last week listed Metro with starting 'Good Earth' and 'Mob Rule'; Paramount, 'Poppy,' with C. W. Fields; RKO-Radio, 'Mary of Scotland' and 'Special Investigator'; Republic, 'Comin' Round the Mountain' and 'The Girl from Mandalay,' and 20th-Fox, 'The First Baby.'

Columbia

Four in work, two editing, five preparing. Those in work are:

'THE KING STEPS OUT,' reported Jan. 22; **'ROAMING LADY,' 'PANIC IN THE AIR'** and **'AND SO THEY WERE MARRIED'** (formerly **'BLESS THEIR HEARTS'**), reported Feb. 19. No new pictures started last week.

Picture completed and previewed last week was **'HELL SHIP MORGAN.'**

New pictures being readied for early production are **'MINE WITH THE IRON DOOR,'** Harold Bell Wright story, which Sol Lesser will produce with Richard Arlen. Title of **'U. S. SMITH'** has been changed to **'PRIDE OF THE MARINES.'**

Metro

Ten in work, two editing and eight preparing. In work:

'SMALL TOWN GIRL, reported in VARIETY Jan. 15; **'ROMEO AND JULIET,'** reported Jan. 22; **'PETTICOAT FEVER'** and **'KELLY THE SECOND,'** reported Jan. 29; **'MOONLIGHT MURDER,' 'THE UNGUARDED HOUR,' 'SAN FRANCISCO,'** reported Feb. 19, and **'ABSOLUTE QUIET,'** reported Feb. 26. Pictures to start last week were **'MOB RULE'** and **'GOOD EARTH.'**

'MOB RULE.' Directed by Fritz Lang, produced by Joseph Mankiewicz. Original by Norman Krasna; screen play, Bartlett Cormack. Cast: Sylvia Sidney, Spencer Tracy, Lionel Barrymore, Eric Linden, Bruce Cabot.

Story—is indictment of lynching in America. Boy is innocently convicted of murder and is about to be lynched by the mob. He escapes and later shows up to prosecute all the ringleaders that incited the mob.

'GOOD EARTH.' After a year and half preparation, got under way last week with preliminary shooting. Sidney Franklin directing, Irving Thalberg producing. Cast thus far has Paul Muni, Louise Rainer.

Story is taken from the famed novel by Pearl Buck who describes life in China as it is.

New stories announced for production lists **IGHT IN GLENGYLE,' 'THE FIREFLY,'** by Rudolph Friml and Otto Harbach; **'YELLOWSTONE,'** an original being prepared by Ralph Staub, and **'SPEED,'** an original auto race track story.

Paramount

Eight in work, three editing, 12 preparing. In work:

'THE MOON IS OUR HOME,' reported in VARIETY Jan. 15; **'REUNION,'** reported Feb. 12; **'BRAZEN'** and **'FLORIDA SPECIAL,'** reported Feb. 12; **'BIG BROWN EYES,' 'PRINCESS COMES ACROSS'** and **'BORDER FLIGHT,'** reported Feb. 26. Starting this week:

'POPPY.' Directed by Edward Sutherland. Produced by William Le Baron. Adapted from the Dorothy Donnelly play of the same name. Stars W. C. Fields, who played in the original stage production. Supporting cast: Rochelle Hudson, Richard Cromwell, Lynne Overman, Maude Eburn Granville Bates, Catherine Doucet, Adrian Morris, Ralph Remley.

Story is comedy drama depicting Fields' rise from medicine show barker to owner of a big circus. His daughter, born in circus business, grows up with it and becomes a great performer, her romance balancing the comedy antics of Fields. Entirely located under canvas.

Completed and previewed last week, **'GIVE US THIS NIGHT.'**

New pictures being readied for early production are: **'SOMETHING TO LIVE FOR,'** featuring Herbert Marshall and Gertrude Michael; **'RHYTHM ON THE RANGE,'** starring Bing Crosby, and **'EARLY TO BED,'** co-featuring Charles Ruggles and Mary Boland.

New stories announced for production: First of Harry Sherman's new series of Rex Beach stories will be **'THE BARRIER,'** to be done in color. **'THE GENERAL DIES AT DAWN'** being skeded for Madeleine Carroll and Gary Cooper. **'CARMEN'** will be a remake. **'THE DUCHESS,'** a night club yarn, is being readied as next George Raft starrer.

RKO-Radio

Five in work, two editing, seven preparing.

In work: **'DANCING PIRATE,'** reported VARIETY Jan. 29; **'THE WITNESS CHAIR,'** reported Feb. 19; **'ONE TO TWO,'** reported Feb. 26; **'MARY OF SCOTLAND'** and **'SPECIAL INVESTIGATOR,'** started last week.

'MARY OF SCOTLAND.' Directed by John Ford; Pandro Berman producing from play by Maxwell Anderson; screenplay, Dudley Nichols. Cast: Katharine Hepburn, Fredric March, Moroni Olsen, Frieda Inescourt, Molly Lamont, Anita Colby, Jean Fenwick, Alan Mowbray, John Carradine, Ian Keith, Leonard Moody, Donald Crisp, David Torrence, Robert Barratt, William Stack, Douglas Walton, Paul McAllister, Frank Baker Wilfred Lucas, Cyril McLaglen, Brandon Hurst.

Story is romantic historical drama based on lives of Mary, Queen of Scots, and Queen Elizabeth of England. Scottish lords plotting against Mary succeed in marrying her off to Lord Darnley though her real affection is for the Earl of Bothwell. Queen is ordered arrested, she flees to England where Elizabeth, fearing her power might succeed in taking over England, has her beheaded. Meautime Bothwell had died.

'SPECIAL INVESTIGATOR.' Directed by Lewis King, produced by Cliff Reid. Original by Eric Stanley Gardner; adapted by Louis Stevens, Thomas Lennon, Ferdinand Reyher. Cast: Richard Dix, Margaret Callahan, Eric Rhodes, Joseph Sawyer, J. Carrol Naish, Frank M. Thomas, Owen Davis, Jr., Sheila Terry, Ray Mayer, Harry Jans, Ethan Laidlaw, Jed Prouty, Fred Jenks.

Story concerns New York criminal lawyer (Dix) whose brother becomes involved with gangsters and is killed. Dix turns special investigator to track down the murderers. Search takes him to small western town where he succeeds.

Only picture being readied for early production is next Astaire-Ginger Rogers' **'NEVER GONNA DANCE.'**

Republic

... in work; two editing, six preparing. Started last week:

'... IN' ROUND THE MOUNTAIN.' Directed by Mack Wright, supervised by Armand Schaefer; original, Oliver Drake; screenplay, Drake, Dorrell and Stuart McGowan. Cast: Gene Autry, ... un Rutherford, Smiley Burnett, Ken Cooper, Tracy Lane.

Story—typical Autry western. Autry the hard-fighting pony express rider who is robbed of money consigned to Dolores Moreno, in desperate need of it to stave off mortgage foreclosure. Matt Ford, neighboring rancher, also trying to sell string of horses to the express company, fears competition of girl rancher. While both are bidding for sale they enter horses in a race, the ones winning to be purchased. While all this is going on Autry digs up further evidence which climaxes with conviction.

'GIRL ... ROM MANDALAY.' Directed by Howard Bretherton, supervised by Victor Zobel, adapted from Reginald Campbell novel, 'Tiger Valley,' screenplay, Wellyn Totman and Endre Bohem. Cast: Kay Linaker, Conrad Nagel, Donald Cook, Esther Ralston, Harry Stubbs, Jack Santos, Joe Bautista, George Regas.

Story—triangle of two Englishmen and a girl; men neighboring lumber operators in Burma backwoods. One goes to Mandalay and brings back a wife who was formerly engaged to the other. This brings about considerable jealousy and intrigue, climaxing with fight against tropical jungles. Production is laid entirely in the tropical country, presenting exotic and primitive life of the oriental natives.

Picture completed and previewed last week, **SAND CANDLES.'**

Pictures being readied for **... OLD KENTUCKY HOME,' 'THE HARVESTER,'** and **'THE LONELY TRAIL.'**

20th-Fox

Si ... in work, one editing, ix preparing. In work:

'UNDER TWO FLAGS,' reported VARIETY ... 15; **'THE COUNTRY BEYOND,'** reported Jan. 22; **'ZERO HOUR,'** reported Feb. 5; **'O'MALLEY OF THE MOUNTED,'** reported Feb. 12; **'HUMAN CARGO,'** reported Feb. 19; **'POOR LITTLE RICH ... IRL,'** reported Feb. 26. Started last week:

'THE FIRST BABY.' Directed by Lou Seiler, produced by John Stone, original story and screenplay by Lamar Trotti. Cast: Dixie Dunbar, Shirley Deane, Gene Lockhart, Johnny Downs, Jane Darwell, Taylor Holmes, Marjorie Gateson.

Story—domestic comedy. Young couple have their own ideas about rearing a family. Fun begins when first baby arrives. Girl's mother steps in and tries to influence the couple to rear the baby in the modern manner, while the boy's mother insists that it should be raised along old-fashioned lines.

Completed and previewed last week, **'THE COUNTRY DOCTOR.'**

Lined up for early production, **'TURMOIL,'** formerly known as **'JOB'; 'LIGHTNING STRIKES TWICE,' 'MERCY KILLER'** and **'TO MARY—WITH LOVE.'**

United Artists

One in work, none editing, six preparing. In work:

'ONE RAINY AFTERNOON,' reported in VARIETY Jan. No new pictures started here last week.

Completed and previewed last week, Samuel ... the 1935-36 program, **'THESE THREE.'**

Pickford-Lasky is working on next picture to star Nino Martini.

Universal

Three in work, three editing, six preparing. In work:

'SUTTER'S GOLD' and **'SHOWBOAT,'** reported in VARIETY Jan. 15; **'DRACULA'S DAUGHTER,'** reported Feb. 12. No pictures previewed or started last week.

'SUTTER'S GOLD' was brought back into production for added scenes.

Being readied for early starting: **'IT'S A SMALL WORLD,'** for Margaret Sullavan; **'UNCONSCIOUS,'** for E. E. Horton; **'INTERNATIONAL TEAM,'** for Jack Holt; **'WHAT PRICE PAROLE'** and **'POSTAL INSPECTOR.'**

New stories announced for production lists **'ROXANA,'** Clarence Budington Kelland story for Margaret Sullavan, and an original story, **'ADAM'S EVENING,'** by Katherine Kavanaugh.

Warners

Nine in work, four editing, 14 preparing. In work:

'GREEN PASTURES,' 'HEARTS DIVIDED,' reported in VARIETY Jan. 15; **'SONS O' GUNS,' 'I MARRIED A DOCTOR,' 'THE GOLDEN ARROW,'** reported Jan. 22; **'LAW IN HER HANDS,'** reported Feb. 12; **'BIG BUSINESS,' 'TWO AGAINST THE WORLD'** and **'MURDER IN THE BIG HOUSE,'** reported Feb. 26. No new pictures started last week.

Completed and previewed last week: **'TREACHERY RIDES TRAIL'** and **'THE WALKING DEAD.'**

Readied for early production are **'ANGEL OF MERCY,' 'EARTHWORM TRACTOR'** and **'CHARGE OF THE LIGHT BRIGADE.'**

New stories announced for production lists **'RADIO JAMBOREE,'** to be made on lavish scale, musical with radio background; **'THE CASE OF THE VELVET CLAWS'** (Warren William), **'THE MISSISSIPPI BUBBLE,'** original about early financial wizardry.

Production Table

Shows current standing of the vari... duction schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Preparation
COLUMBIA	40	26	6	8	5
GAUMONT-BRITI	16	Made in London			
METRO	50	20	12		
PARAMOUNT	65	40	11		
Western	6	4			
RKO-RADIO	48	23			
REPUBLIC	32	12			
Western	21	7			
20TH-FOX	53	41			
Western	4	2			
UNITED ARTISTS					
Sam Goldwyn	7	7			
Selznick-Int'l	5	1			
Pickford-Lasky	4				
Reliance	1	..	..		
Korda-London	6	Made in London			
UNIVERSAL	36	19	6		5
Westerns		6	..		1
WARNERS		47	13	..	14
	462	--	66	12	70

Walter Winchell, You Are Wrong.

You said in your column, Winchell's Daily Chatter, published in the Los Angeles "Herald-Express" February 29th, 1936:

> "A letter from London includes news which escaped the American correspondents there. 'Ned Sparks, the dead pan comic, made a crack about the King when he died and a British actor let him have it on the set.'"

My actions at all times have been respectful toward King George V, late ruler of the British Empire. I am a British subject. As such I have always had a reverent respect for the Crown.

I vehemently condemn such irresponsible reporting.

(signed) NED SPARKS

FILM EDUCATIONAL PLAN

Film Exchange Employees' Union Powwowing to Avoid Gen'l Walkout

While unable to make any headway with Republic Picts, which the union is still picketing in New York, the Fili Exchange Employees have been informed Warner ros. is willing to meet with their representatives to consider it. demands. This does not mean necessarily that the Warner N. Y. exchange is ready to recognize the new and meet its demands. Warners has simply agreed to listen, without making any known commitment.

Charles J. Post of the U. S. Department of Labor arranged for a meeting between the FEE union and WB. He is taking an active interest in the campaign of the FEE to organize the N. Y. branches of all distributors.

FEE will make every effort to avoid a general walkout. One conference of three hours was held with Repub heads under auspices of the Regional Labor Board, Major John Moore appearing for latter. William B. Mahoney of the Amerin Federation of Labor in N. Y., also attended. Louis Nizer, attorney, appeared with Herman Gluckman and Robert J. Fannon of the Republic exchange. No agreement could be reached.

DURKEE JERKS ADS, NO PUBLICITY PEEVE

Baltimore, March 3.

The Frank H. Durkee chain of 15 nabe theatres here, largest fleet of indie filmeries in state, has jerked all advertising out of the Balto Sun papers because the policy of the rags to give no publicity, art or readers to any subsequent-run nabe-house advertiser. Durkee chain has been taking space in the Sun for over 20 years, and thought that since downtown first-run theatres got reviews, occasional art and brief readers, its 15 houses should get a little something. Sheets, however, hold that publicity on pix when they first hit town should be ample for all subsequent showings, and would not bend the years' old inflexible policy.

Durkee houses continue to advertise in the rival rags, Hearst-owned News-Post and Sunday American. These sheets give art, readers and few publicity puffs to all theatre advertisers.

Hendry Aides David

Salt Lake City, March 3.

Ray Hendry, formerly manager of Capitol, was named assistant to Harry David, v.p. and general manager of Intermountain Theatres, Inc. David also announced acquisition of Grand, Preston, Idaho, and the Grand, Brigham City, Utah, boosting the number of houses controlled by the chain to 18. Capitol, Salt Lake, 2,200 seats, is the largest. Chain has two other theatres in Salt Lak ; four in Ogden, three in Boise; two in Provo, Logan, Twin Falls; and one each in Brigham City and Preston.

First part of a $75,000 improvement program for this area will be remodelizing of the Paramount, 1,200-seater here, to cost around $25,000. House closes March 15 for two weeks. New seats, redecorations with drapes and carpeting to match will be the order.

Santley's 'Harvester' Finale

Hollywood, March 3.

Joseph Santley, on extended leave from Walter Wanger, will direct 'The Harvester' instead of 'Gentleman from Indiana,' to wind up his contract obligation at Republic in shorter time.

Switch made when 'Harvester' given gun over 'Gentleman.'

Quickest Quickie

Hollywood, March 3.

Alltime speed record in turning out a two-reel picture was set at Talisman studios when a fly-by-night producer, calling at 6 p.m. for stage space, moved in at 8, and at 2 a.m. following morning checked out with film in the can.

Fox-W.C. Execs End Coast Meet; P. R. Kent East

Los Angeles, March 3.

Winding up two weeks of strenuous conferences, mostly on forthcoming Fox West Coast film product buys, Spyros Skouras, with several members of his eastern retinue, planed east Sunday (1) night. Also returning to New York were attorney William Powers, Jim Davidson and Irving Berry, latter Skouras' sec.

Eddie Alperson, chief Skouras film buyer, is staying over for further confabs with John D. Clarke and Herman Wobber on 20th-Fox buys for 1936-37 season.

P. R. Kent, F-WC v.-p. in charge of real estate, is being shifted to staff of National Theatres Corp., holding company for the local theatre circuit. He will handle all realty for Fox affiliates through eastern offices of National Theatres. Milton Hossfeld, chief F-WC film booker here, also shifts to New York.

Division operators here for the powwows, all of whom have returned to their respective stations, included Elmer Rhoden, Kansas City; Harold Fitzpatrick, Milwaukee; Rick Ricketson, Denver; Arch Bowles, San Francisco; Frank Newman, Seattle.

GEO. BROWNE EAST ON SOUND MEN STATUS

Hollywood, March 3.

George Browne, president of International Alliance of Theatrical Stage Employees, hopped east for get-together with Dan Tracy, head of International Brotherhood of Electrical Workers, in attempt to settle jurisdiction of studio soundmen under basic studio agreement. Annual parleys on the pact come up late this month in New York.

Clarification as to which first cameramen are to be members of International Photographers, local 659, IATSE, was approved at meeting of major studio managers, following number of conferences between Browne and Pat Casey, producer rep.

Clause will be added to basic studio agreement defining cameramen outside of IA jurisdiction as firsts who do not actually operate cameras, either in process work or production—more than 25% of their studio working time. If engagement is by picture—cameraman does not come under union regulations if he works less than 25% as operative first. Same applies when lenser is engaged on yearly basis.

Rep's 3 Story Buys

Hollywood, March 3.

'Corpus Delicti,' Cosmopolitan mag yarn by Allan Vaughan Elston, and 'Portia on Trial,' by Faith Baldwin, which ran in Ladies Home Journal, have been bought by Republic, both for early production.

Another recent story purchase, 'The Devil Commands,' goes to Jack Neville and De Sue for adaptation.

3-POINT PROGRAM FOR MAJOR COS.

Provides for Re-Release of Oldies, Current Events Pix, Specially Produced, and Scientific Subjects

NO B.O. OPPOSISH

A three-point program, involving all major producing-distributing companies, for film educational releases has been formulated.

This would include the production of pictures, re-release of old jects, and a system that would insure the projection of films solely in classrooms without any added cost to pupils. This latter feature would prevent any competition with features shown by exhibitors in various communities.

Films would include (1) Those that make the past live, i. e. historical subjects such as 'The Crusades,' 'Old Ironsides,' 'Tale of Two Cities,' 'David Copperfield,' 'The Covered Wagon,' and others that might be produced in the future.

(2) Pictures that keep students informed on current subjects. These would be incorporated in a special newsreel framed for exclusive classroom study, covering scientific, political and social problems and events throughout the world.

(3) Films designed to indicate trend of future world events in everyday life, in domain of government, politics and scientific discovery. Educators feel that this type of motion picture, comparing present forms of government, social life and invention with probable developments in these fields of endeavor 10 to 20 years from now, can accomplish much for students. Educational leaders believe that pupils are eager for this type of feature and feel that the films constitute the best medium to present this phase of life. Figure that it will help students after they graduate.

It is believed likely that first consideration in any such ambitious program would be given to newsreel (current topic) type of pix. As being weighed at present, it would be apart from the newsreels used in theatres. Facilities of present newsreel company set-ups would be employed but the special reels so produced would be exclusive for school projection.

Held Necessary

Educational authorities hold that this development is of vital importance in teaching youngsters, a view concurred in by industry and trade association leaders. Reason is that they feel that it will go far in taking up the present lag in the educational system between text teachings and current developments. Reels would form permanent record of world developments, with some of the school newsreels confined to a single scientific invention or discovery in some instances.

This tentative outline has resulted from film industry representatives watching closely the rise of the Progressive Education movement. This movement claims about half of educational experts of nation currently. These educators say that the idea of mass education is wrong, idea of making all types of students fit into same mould often works out disastrously. They believe that something is vitally awry with the tools being used by schools at present. They contend that the sole use of text books, even if up-to-date, is responsible for routine procedure. They hold that not only should different texts be given different pupils but that this variety of books should be supplemented by the use of pictures and radio. Right now they feel that there is a crying need for the motion picture as an educational factor.

Backers of the Progressive Education plan charge that thus far the child under the present school system lives in the world of his grandfather. They advocate the pupil should be familiarized with world conditions. More radical members of this group even go so far as to say that it is futile to publish ordinary text books. Would lean heavily on motion pictures and radio as a means of education, with timely booklets or pamphlets as basis of study.

One Colorado educator cites 'David Copperfield' as doing more to acquaint children with Charles Dickens than the great army of literature teachers. He believes that the school that is not giving attention to education regarding the films and the radio is neither meeting its obligation to the child nor to society.

Special Kid Shows

Syracuse, N. Y., March 3.

Columbia Pictures has picked Syracuse for a test of its special children's programs. Programs, units of six reels of selected material, endorsed by women's organizations, are designed to meet the amusement needs of youngsters 4-8 years of age. Columbia plans a series of 40 annually with releases corresponding to the weeks in the school year.

Programs will be shown Saturday mornings from 11-12, admission fixed at a dime.

Annual meeting of the National Education Association in St. Louis last week was disappointing to those interested in growth of visual education in U. S. schools because no official action was taken on the subject. Marked enthusiasm for talking pictures as a means of bolstering teaching in the public schools was more in evidence than at any previous confab of the NEA and plainly indicative of present-day trend.

Recent Sub-Zero Weather Puts Chill on Giveaways in Midwest As a B.O. Hypo; Grosses Didn't Up

Chicago, March 3.

The giveaway racket in the midwest is finding itself suddenly out of favor with the exhibitors of the territory. Dishes, silverware, screeno, bank night, Hollywood, bonus and all the other wrinkles which played up gifts above the entertainment are rapidly passing out of the amusement picture as both independents and circuits are getting back to first principles. Big blow came last week when Essaness circuit dropped bank night throughout its entire circuit of 28 houses with the exception of the Northcenter which is located in the heart of a competitive giveaway situation. The circuit is readying to kill bank night out of that house as soon as the situation is cleared up.

Chi Going Clean

From indications Chicago, the most crowded city in the country as far as giveaways are concerned, will shortly be the cleanest town in that respect. Kitchenware and screeno have passed out entirely. The only one hanging on at this time is the bank night and other moncy gift angles, and bank night is taking it on the chin daily as more and more houses have decided to dispense with it.

Money nights are being sloughed out of the nabe and independent houses rapidly with only the big key houses retaining the giveaways since the industry has learned that the big houses have the great advantage because of the larger lotteries, and they are corraling the bulk of the gift night business. As the smaller houses learn that they can't buck the 3,000-seaters on giveaways they are quitting entirely and returning to straight show business. In this manner the big Balaban & Katz nabes such as the Marbro, Tivoli, Southtown, etc., continuing as the last stronghold of bank nights with their ability to give away $250 at a clip, prizes often building to $1,000 or $1,500. All who want to take a chance on lotteries flock to these houses and are skipping the smaller spots which are now convinced that entertainment, in the final analysis, is their real salvation.

Cold Weather's Chill

Another convincer for the theatres both in the city and the suburbs that the money gifts didn't help business was the failure of the giveaways to buck the recent cold snap. Houses had been sold on the idea that the public couldn't stay away from the money evenings, but when the sub-zero weather hit this territory the money nights died brutally, because of the stuff product, which proved to these exhibitors that the coin festival was not the answer to show business.

B. & K. is also readying to quit the stunt, seeing that the rest of the town is dropping the free money. Execs of B. & K. have stated right along that the entire giveaway setup was wrong; in fact, even the promoters of the special nights admitted that it was not show business. But both B. & K. and the promoters operated on the basis that as long as everybody else was giving money away, it was necessary to go along in order to meet the competition. This condition of competition is disappearing and with it the entire epidemic of raffling off a portion of the night's receipts.

Midwest senses a strong upturn in boxoffice and the exhibitors throughout the territory are hastening to get their houses in order. They are spending more time and thought on the booking of their bills; they are considering jacking up the admission prices to the pre-depresh levels; they are rehabilitating their theatres with new fronts, new screens, new carpeting and new seating.

Mex Terp Dearth

Hollywood, March 3.

Faced with shortage of Mexican dancing girls, Pioneer Pictures had to select white steppers and make them up as Mexicans for dance ensemble in 'Dancing Pirates.'

The Mexican border is less than 150 miles away.

13 Suburban KC Theatres Start Anti-Trust Suit

Kansas City, March 3.

The owners of 13 suburban picture theatres here have filed suit in Federal court here on conspiracy grounds against the local distributing agencies for nine major motion picture companies. Defendants named are Paramount, Universal, 20th Century-Fox, Metro, Columbia, RKO, United Artists, Vitagraph and Fox-Midwest Theatres.

Suit is based on Sherman anti-trust charges as it applied to interstate commerce, and the suburban theatre owners assert the distributing companies have withheld pictures until after they had been shown as second-run attractions at houses operated by Fox-Midwest. The plaintiffs described themselves as independent exhibitors, owners of the following theatres: St. John, National, Central, Roanoke, State, Prospect, Circle, Sun, Lindberg, Baltis, Admiral, Murray and Ritz.

Fox-Midwest organization is alleged to own or operate 12 theatres in suburban Kansas City.

Credit Warners for giving you Star as well as Story Variety, with such added starters this season as Fredric March, Errol Flynn, Claude Rains, Jack Oakie, Charlie Ruggles, Olivia De Havilland, James Melton, June Travis, Jane Froman, Edmund Gwenn, and now

BORIS KARLOFF

The Master of Horror Achieves His Masterpiece in

"The Walking Dead"

With Ricardo Cortez · Edmund Gwenn · Marguerite Churchill · Warren Hull
Barton MacLane · Henry O'Neill · Joseph King · Directed by Michael Curtiz

AN "A"-HOUSE SUCCESS AT N. Y. STRAND

Stock Market

(Continued from page 6)

close, enabling all four to hang up new high for 1936.

Technicolor's new peak at 32¼ was the highest point reached in several years. This stock finished the week at 31½ for a total gain of 6½ points. It forged ahead to new tops on three successive days, culminating on Monday with an advance of nearly 8 points on huge volume. Activity in Teck made it the most popular stock of any in Amusement Group from the standpoint of volume.

The two issues of 20th-Fox started climbing upwards shortly after the announcement of dividend on the preferred. Made successively fresh peaks for four trading days, the common finishing at 31¾ or a net gain of 4¼ points for the week. The preferred finished at 40¼, after getting to 41, for an advance of 2⅞ on the week. High for 20th-Fox common was 32⅝ recorded Monday.

Although the new high registered was only 5 points above previous peak, Universal pfd. sported sensational gain of 16 points for the past week. New high was 85 and closing price, 82.

Mid-week weakness pushed four amusements to new lows. Loew pfd. dipped to 104½ while new lows also were made by Paramount 1st pfd., at 75⅛. Paramount 2nd pfd., at 10½ and Columbia Pix common, at 39.

Bond list also sagged with Paramount Pictures 6s drooping to a new low at 88 and Loew 6s dipping to 102¾. Only amusement lien to reach a new high was General Theatre debs which hit 27.

Monday's Bulls

The bull movement in the market Monday (2) was so sweeping that it pushed the Dow-Jones industrial averages to highest point in more than a year at 154.54. The close, as measured by averages was 154.08, an advance of 1.34 points for the week. Showing was particularly encouraging because the industrial averages had slipped to 149.09 in Wednesday (26) trading. Here, some market observers were inclined to view the reaction as long-overdue technical one.

Favorable dividend actions tended to bolster trader attitude towards amusement list. Columbia Pictures, Loew, Columbia Broadcasting System, 20th Cent-Fox, Radio Corporation, and Keith-Albee-Orpheum took dividend action. Regular quarterly was declared by Columbia Pix on certificates and common shares. Loew directors declared usual 50c quarterly without mentioning any cash extras. RCA payment was usual quarterly of 87c on the Preferred A. Keith-Albee declared its first preferred divvy since Oct. 1, 1931, being $1.75, the usual quarterly payment.

Declaration of dividend by 20th Century-Fox was rated especially encouraging because it clearly indicated that the company was covering the $1.50 annual divvy requirements on the preferred. Directors declared 37½c on the preference issue payable March 31, which is at the rate of $1.50 per year, the one previously fixed by the company. It is the first to be paid since this cumulative preferred was issued last fall.

Aside from the pace setters, which went into new high territory, there was a long list of amusements to show healthy gains. Eastman Kodak common was up 1½ at 162½, near year's peak. The preferred advanced 4 points to 164. Keith preferred boasted a gain of 5 points to 90, fractionally away from high mark. Loew's common was up 1¾ at 49¾ after nearing old high. Radio B was up a point at 91½ after reaching 92 previously. Others to show advances of less than a point included American Seating, Columbia Pictures preferred, Trans-Lux, Columbia Pix common, and Westinghouse.

Favorable RKO earnings statement indicating estimated profit of more than $600,000 against $310,000 loss (in 1934) was not reflected in action of RKO common. Stock was down fractionally at blow-off, final quotation being 8¼. The fact that this company has been traveling in the red for such a length of time probably accounted for this lack of further bullish enthusiasm.

Columbia Broadcasting issues staged a smart recovery from around 52 to 56, asking price. Move was based on director's action in upping the quarterly dividend from 40c. to 50c. CBS paid 40c. in four quarters of 1935. New rate places the A and B issues on a $2 annual basis.

G.E.'s Meeting

General Electric dividend meeting is rated the most important one of the week by Wall Street. With the stock selling around current levels, the present 80c. annual dividend rate yields little more than 2%. Which suggests that the rate may be boosted the same as was recently done by Westinghouse, the other big electrical manufacturing company. Present earnings are reported to justify such a hike.

Aside from the steady drive ahead of General Theatre Equipment liens, which carried these bonds up 3 points to 27, the amusement bond division was inclined to slip lower. Sell-off was concentrated on two Paramount obligations and Warner Bros. Paramount-Broadway 3s declined nearly 2 points to 56, new low, and Paramount Pictures 6s fell nearly 5 points net after registering a new low at 88. Warner Bros. 6s closed on bottom at 93, a loss of 2¼ points.

Summary for week ending Monday, March 2:

STOCK EXCHANGE

1935-'36 High.	1935-'36 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
20¼	20⅜	3,100	American Seat	24	23	23⅞	+ ⅛
45½	36	2,400	Col. P. vtc. (1)†	38	36½	30½	− ¾
7⅛	5¼	7,500	Consol. Film	6½	6¼	6⅜	
20⅛	18	1,400	Consol. Film pfd. (½)‡	18⅞	18½	18⅝	− ⅜
51¼	47	500	Col. Picts. pfd. (2¾)	47½	47	47¼	+ ¼
163¾	150½	2,200	Eastman Kodak (5)§	162½	160	162½	+1½
165	158	60	Do. pfd. (6)	164	162	164	+4
41⅞	36⅛	64,600	Gen. Elec. (80c.)	40¼	38⅝	39¾	− ⅝
90⅛	85	60	Keith pfd. (1¾)‡	90	90	90	+5
54⅞	48	16,500	Loew (2)§	49⅞	48½	49¼	+1¼
108¼	104½	2,200	Do. pfd. (6½)	106	*104½	104⅝	−1½
10½	8⅝	200	Madison Sq. Garden (60c.)	9⅞	9½	9⅞	− ⅛
12	9⅝	33,700	Paramount	10⅝	9⅞	10	− ⅝
87	75⅛	5,600	Do. 1st pfd	79	¶75⅛	76	−2¾
12¾	10½	12,900	Do. 2d pfd	11¼	¶10½	10¾	− ½
8⅞	7⅜	6,900	Pathe Film	8½	7⅜	7¾	− ⅛
14¼	11⅜	138,800	Radio Corp	12¾	11⅞	12⅛	− ⅛
56	54½	2,600	Radio pfd. A (3½)	55⅞	55⅞	55⅞	
97	82½	15,200	Radio pfd. B	93	89	91½	+1
9¼	5	48,800	RKO	8¾	7¾	8¼	− ½
32⅝	22⅝	22,500	20th Cent.-Fox	*32⅝	26½	31¾	+4¼
41	31½	26,400	Do. pfd	*41	35½	04¼	+2⅞
85	50	1,070	Universal pfd	*85	65¾	82	+16
14⅝	9⅜	76,100	Warner Bros	14	12½	12⅝	−1
57¾	50	200	Do. pfd	55	54	55	−1½
122⅞	94½	11,600	Westinghouse (3)	117¾	113½	117¾	+ ½
140½	123½	80	Do. pfd. (3½)	134	132½	134	−1

* New 1936 high.
† Plus stock dividends.
‡ Paid this year.
§ Plus cash extras.
¶ New 1936 low.

+ ¼
+6½
+ ⅛
+ ¾

Sales.	Issue.	High.	Net chg.
$307,000	Gen. Thea. Eq.	*27	+3
28,000	Keith 6s, '46	96	− ½
84,000	Loew 6s, '41	103	− ⅛
28,000	Par-Broadway 3s, '	57⅜	−1⅞
510,000	Paramount 6s, '55	94½	−4⅞
6,000	RKO debs 6s	70½	
102,000	Warner Bros. 6s, ''	93¾	¼

OVER THE COUNTER, NEW YORK

Bid.	Asked.
52¾	54¼
98	100

* New 1936 high.
† Plus stock divi
‡ Paid this year.
¶ New 1936 low.

British Stocks

London, Feb. 23.

Associated British Cinemas, leaders of the entertainment group in the local stock market, opened weak for the current fortnightly account starting Feb. 17, price being about $2.90.

Gaumont-

20th-Fox's 1st ivvy on Pfd.

Initial dividend by 20th Century-Fox was declared last week when payment of 37½c. was announced for the preferred. This is the first declaration on the preferred which is on a $1.50 cumulative paying basis, with payments dating from Jan. 1 this year.

Preferred was issue 20th-Fox last August.

$1,000 Reward for Olsen's Would-Be Assassins

Milwaukee, March 3.

A $1,000 reward has been posted for the arrest and conviction of the attempted assassin of Oscar Olsen, president of the projectionists' union. Olsen reported that while driving from his home to the Paradise theatre a car drew abreast of his machine and two shotgun slugs penetrated the windshield. There were no witnesses to the shooting.

Since there is no labor trouble in town, police are unable to gather the reason for the attempt to kill Olsen.

KAO Back on a Divvy Basis; '35 Net Profit Between $400-500,000

Keith-Albee-Orpheum is back to a dividend basis on its 7% preferred stock, after a five-year lapse. Following the board session held Friday (28) it will declare a 1¾% preferred stock dividend payable in April, as of December, 1931. This was when the RKO chief theatre subsidiary went off its preferred stock dividend.

Approximately 70 of the 100 theatres operated by RKO are under KAO operation or subsidiaries.

KAO's net for 1935 should be between $400,000 and $500,000.

The directors also approved the present bonus system for the sundry managements which was sponsored through Herbert Bayard Swope, KAO chairman, and Malcolm Kingsburg, vice-chairman. Kingsburg is M. J. Meehan's chief representative in KAO. Bonus system, it is understood, will continue for an additional year.

NEW SOUND SCREEN AID TO PROJECTION

Hollywood, March 3.

New type sound screen was demonstrated last week at Metro by Lester B. Isaacs, in charge of sound and projection for Loew's circuit. Invention figured by experts to revolutionize theatre projection.

Isaacs has been collaborating with Douglas Shearer, MG recording director. New invention, named the Raven screen, is made of metal. It has louvres, similar to those on an auto hood, but much smaller, which permit sound to pass unobstructed through screen from loud speaker units, but set at such an angle that no loss of light occurs from projected image.

Incorporations

NEW YORK

Albany.

Bobbydick Amusement Co., Inc., Manhattan; operate theatres, etc.; capital stock, $1,000. Freda Jaret, Bertha Reich and Matty Cook all of 16 Court street, Brooklyn.

Hatikvah Amusement Corp., New York; capital stock, $10,000. Herman J. Rubenstein, Sophie Dollinger and Alexander Kronhart, all of 299 Broadway, New York.

Beacon Productions, Inc., Manhattan; capital stock, 200 shares, no par value. Lillian Zucker and Anne Cohen, both of 110 East 42nd street, and Herman Wald, 342 West 56th street, all of New York.

Masque Sound and Recording Corp., New York; operate sound motion pictures, etc. Martha G. Hayes, Enis Pucci and Esther Streltzer, all of 285 Madison avenue, New York.

On Your Toes, Inc., Manhattan; production of musical entitled 'On Your Toes'; capital stock, 150 shares, no par value. Dwight D. Wiman, M. I. Trimble and Forrest C. Haring, all of 137 West 48th street, New York.

Westbury Operating Corp., Hempstead; general theatrical and motion picture business; capital stock, 1312 shares, no par value. Hamilton R. Hill, Concord street; John R. Hill, Maple street, and Frank A. Calderone, Jericho turnpike, all of Westbury.

CALIFORNIA

Sacramento.

Counsellor Magazine; capital stock 100 shares, no par. Directors: Frederick Hutchinson, Harland West, Edmond DePatie, all of Los Angeles.

Craig Movie Supply; capital stock, 2,500 shares, no par. Directors: Talton R. Craig, Helen M. Craig, L. Etta Craig, Joseph Farnan, Omar Bolinger.

Theatco Incorporation of San Francisco; capital stock, $10,000. Directors: Herbert A. Leland, R. E. Bancroft, V. W. Neilsen.

Certificate of dissolution of **Crafts 20 Big Shows, Inc.**

Hollywood Ballet; capital, $25,000, none subscribed. Directors: Marcel Silver, Aida Barona, William Berger, James A. Arthur.

Talisman Studios, Inc.; capital stock, 500 shares. Directors: L. Ryan, M. Saperla, Barnett Shapiro.

Associated Cinema Studios, Inc.; capital stock, 2,000 shares, no par. Directors: Victor Ford Collins, others.

Cinema Arts Guild, Inc.; no capital stock. Directors: William H. Goit, Larry MacIntosh, Charles O. Brooks, George Alexander, John J. Brooks, all of Los Angeles.

RKO's Net Profit for 1935, $665,297; Radio Picts, $777,425; No Reorg Plan

RKO's profit for 1935 is indicated as $665,297 in a preliminary unaudited statement issued in the report ving Trust, as trustee of the company, filed with the Federal Court, N. Y., Feb 28. This is after all charges. The company's loss for 1934 was $310,574.67.

From June 30, 1934, to December 31, 1935, the company's available cash increased from $4,696,904 to $5,287,893.

While conferences about reorganization have been held, no reorganization plan is reported as yet.

Of the original $55,000,000 in claims against RKO, approximately $33,000,000 may be considered for reorganization purposes unless adjusted further, which sum include the $9,000,000 Rockefeller claim additionally to the allowed Interstate claims.

Theatre operating subsids of RKO, exclusive of Orpheum, Inc., subsidiaries show an unaudited, preliminary net profit of $69,348 for 1935, compared with a loss of $741,718 in 1934.

Operations of 14 active Orpheum subsidiaries, according to the report, improved approximately $150,000, over 1933. It is estimated that the results for 1935 will indicate a further improvement amounting to approximately $125,000.

The preliminary accounts for RKO Radio Pictures, Inc., indicate a net profit of $777,425 for 1935. For 1934, Radio Picts. showed a $570,378.

RKO Pathe and Pathe News

RKO Pathe Pictures, Inc., and subsids show a preliminary net loss of $187,937 for 1935, as compared to the 1934 loss of $270,477.

Pathe News, Inc., for 1935 shows a preliminary net of $3,921, against a loss of $48,646, in 1934.

RKO subsidiaries still in receivership or bankruptcy include RKO Western Corp.; RKO Southern Corp.; Orpheum Circuit, Inc.; Toledo Theatres & Realty Co.; Orpheum Theatre Co. (Indiana); RKO Theatres Operating Corp.; Des Moines Orpheum Co.; B. F. Keith-Columbus Co.; and the Palace Amus. Co.

Estimated Status

Recapitulation of the 'estimated status' of the claims against RKO, as filed, according to the report:

(1) Allowed by Special Master, subject to the approval of the Court, $10,678,101.38 (includes Rockefeller Center Claims).

(2) Allowance by stipulation, etc., subject to the approval of court, $5,535,228.

(3) Negotiating, investigating and preparing for hearing, $2,948,845.

(4) Secured debt of RKO (principal amount), $13,768,500.

(5) Withdrawn, $4,705,211.

(6) Payments made on RKO's secured 6% Gold Notes subsequent to the filing of claim thereon, $450,000.

(7) RKO's 6% Gold Notes (unsecured) in treasury (included in claim filed thereon), $626,000.

(8) Amount of reduction by amended claim, brief, stipulation, allowances, etc., $16,104,721.

Bank Insurance KO'd

Denver, March 3.

The attorney general's office has vetoed the bank night insurance plan, to have been started by the Theater Guarantee Corp. Assistant Attorney L. Glenn Donaldson, besides ruling the plan did not come under insurance, said the plan was a lottery, and in direct violation of the state constitution and laws.

The plan was to guarantee against loss at bank night, the company agreeing to pay the party whose name was drawn first if said party was not at the theatre. The opinion by Donaldson said that insurance laws did not apply because the interest must be more than a mere hope; thus an expectation of a gift is not an insurable interest.'

Bernhard Advocates Longer Pictures to Kayo Double Bills

Hollywood, March 3.

pictures running from two to two and one half hours was strongly urged by Joseph Bernhard, general manager of Warner Bros. theatres, at production powwow held last week at studio, with Gradwell Sears and Andy Smith, Jr., western and eastern sales chiefs, respectively, sitting in with Harry and Jack Warner and other studio production execs.

Bernhard contends that increased length picts would help overcome dual bill problem and would also build up additional theatre patronage.

Bernhard planed east Sunday (1).

Legislation

'N.O.' Tax Rap

New Orleans, March 3.

State franchise taxes on the par value of their capital stock must be paid by corporations in Louisiana without deducting any deficit for operating losses and the like in any given years, according to a decision handed by the state supreme court Wednesday (26). It was a 4-3 decision, Justice-elect A. L. Ponder being called in to break a tie and give the deciding decision, which was in the case of the state against the Bisso Realty Investment Co. The company had sought to deduct $108,000 of operating losses from its $276,999 of capital stock.

Ky. Breeds a Tax Idea

Louisville, Ky.

Among the 10 revenue measures to be presented to Gov. A. B. Chandler for his approval before he presents his program to the General Assembly in the special tax session to be called after the present special session, is one on amusements, providing for a tax of 1c. on each 10c. of admission price. It is estimated that the tax would yield $700,000 each year.

'Sippy Censorship

Jackson, Miss., March 3.

A strict censorship bill is expected to be introduced in the legislature during present session. Act would create a five-man board which would have final authority on all pictures shown in the state.

Monopoly in Miss.?

Jackson, Miss., March 3.

Attorney General Greek Rice has under consideration an investigation of alleged monopolistic activities in the state. He admitted several days ago that he had received reports of alleged violations of anti-trust laws in the state and said an investigation would be launched provided additional evidence to support reports is presented him. The case would probably parallel the St. Louis trials, if brought to court.

One large string of houses is reported to be the eye of the investigation. There is a state law providing for a stiff penalty of a maximum fine of $5,000 per day for violation of the anti-trust lwas.

The state could use that money.

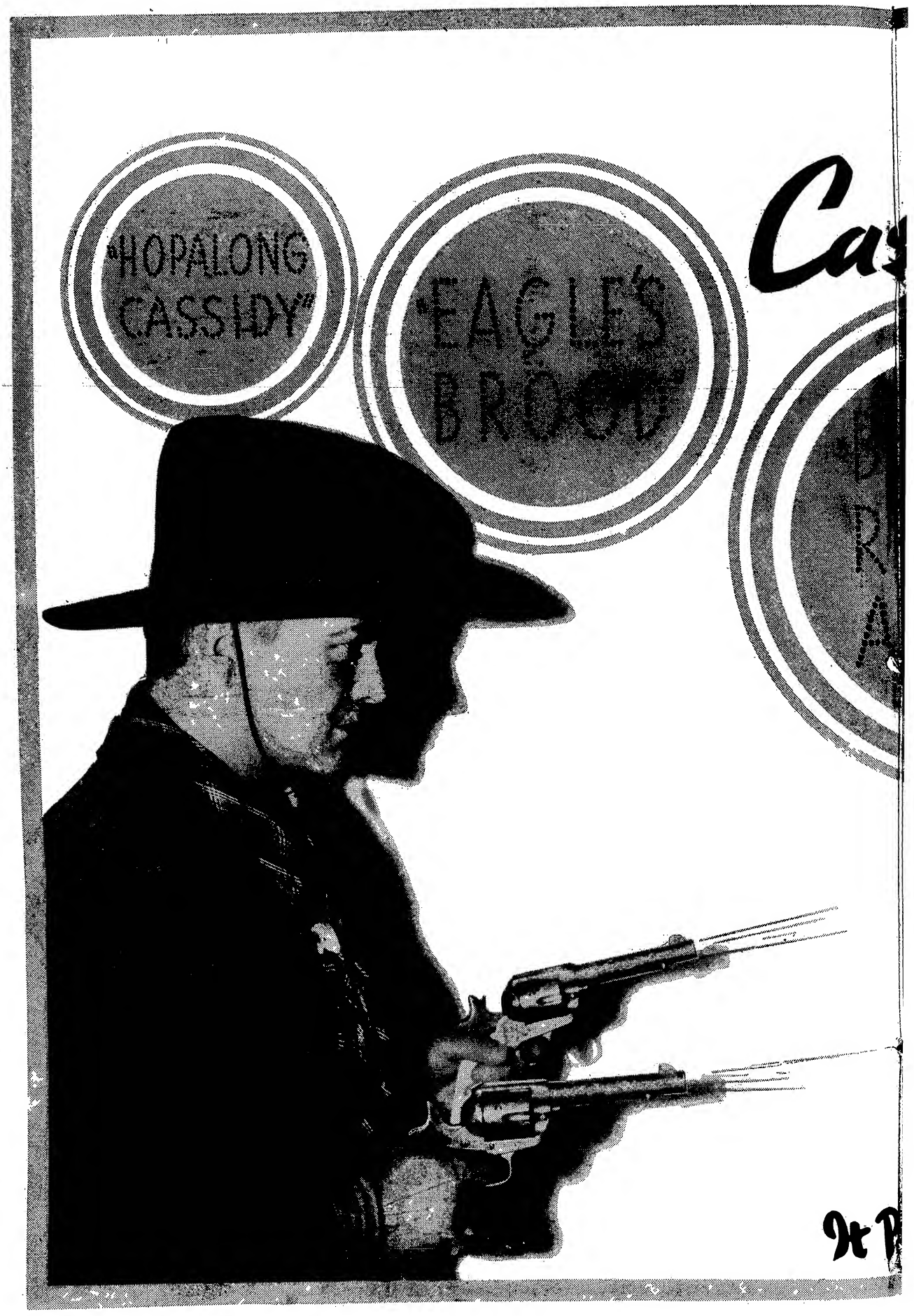
Doug, Jr.

(Continued from page 4)

in English pictures—who have, in fact, promised to.

Yet it shouldn't be surprising, for first rate British films gross as much in England, which has only one-third the population, as in all of the United States. The equipment there in the new studios is first class. 'The Amateur Gentleman's was made with the first RCA High Fidelity new type microphone put out; it came to Hollywood months later. The production is excellent, for the English studios have absorbed the fine German technicians sent out of Germany by the Nazi purge, and the production budgets and salary allotments are first rate, too. Though, as for himself, Fairbanks says he draws a very small salary, puts back into the company almost everything he makes. He is building toward his future, and, his negotiations concluded here, sails back to England about March 16.

He likes England, he went to school there, but when he's there, he likes us. He likes us when he's here, too. He is an American citizen, he shall always remain an American citizen, he said, and his company is financed by more American capital than it is British.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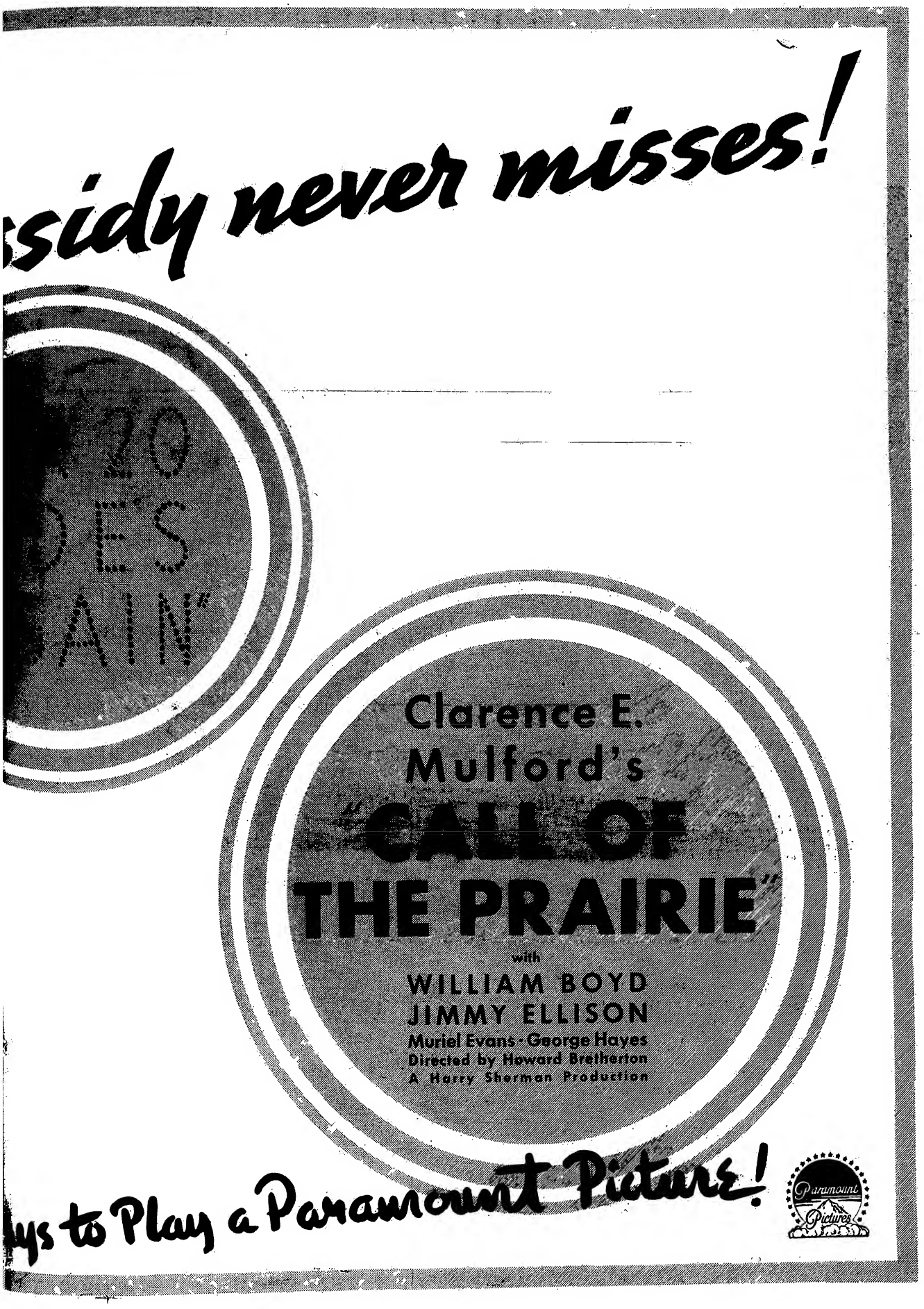
ssidy never misses!
Clarence E. Mulford's
"CALL OF THE PRAIRIE"
with
WILLIAM BOYD
JIMMY ELLISON
Muriel Evans · George Hayes
Directed by Howard Bretherton
A Harry Sherman Production
ys to Play a Paramount Picture!
Paramount Pictures

CALENDAR OF CURRENT RELEASES

Chesterfield

1540 Broadway, New York N Y

ridge of Sighs. A story based on the famous bridge of sighs. Onslow Stevens, Dorothy Tree, Jack La Rue. Dir. Phil Rosen. 66 mins. Rel. Feb. 10.

Condemned to Live (Invincible). Horror story. Ralph Morgan, Russell Gleason, Maxine Doyle. Dir. Frank Strayer. 62 mins. Rel. Aug. 15. Rev. Oct. 9.

Dark Hour, The. A murder mystery from the popular novel, 'The Last Trap,' with Ray Walker, Irene Ware, Berton Churchill. Dir. Charles Lamont. 64 mins. Rel. Jan. 10.

False Pretenses. Modern love story. lackmer, Irene Ware, Russell Hopton. Dir. Charles Lamont Rel. Sept. 1. Rev. Oct. 30.

Itch Hike to Heaven. Movie-struck girl takes a Hitch Hike to Heaven. Henrietta Crosman, Anita Page, Herbert Rawlinson. Dir. Frank Strayer. 64 mins. Rel. Nov. 1.

Lady in Scarlet. A mysterious woman in a mysterious setting. Reginald Denny, Patricia Farr, Claudia Dell. Dir. Charles Lamont. 66 mins. Rel. Oct. 15. Rev. Jan. 8.

Little Red Schoolhouse, The. A story of school days, with Junior Coghl , Dickie Moore. Dir. Charles Lamont. Rel. Feb. 25.

Murder at Glen Athol. Crime Club story of a G-man on vacation. John Mljan, Irene Ware, Noel Madison. Dir. Frank Strayer. Rel. Oct. 1.

ing Around the Moon. Story of love on the rebound. Three people who dared love. Donald Cook, Erin O'Brien Moore. Dir. Charles Lamont. 68 mins. Rel. Dec. Rev. Feb. 21.

Society Fever (Invincible). Proud but impoverished family struggles to keep up appearances. Lois Wilson, Lloyd Hughes. Dir. Frank Strayer. 66 mins. Rel. Oct. 1. Rev. Nov. 27.

Tango. The modern 'Tango' girl. A story of a professional model. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 66 mins. Rel. Jan. 1. Rev. Feb. 21.

Columbia

: Gower at Sunset, Hollywood. Cal. Offices. 729 Seventh Ave., New York, N. Y.

Abdul the Damned. The story of Abdul Hamid II of Turkey. Nils Asther, Adrienne Ames, Fritz Kortner. Dir. Karl Grune. Rel. pending.

Case of the Missing Man, The. Candid camera turns detective. Roger Pryor, Joan Perry. Dir. D. Ross Liderman. 58 mins. Rel. Oct. 15. Rev. Nov. 27.

Calling of Dan Matthews, The. Harold Bell Wright's novel. Richard Arlen, Charlotte Winters. Dir. Phil Rosen. 65 mins. Rel. Dec. 10. Rev. Jan. 29.

Cattle Thief, The. Western. Ken Maynard, Geneva Mitchell. Spencer Gordon Bennet. Rel. Feb. 28.

Crime and Punishment. From the novel by Dostoivsky. Edw. Arnold, Peter Lorre, Marian Marsh, Tala Birel. Dir. Jos. von Sternberg. 92 mins. Rel. Nov. 20. Rev. Nov. 27.

Dangerous Intrigue. Famous surgeon does a comeback. Ralph Bellamy, Gloria Shea. Dir. David Silman. 59 mins. Rel. Jan. 4. Rev. Jan. 22.

Devil's Squadron. Richard Dix, Karen Morley. Dir. Erle enton. Rel. March 12.

Gamble with Love. Expose of gambling backed by a dramatic story. Ann Sothern, Bruce Cabot, Irving Pickel. Dir. Dudley Murphy. Rel. Feb. 15.

Escape from Devil's Island. Just that. Victor Jory, Florence Rice. Dir. Al Rogell. 64 mins. Rel. Nov. 10. Rev. Nov. 27.

Feather in Her Hat, A. Vivid story of a mother's sacrifice. Pauline Lord, Billie Burke, Louis Hayward. Dir. Alfred Santell. 72 mins. Rel. Oct. 24. Rev. Oct. 30.

Gallant Defender, The. Western. Chas. Starrett, Joan Perry, David Selman. 57 mins. Rel. Nov. 30.

Gentleman Goes to Town, A. Formerly 'Opera Hat.' , Jean Arthur. Dir. Frank Capra. Rel. March 21.

rand Exit. Novel story of a fire investigator. Ann Sothern, Edmund Lowe. Dir. Eric Kenton. 68 mins. Rel. Oct. 25. Rev. Nov. 13.

Guard That Girl. Mystery death threat story with an odd twist. Robert Allen, Florence Rice. Dir. Lambert Hillyer. 67 mins. Rel. Sept. 20. Rev. Nov. 13.

Heir to Trouble. Ken Maynard inherits a baby. Ken Maynard, Joan Perry. Dir. Spencer Gordon Bennett. 59 mins. Rel. Sept. 26. Rev. Feb. 12.

Hell Ship Morgan. Purgatory on a tuna fishing boat. George Bancroft, Ann Sothern, Victor Jory. Dir. D. Ross Lederman. Rel. Feb. 8.

If You Could Only Cook. Kitchen masquerade that ends in a wedding. Herbert Marshall, Jean Arthur, Leo Carrillo. Dir. Wm. A. Selter. 72 mins. Rel. Dec. 30. Rev. Jan. 1.

Lady of Secrets. Love comes at last to sealed lips. Ruth Chatterton, Marian Marsh, Otto Kruger, Robt. Allen. Dir. Marlo nGering. 73 mins. Rel. Jan. 25.

Lawless Riders. Western. Ken Maynard, Geneva Mitchell. ennett. 57 mins. Rel. Dec. 28.

Lone Wolf Returns, The. Favorite screen and fiction character reappears. Melvyn Douglas, Gail Patrick, Tala Birel. Dir. Roy W. Nell. 68 mins. Rel. Dec. 20. Rev. Feb. 5.

Music Goes Round, The. Love on a showboat goes sour on Broadway. Harry Richman, Rochelle Hudson, Ed Farley and Mike Riley (authors of the song). Dir. Victor Schertzinger. 85 mins. Rel. Feb. 27. Rev. Feb. 26.

Mysterious Avenger. Chas. Starrett, Joan Perry. Dir. David Selman. Rel. Jan. 17.

One Way Ticket. Love in and out of prison, and a girl who weds a convict. Lloyd Nolan, Peggy Conklin. Dir. Herman Biberman. 71 mins. Rel. Nov. 25. Rev. Jan. 8.

Public Menace. Crime reporter on board ship. Jean Arthur, Geo. Murphy. Dir. Erle Kenton. 72 mins. Rel. Sept. 30. Rev. Sept. 25.

She Couldn't Take It. Gangster seeks to tame wild socialite. Geo. Raft, Joan Bennett, Walter Connolly, Billie Burke. Dir. Ty Garnett. 77 mins. Rel. Oct. 30. Rev. Nov. 13.

She Married Her Boss. Title tells the story. Claudette Colbert, Melvyn Douglas, Michael Bartlett. Dir. Gregory LaCava. 90 mins. Rel. Sept. 19. Rev. Oct. 2.

Speed. Speedboat environment. Norman Foster, Mary Carlisle and Florence Rice. Dir. Lambert Hellyer. 57 mins. Rel. Spt. 1. Rev. Dec. 4.

Thundering Hoofs. Western. Ken Maynard, June Gale. Dir. Spencer Gordon Bennett. Rel. March 28.

Too Tough to Kill. Newspaper girl saves a hardboiled hardrock man. Victor Jory, Sally O'Neill. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 23. Rev. Dec. 25.

United States Smith. Charles Bickford, Florence Rice. ir. D. Ross Lederman. Rel. March 16.

Western Courage. Western. Ken Maynard, Geneva Mitchell. Dir. S. G. Bennett. 58 mins. Rel. Nov. 15.

Western Frontier. Ken Maynard meets a blonde Queen of the Range. Ken Maynard, Lucille Brown, Nora Lane. Dir. Al Herman. 59 mins. Rel. Aug. 25. Rev. Dec. 25.

You May Be Next. A super criminal defies the world. loyd Nolan. Dir. Al. Rogell. 67 mins. Rel. Dec. 31.

DuWorld

Office: 729 Seventh Ave., New York, N. Y.

rasquita (Ger). Austrian-made of Lehar musical. Jarmla Novotna, Ir. Carl Lamac. 85 mins. Rel. Jan. 1. Rev. Jan. 22.

Legong. Technicolor version of Bali with plenty nudity. Dir. Marquis de la Falaise 60 mins. Rel. Oct. 1. Rev. Oct. 9.

Pecheur d'Islande (Fr). Pierre Lotl's saga of fishermen. Yvette Guilbert. Dir. Pierre Guerlais. 76 mins. Rel. Sept. 15. Rev. Sept. 25.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Liberty

Circumstantial Evidence. Reporter fakes murder in campaign against death penalty and almost goes to chair. Chick Chandler, Shirley Grey, Arthur Vinton. Dir. Charles Lamont. 70 mins. Rel. Aug. 1.

Dance Band (Alliance). A girl and boy band leader find a peppy, tuneful, exciting way to overcome rivalry. Charles 'Buddy' Rogers, June Clyde. Dir. Marcel Varnel. Rel. Nov. 8.

Dark Hour, The (Chesterfield). A fast-moving mystery, presenting a baffling problem in crime detection. Irene Ware, Ray Walker, Burton Churchill. Dir. Charles Lamont. Rel. Jan. 15.

Drake the Pirate (Alliance). England's virgin queen in a human tale of devotion. Matheson Lane, Jane Baxter. Dir. Arthur Woods. 73 mins. Rel. March 1.

Death from a Distance. (Invincible). A girl reporter and a police detective match their wits. Russell Hopton, Lola Lane, George Marion, Sr. Dir. Frank Strayer. 62 mins Rel. Sept. 1.

False Pretences. Sympathetic romance of a shady lady, powerfully developed. Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compson,

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time, clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepanci

Studio Placements

Hollywood, March 3.

Philip Harron, 'Golden Arrow,' Lawyer Doman,' 'Big Business,' WB.

Hoot Gibson; Walter Fraser, directing 'The Breaks,' Futter.

Harry Clork, screen play, 'Night In Glengyle,' MG.

Ken Maynard; Chester Bennett directing, 'Avenging Waters,' Darmour.

Grace Goodall, Rosina Lawrence, Jack Clifford, untitled Kelly-Kelton comedy, Roach.

Edward H. Griffith directing untitled Janet Gayaor yarn, 20th-Fox.

Frank Albertson, Art Stone, Gwen Lee, Morgan Wallace Lucille Gleason, Clarence Kolb, Raymond Brown, Roger Gray, Lew Kelly, Mack Sully, Joe Irving, 'Mob Rule,' MG.

May Digges, Nyas Berry, 'San Francisco,' MG.

Harry Behn, screen play, 'Texas Rangers,' Par.

Leslie Swabacker, play, untitled original, Rep.

Vernon Steele, Gilbert Emery, 'Dracula's Daughter,' U.

C. Montague Shaw, 'Undersea Kingdom,' Rep.

Arthur Loft, 'Witness Chair,' RKO.

Reginald Barlow, ' ,' U.

Lucille Gleason, Dorothy Grainger, 'One to Two,' RKO.

Douglas Wood, 'Murder in the Big House,' WB.

Gail Patrick, George Barbier, 'Early to Bed,' Par.

Donald Kirke, 'Border Flight,' Par.

Martha Raye, 'Rhythm on the Range,' Par.

Pat C. Flick, Esther Howard, William Griffith, Wheaton Chambers, Betty Farrington, 'Florida Special,' Par.

Sherman Lowe, scripting 'Second Choice,' Imperial.

William Newell, 'Princess Comes Across,' Par.

Ernest Hilliard, 'Poppy,' Par.

Lee Phelps, ' ig Brown Eyes,' Wanger.

Monte Vandergrift, ' rancisco,' MG.

Cyril Thornton, Margaret Warner, 'One Rainy Afternoon,' PL.

Ann Shoemaker, 'Lightning Strikes Twice,' 20-Fox.

Esther Dale, Edward T. Brophy, 'Case Against Mrs. Ames,' Wanger.

Delmar Daves, screen play, 'The Sea Hawk,' WB.

Robert Neville, Martin Mooney, screen play, 'You Won't Talk,' WB.

Gene Austin, Candy and Coco, Clyde Hager, Snub Pollard, Jean Yarbrough; Ewart Adams directing, 'Headlines,' short, RKO.

Rachel Crothers, adapting 'Dark Victory,' SI.

Arthur Rankin, Harry Harvey, 'Panic On the Air,' Col.

Robert Emmet Keane, 'Murder In the Big House,' WB.

Edward Cooper, 'Human Cargo,' 20-Fox.

Si Jenks, 'Fugitive Gold,' RKO.

C. Montague Shaw, 'Florence Nightingale,' WB.

Sam Hayes, Morgan Wallace, Jonathan Hale, Bruce Cabot, Ricca Allen, Gertrude Sutton, 'Mob Rule,' NG.

Frankie Darro, 'One To Two,' RKO.

Doris Lloyd, Mary Gordon, Paul McAllister, Nell Fitzgerald, 'Mary of Scotland,' RKO.

Snowflake, 'Poor Little Rich Girl,' 20-Fox.

Jack Baxley, 'Moonlight Murder,' MG.

Isabel Dawn, Boyce DeGaw. 'The Moon Is Our Home,' Wanger.

Taylor Holmes, Johnny Downs, Marjorie Gateson, Jane Darwell.

(Continued on page 46)

Edward Gargan, Lucy Beaumont. ir. Charles Lamont. 66 mins. Oct. 22.

Frontier Justice (Futter). A rip-roaring out-door drama of might and right. Hoot Gibson. Dir. Robert McGowan. 58 mins. Rel. Oct. 1. Rev. Jan. 8.

Girl Who Came Back, The (Chesterfield). The regeneration of a girl hopelessly involved in a vast counterfeiting plot. Sidney Blackmer, Shirley Grey, Noel Madison. Dir. Charles Lamont. 66 mins. Rel. Sept. 8. Rev. Sept. 18

Gun Play (Beacon). Western. Big Boy Williams, Marian Shilling. Albert Herman. 59 mins. Rev. Jan. 1.

Happiness C.O.D. (Chesterfield). Hilarious solution to the money problem that besets every family. Maude Eburne, Donald Meek, Irene Ware, William Lackewell, Polly Ann Young and Lona Andre. Dir. Charles Lamont. 69 mins. Rel. Oct. 15.

Hitch Hike to Heaven (Invincible). Story of actors in a traveling troupe, and how they crash Hollywood. Herbert Rawlinson, Henrietta Crosman, Russell Gleason, Polly Ann Young, Anita Page. Dir. Frank Strayer. 63 mins. Rel. Dec. 1.

Hong Kong Nights (W. Futter). An exotic story of American courage and Oriental cunning. Tom Keene, Wera Engels, Warren Hymer, Tetsu Komai. Dir. E. Mason Hopper. 59 mins. Rel. Sept. 15.

I Conquer the Sea (Halperin). An exciting yarn of Newfoundland whaling waters—an outdoor story of unusual action and drama. Stefi Duna. Dir. Victor Halperin. 67 mins. Rel. Feb. 1.

Java Head (Associated). An adaptation of the Joseph Hergesheimer prize-winning novel also serialized in the Saturepost, a gripping drama of the barriers of race and prejudice. Anna May Wong, Elizabeth Allen, Edmund Gwenn, John Loder. Dir. J. Walter Ruben. 70 mins. Rel. Sept. 1. Rev. Aug. 7.

Law of the 45's (Normandy). A dashing tale of reckless courage triumphant over great odds. Mile-a-minute romance geared to the speed of hammering hoofs and rapid gunfire. Big Boy Williams, Molly O'Day. Dir. John McCarthy. 56 mins. Rel. Dec. 1.

Living Dead, The (Alliance). Coffins and chills—terror and thrills, and dead that live again! George Curzon, Sir Gerald du Maurier. Dir. Thomas Bentley. 65 mins. Rel. Feb.

Mi I (Alliance) Murger's immortal love story freely adapted from 'La Vie de Boheme.' Douglas Fairbanks, Jr. and Gertrude Lawrence. Dir. Paul L. Stein. 76 mins Rel. Oct. 8.

Old Curiosity Shop (British made). Dickens story. Ben Webster, Dir. Thos. Bentley. 90 mins. Rel. Dec. 25. Rev. Dec. 25.

Penthouse Party (Liberty). Children reunite their divorced parents. Marguerite Churchill, Bruce Cabot, Evelyn Brent, Reginald Denny. Dir. Wm. Nigh. 77 mins. Rev. Feb. 21.

Red Wagon (Allliance). Life under the big top with cross currents of love, hate, and revenge. Charles Bickford, Raquel Torres, Greta Nissen, Don Alvarado, Anthony Bushell. Dir. Paul L. Stein. Rel. Dec. 8.

Ring Around the Moon (Chesterfield). A strong human interest drama of the daughter of a newspaper publisher and a reporter. Erin O'Brien-Moore, Donald Cook, Ann Doran, Dir. Charles Lamont. 69½ mins. Rel. Jan. 22.

Society Fever (Invincible). A mad, merry saga of the zany Proutys. Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper, Guinn Williams, Marion Shilling, George Irving, Sheila Terry. Dir. Frank Strayer. 66 mins. Rel. Sept. 18. Rev. Feb. 21.

Southern Maid (Alliance). Romantic story under Southern skies. Bebe Daniels. Dir. Harry Hughes. 60 mins. Rel. Feb. 1.

Spy 77 (Alliance). Italian war espionage highlighted by spectacular airplane warfare. Greta Nissen, Don Alvarado, Carl Diehl. Dir. Arthur Woods. 77 mins. Rel. Jan. 15. Rev. Feb. 12.

Swifty (Diversion). A murder mystery of the range. A cowboy saves himself from the gallows in a story packed full of excitement. Hoot Gibson, June Gale. Dir. Alan James. 60 mins. Rel. Dec. 27.

Tango (Invincible). The brilliant story of a glittering night club dancer who picked the wrong partner in her dance of life. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 70 mins. Rel. Jan. 10. Rev. Feb. 22.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Broadway Hostess. lamorous drama of Broadway's bright lights. Wini Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Dir. Frank McDonald. 68 mins. Rel. Dec. 7. Rev. Dec. 18.

Captain Blood (Cosmopolitan). Based on Rafael Sabatini's smashing tale of the sea rovers of the 17th century. Errol Flynn, Olivia de Havilland, Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee. Dir. Michael Curtiz. 119 mins. Rel. Dec. 28. Rev. Jan. 1.

Case of the Lucky Legs. Detective story in a beauty contest. Warren William, Genevieve Tobin, Patricia Ellis. Dir. Archie L. Mayo. 77 mins. Rel. Oct. 5. Rev. Nov. 13.

Ceiling Zero (Cosmopolitan). Story of three war buddies who, in developing commercial aviation, are thrown together in the most exciting events of their careers. James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Barton MacLane. Dir. Howard Hawks. 95 mins. Rel. Jan. 25. Rev. Jan. 22.

His First Wife. Adventures of young men with all-feminine triangle. George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh. Dir. Raymond Enright. Rel. March 28.

I Found Stella Parish. International trials and tribulations of a famous actress. Kay Francis, Ian Hunter, Sibyl Jason, Paul Lukas. Dir. Mervyn LeRoy, 84 mins. Rel. Nov. 23. Rev. Nov. 6.

Irish in Us, The. Three brothers of Irish extraction with Cagney leading in the mischief. Jas. Cagney, Pat O'Brien, Olivia De Havilland, Frank McHugh. Dir. Lloyd Bacon. 84 mins. Rel. Aug. 3. Rev. Aug. 7.

Man of Iron. Comedy-drama which treats of the adventures in high society of an unpolished workman. Barton MacLane, Mary Astor, John Eldredge. Dir. Wm. McGann. 61 mins. Rel. Dec. 21. Rev. Dec. 11.

Murder of Dr. Harrigan. Murder mystery. Kay Linnaker, Ricardo Cortez. Dir. Frank McDonald. 67 mins. Rel. Jan. 11. Rev. Jan. 22.

Payoff, The. Sports columnist is put on the rocks by his cheating wife, but makes heroic comeback. James Dunn, Claire Dodd, Patricia Ellis, Alan Dinehart. Dir. Robt. Florey. 64 mins. Rel. Nov. 9. Rev. Nov. 13.

Road Gang. Powerful drama with the glamorous romance of a girl who battles to establish the innocence of the man she loves who has been framed and sent to a terrible penal institute by crooked politicians. Donald Woods, Kay Linaker. Dir. Louis King. 60 mins. Rel. Feb. 15. Rev. Feb. 26.

Shipmates Forever. Made at Annapolis. Dick Powell, Ruby Keeler, Lewis Stone. Dir. Frank Borzage. 109 mins. Rel. Oct. 12. Rev. Oct. 23.

Song of the Saddle. Stirring Western drama with music. Dick Foran, Alma Lloyd. Dir. Lou King. Rel. Feb. 29.

Story of Louis Pasteur (Cosmopolitan). Dramatization of the stirring events in the life of Louis Pasteur in his battle against ignorance and his efforts to save life by science. Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Dickie Moore. Dir. Wm. Dieterle. Rel. Feb. 22.

The Murder of Dr. Harrigan. Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge, Joseph Crehan. Dir. Frank McDonald. 67 ins. Rel. Jan. 18.

G-B

: 1600 Broadway, New York.

Alias Bulldog Drummond. Comedy chiller takeoff. Jack Hulbert, Fay Wray. Dir. Walter Forde. 62 mins. Rel. Sept. 1. Rev. Sept. 11.

Born for Glory. Naval warfare, with aid of British gov't. Betty Balfour. Dir. Walter Forde. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

First a Girl. Musical comedy romance. Jessie Matthews. Dir. Victor Saville. 78 mins. Rel. Dec. 25. Rev. Jan. 8.

King of the Damned. Heavy melodrama and action. Conrad Veidt, Helen Vinson, Noah Beery. Dir. Walter Forde. 81 mins. Rel. Jan. 20. Rev. Feb. 5.

Mister Hobo. Tramp picked up because his name is Rothschild acts as the deus ex machina. George Arliss. Rel. Nov. 22. Rev. Feb. 12.

Morals of Marcus. Comedy. Lupe Velez, Ian Hunter. Dir. Miles Mander. 72 mins. Rel. Jan. 1. Rev. Jan. 15.

Passing of the Third Floor Back. From the play of the same title. Conrad Veidt. Dir. Berthold Viertel. Rel. pending.

Rhodes. Adventure drama depicting exploits of Cecil Rhodes in South African diamond region. Walter Huston, Oscar Homolka, Basil Sydney, Frank Cellier. Dir. Berthold Viertel. Rel. Feb. 20.

39 Steps. Romantic melodrama. Robert Donat, Madeleine Carroll. fred Hitchcock. 65 mins. Rel. Sept. 1. Rev. Sept. 13.

Transatlantic Tunnel. Fantastic story of undersea pathway between Europe and America. Richard Dix, Helen Vinson, Madge Evans, Basil Sydney. Dir. Maurice Elvey. 90 mins. Rel. Oct. 15. Rev. Oct. 30.

Mascot

Offices, 1776 Broadway, New York, N. Y.

Confidential. An expose of the numbers racket. Donald Cook, Evalyn Knapp, Warren Hymer. Dir. Edward Cahn. 63 mins. Rel. Oct. 26. Rev. Nov. 20 Brown. 80 mins. Rel. Nov. 29.

Waterfront Lady. Fast moving romance of two who loved—and joked with the shadow of the law across their lives. Ann Rutherford, Frank Albertson. Dir. Jos. Santley. 67 mins. Rel. Oct. 5. Rev. Nov. 6.

Metro

ity, Calif. .Y.

l Wilderness. Film version of F . Lionel Barrymore, Wallace Beery, C... Clarence Brown. 93 mins. Rel. Nov.

Anna Karenina. Tolstoy's far u ... a woman's struggle for love. Greta Garbo, Fredric March, ... Rathbone. Dir. Clarence Brown 85 mins. Rel. Sept. 6. Rev. Sept. 4.

ishop Misbehaves. A cleric impressed into duty as a detective. Edmund Gwenn, Maureen O'Sullivan, Norman Foster. Dir. E. A. Dupont. 85 mins. Rel. Sept. 13. Rev. Oct. 2.

Bohemian Girl. Derived from the but well away from it. Laurel and Hardy. Dir. ins. Rel. Feb. 14. Rev. Feb. 21.

roadway Melody of 1936. lg song and dance show. Jack Benny, June Knight, Eleanor Powell, Buddy and Vilma Ebsen. Dir. Roy Del Ruth. 102 mins. Rel. Sept. 20. Rev. Sept. 25.

Exclusive Story. Martin Mooney's numbers expose. Franchot Tone, Madge Evans, Stuart Erwin. Dir. Geo. B. Seitz. 76 mins. Rel. Jan. 17. Rev. Jan. 22.

reat Ziegfeld, The. Based on the life of the late, great impresario. William Powell, Louise Rainer, Fannie Brice, Ann Pennington. Dir. R. Z. Leonard. No release date.

Here Comes the Band. An ambitious song writer and a stolen melody. Ted Lewis and his band. Virginia Bruce, Ted Healy. Dir. Paul Sloane. 82 mins. Rel. Aug. 30. Rev. Sept. 25.

I Live My Life. The archeologist and the society girl. Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon. Dir. W. S. Van Dyke. 15 mins. Rel. Oct. 4. Rev. Oct. 16.

It's in the Air. High pressure comedy with stratosphere setting. Jack Benny, Una Merkel, Grant Mitchell, Mary Carlisle. Dir. Charles Riesner. 80 mins. Rel. Oct. 1. Rev. Nov. 13.

ind Lady. Based on the Broadway play by Edward Chodorov, stemming from a Hugh Walpole tale. Aline MacMahon, Basil Rathbone, Dudley Digges. Dir. G. Seitz. 78 mins. Rel. Dec. 6. Rev. Jan. 1.

Last of the Pagans. Love story of the South Seas. Mala, of Eskimo fame, and Lotus Long. Dir. ichard Thorpe. 70 mins. Rel. Dec. 20. Rev. Jan. 15.

Mutiny on the Bounty. Based on famous historical episode of South Seas mutiny. Clark Gable, Charles Laughton, Franchot Tone. Dir. Frank Lloyd. 131 mins. Rel. Nov. 8. Rev. Nov. 13.

ight at the Opera. Wild adventures in mistaken identity of three Italians. Groucho, Chico and Harpo Marx. Dir. Sam Wood. 96 mins. Rel. Nov. 15. Rev. Dec. 11.

O'Shaughnessy's Boy. A father and son who follow . Wallace Beery, Jackie Cooper. Dir. Richard Boleslawski. Rel. Sept. 27. Rev. Oct. 9.

Perfect Gentleman The. An actor who comes back. Frank Morgan, Cicely Courtneidge. Dir. Tim Whelan. 73 mins. Rel. Oct. 18. Rev. Dec. 25.

Pursuit. Pseudo kidnap story. Chester Morris, Sally Eilers. Dir. Edw. L. Marlin. 75 mins. Rel. Aug. 9. Rev. Oct. 9.

Rendezvous. Based on Major Herbert O. Yardley's 'Black Chamber.' William Powell, Rosalind Russell, Cesar Romero. Dir. W. K. Howard. 95 mins. Rel. Oct. 25. Rev. Oct. 30.

, Story of the California tuna fishers. Jean Harlow, Spencer Tracy. Dir. J. Walter Ruben. 85 mins. Rel. Jan. 3. Rev. Jan. 15.

in Hood of El Dorado. Drama of a frontier days' bad man. ter, Ann Loring. Dir. William Wellman. No release date.

Rose-Marie. Rudolf Friml's operetta. Nelson Eddy, Jeanette MacDonald. Dir. W. S. Van Dyke. 110 mins. Rel. Jan. 31. Rev. Feb. 5.

Tale of Two Cities. Based on Dickens' famous novel of the French Revolution. Ronald Colman, Elizabeth Allan, Edna May Oliver, Basil Rathbone, Henry B. Walthall. Dir. Jack Conway. 121 ins. Rel. Dec. 27. Rev. Jan. 1.

Tarzan Escapes. Further adventures of the ape man. Johnny Weissmuller, Maureen O'Sullivan. Dir. James McKay. No release date.

Three Live Ghosts. Based on the novel by Fred S. Isham. Richard Arlen, Ann Loring, H. Bruce Humberstone. Rel. Jan. 10.

Whipsaw. Spencer Tracy as a 'G'-man on the trail of pearls with a fortune. Myrna Loy, Harvey Stephens. Dir. Sam Wood. 80 mins. Rel. Dec. 13. Rev. Jan. 29.

Monogram

.Y.

(Released through Republic)

il Beyond, In the. John Wayne, Verna Hillie. 65 mins. Rel.

Paramount

: 5851 Marathon St., Hollywood, Calif. : 1501 Broadway, New York, N. Y.

Anything Goes. Broadway musical hit. Bing Crosby, thel Merman, Chas. Ruggles, Ida Lupino. Dir. Lewis Milestone. 90 mins. Rel. Jan. 24. Rev. Feb. 12.

Bar 20 Rides Again. Hopalong Cassidy western. William Boyd, lli-son, Ethel Wales. Dir. Howard Bretherton. Rel. Dec. 6.

Big Broadcast of 1936 The. Jack Oakie, Lyda Roberti, Burns and Allen and Wendy Barrie carry along a fanciful story which serves as background for an array of radio stars. Dir. Norman Taurog. 97 mins. Rel. Sept. 13. Rev. Sept. 18.

ride Comes Home, The. A girl with spirit and a boy with a temper. Claudette Colbert, Fred McMurray, Robert Young, Wm. Collier, Sr. Dir. Wesley Ruggles. 83 mins. Rel. Jan. 3. Rev. Jan. 1.

Call of the Prairie. Western. One of the Hopalong Cassi William Boyd. Dir. Howard Bretherton. Rel. March 6.

Collegiate. Musical. Jack Oakie inherits a girls' school. Jack Oakie, Joe Penner, Ned Sparks. Dir. Ralph Murphy. 80 mins. Rel. Dec. 27. Rev. Jan. 29.

Coronado. Story of Coronado Beach, Southern California swank resort. Johnny Downs, Betty Burgess, Jack Haley, Alice White, Leon Errol. Dir. Norman McLeod. 76 mins. Rel. Nov. 29. Rev. Dec. 25.

Desert Gold. Zane Grey western. Larry Crabbe, Marsha Hunt. Ir. Jas. Hogan. Rel. March 27.

Desire. An American engineer on vacation in France and Spain becomes involved with a band of crooks. Marlene Dietrich, Gary Cooper. Dir. Frank. Borzage. Rel. Feb. 28.

rift Fence. From a Zane Grey novel. Larry Crabbe, Katherine De Mille, Tom Keene. Dir. Otho Loverin . Rel. F 14.

le's Brood, The. Second in the Hopalong Cassidy series. William Boyd, Jimmy Elson, Wm. Farnum, Nana Martinez. Dir. Howard Bretherton. 61 mins. Rel. Oct. 25. Rev. Jan. 29.

F. Man. Boy wants to be a G-man but he only gets an F. Jack Haley, Grace Bradley. Dir. Edw. F. Cline. Rel. March 13.

ive Us This Night. Musical. Jan Kiepura, Gladys Swarthout. Alex. Hall. Rel. March 6.

Hands Across the Table. The story of a barbershop manicure. Carole Lombard, Fred McMurray, Ralph Bellamy. Dir. Mitchell Leisen. Rel. Oct. 18. Rev. Nov. 6.

Her Master's Voice. Ed. Everett Horton gets into trouble for flirting with his own wife. Stage hit. Peggy Conklin. Dir. Jos. Santley. 75 mins. Rel. Jan. 17. Rev. Feb. 26.

Here Comes Cookie. Gracie Allen gets her father's fortune and starts a private theatre for out-of-work actors. Geo. Burns, Gracie Allen, Geo. Barbier. Dir. Norman McLeod. 65 mins. Rel. Sept. 6. Rev. Oct. 16.

It's a Great Life Story of the CCC camps. Joe Morrison, Paul Kelly Chas. Sale, Rosalind Keith. Dir. Edw. F. line. 63 mins. Rel. Nov. Rev. Feb. 5.

londike Annie. Mae West warms up the frozen north. Mae West, Victor McLaglen. Dir. Raoul Walsh. Rel. Feb. 21.

Last Outpost, The. From F. Britten Austin's striking fiction story. Cary Grant, Claude Rains, Gertrude Michael. Dir. Chas. Barton. 72 mins. Rel. Oct. 4. Rev. Oct. 9

Little America. With Byrd in Antarctic. Special. 52 mins. Rev. Oct. 16.

Mary Burns, Fugitive. G-men story. Sidney Silvia, Melvyn Douglas, Pert Kelton. Dir. Wm. K. Howard. 80 mins. Rel. Nov. 15. Rev. Nov. 20.

llions in the Air. A romance of the radio amateurs. John Howard, Wendy Barrie, Willie Howard. Dir. Ray McCarey. 72 mins. Rel. Dec. 13. Rev. Dec. 18.

Milky Way, The. Harold Lloyd production taken from a stage hit. Lloys, Adolphe Menjou, Verree Teasdale. Dir. Leo McCarey. Rel. Jan. 3.

Nevada. Larry Crabbe in a western story. Monte Blue, Kathleen Burke. Dir. Chas. Barton. 58 mins. Rel. Nov. 29.

Palm Springs. Romance in a desert paradise. Frances Langford, Smith al-lew, Sir Guy Standing. Dir. Aubrey Scotto. Rel. April 3.

Peter Ibbetson. George Du Maurier's famous love classic. Gary Cooper, Ann Harding, John Halliday. Dir. Henry Hathaway. 83 mins. Rel. Nov. 8. Rev. Nov. 13.

Preview Murder Mystery, The. Inside studio stuff used to unravel a couple of mystery murders. Reginald Denny, Florence Drake, Gail Patrick, Rod LaRocque. Dir. Robert Florey. Rel. Feb. 28.

Reunion. Spy story of the World War. Herbert Marshall, Gertrude Michael, Lionel Atwill, Guy Bates Post. Dir. Robt. Florey. Rel. April 7.

Rose of the Rancho. Richard Walton Tully's and David Belasco's gorgeous story of old California. Gladys Swarthout, John Boles, Charles Rickford, Willie Howard. Dir. Marion Gering. 85 mins. Rel. Jan. 10 Rev. Jan. 15.

Scrooge (British made). Sir Seymour Hicks and Donald Calthrop in Dickens' 'Christmas Carol.' Dir. Henry Edwards. 72 mins. Rel. Dec. Rev. Dec. 18.

Ship Cafe. Waterfront story of a stoker who sang. Carl Brisson, Arline Judge, Mady Christians. Dir. Robert Florey. 64 mins. Rel. Nov. 1.

Soak the Rich. Pink columnists and one red. Walter Connolly, Mary Taylor, John Howard. Dir. Hecht-MacArthur. 85 mins. Rel. Jan. 17. Rev. Feb. 12.

So Red the Rose. From Stark Young's best seller. Margaret Sullavan, Walter Connolly, Randolph Scott. Dir. King Vidor. 80 mins. Rel. Sept. 27. Rev. Dec. 4.

Thirteen Hours by Air. Saga of a transcontinental plane pilot. Fred MacMurray, Joan Bennett, ZaSu Pitts. Dir. Mitchell Leisen. Rel. March 27.

Timothy's Quest. Kate Douglas Wiggins' child story. Eleanor Whitney, Tom Keene, Dickie Moore, Virginia Weidler. Dir. Chas. Barton. Rel. Jan. 31.

Too Many Parents. Cadet story. Frances Farmer, Lester Matthews. Ir. Robt. F. McGowan. Rel. March 20.

Trail of the Lonesome Pine, The. All Technicolor production of John Fox's story. Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone. Dir. Henry Hathaway. 100 mins. Rel. March 13. Rev. Feb. 26.

Two Fisted. Two pugs enter Park Avenue society. Lee Tracy, Roscoe Karns, Gail Patrick. Dir. James Cruze. 60 mins. Rel. Oct. 3. Rev. Oct. 9.

Two for Tonight. From the stage hit by Max and J. O. Lief. Gay-hearted playwrights on the loose. Bing Crosby, Joan Bennett, Mary Boland, Thelma Todd. Dir. Frank Tuttle. 60 mins. Rel. Sept. 27. Rev. Sept. 4.

Vir inia Judge, The. Based on Walter C. Kelly's vaudeville character. Walter C. Kelly, Stepin Fetchit, Marsha Hunt. Dir. Edw. Sedgwick. 60 mins. Rel. Sept. 27. Rev. Oct. 23.

Wanderer of the Wasteland. Zane Gray story. Dean Jagger, Gail Patrick, Edward Ellis. Dir. Otho Lovering. 62 mins. Rel. Aug. 16. Rev. Oct. 16.

Wings Over Ethi Topical. 62 mins. Special release. Rev. Oct. 16.

Woman Trap, The. Adventure story of a reporter's search for diamond thieves in Mexico. Girl complications. Gertrude Michael, Geo. Murphy. Dir. Leo McCarey. Rel. Feb. 14.

R.K.O. Radio

Studios: Office: R.K.O. Bldg., Radio City, N.Y.C

Annie Oakley. Events in the life of Annie Oakley, famous woman rifle shot. Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde. Dir. George Stevens. 90½ mins. Rel. Nov. 15. Rev. Dec. 25.

Another Face. A killer has his face remodelled by plastic surgery and becomes a movie actor in Hollywood. Brian Donlevy, Wallace Ford, Phyllis Brooks, Alan Hale. Dir. Christy Cabanne. 72 mins. Rel. Dec. 20. Rev. Jan. 1.

Chasing Yesterday. Adaptation of an Anatole France classic. Anne Shirley, O. P. Heggie. Dir. Geo. Nichols, Jr. 78 mins. Rel. May 3. Rev. Oct. 23.

Chatterbox. An orphan with a vivid imagination yearns to become an actress, but finds happiness with the man of her dreams. Anne Shirley, Phillips Holmes, Edward Ellis. Dir. George Nicholls, Jr. 68 mins. Rel. Jan. 17. Rev. Feb. 21.

Fang and Claw. Frank Buck's latest expedition into the Malayan Peninsula. Frank Buck. Dir. Frank Buck. 73 mins. Rel. Dec. 20. Rev. Jan. 1.

Farmer in the Dell. Retired midwest farmer accidentally crashes studio in Hollywood and, much to his own surprise, rises to fame as an actor. Fred Stone, Jean Parker, Esther Dale, Moroni Olsen, Frank Albertson. Dir. Ben Holmes. Rel. March 27.

Follow the Fleet. A song-and-dance man who joins the navy meets his former girl friend in a dance hall and helps her salvage a ship by staging a big show. Fred Astaire, Ginger Rogers, Randolph Scott, Herbert Rawlinson. Dir. Mark Sandrich. 110 mins. Rel. Feb. 21. Rev. Feb. 26.

Freckles. Orphan boy who conquers fear in order to save the life of a little girl and thereby wins the love and esteem of his benefactors. Tom Brown, Virginia Weidler, Carol Stone, Lumsden Hare, James Bush, Dorothy Peterson, Addison Richards, Dick Alexander. Dir. Edward Killy. 69 mins. Rel. Oct. 4. Rev. Oct. 30.

Love on a Bet. To win a bet, a meat-packing heir starts out from New York in his underwear. By the time he reached his destination he has money, clothes, and a charming fiancee. Gene Raymond, Wendie Barrie, Helen Broderick. Dir. Leigh Jason. Rel. Feb. 7.

Muss 'Em Up. Private detective solves the origin of extortion notes and a kidnapping. Preston Foster, Margaret Callahan, Jack Adair. Dir. Charles Vidor. Rel. Jan. 31.

Hi Gaucho. A romance of the plains of Argentine. John Carroll, Steffi Duna, Rod LaRocque, Montague Love. Dir. Thomas Atkins. 59 mins. Rel. Oct. 11.

His Family Tree. Old Man Murphy comes from Ireland to visit his son only to find that the family has changed its name to Murfree. James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delany. Dir. Charles Vidor. 68½ mins. Rel. Sept. 20. Rev. Feb. 12.

I ream Too Much. Lily Pons debut picture. While trying to sell her husband's opera, a great impresario discover's Lily's marvelous voice. Lily Pons, Henry Fonda, Osgood Perkins, Eric Blore, Paul Porcasi. Dir. John Cromwell. 95 mins. Rel. Nov. 29.

In Person. A motion picture star who fears crowds runs away to a mountain hideout. Ginger Rogers, George Brent, Alan Mowbray, Samuel S. Hinds, Grant Mitchell. Dir. William Seiter. 87 mins. Rel. Nov. 22. Rev. Dec. 18.

Lady Consents. An ideal marriage is broken up by a scheming siren, but the wife gives the other woman a taste of her own medicine. Ann Harding, Herbert Marshall, Walter Abel, Margaret Lindsay. Dir. Stephen Roberts. 76 mins. Rel. Feb. 28. Rev. Feb. 12.

Last Days of Pompeii. The destruction of the City of Pompeii. Preston Foster, Helen Mack, Alan Hale. Dir. Ernest B. Schoedsack. 96 mins. Rel. Oct. 18. Rev. Oct. 23.

Muss 'Em Up. Police story. Preston Foster, Margaret Callahan. . Chas. Vidor. 70 mins. Rel. Feb. 14. Rev. Feb. 5.

Old Man Rhythm. An adoring father deserts business to join his son as a college undergraduate. Six new songs. Charles Rogers, George Barbier, Barbara Kent. Dir. Edward Ludwig. 74 mins. Rel. Aug. 2. Rev. Sept. 25.

Powdersmoke Range. An epic western laid in a Southern California cattle town in the late '60s. Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, William Farnum, William Desmond, 'Buzz' Barton, Wally Wales, Art Mix, Buffalo Bill, Jr., Buddy Roosevelt, Franklyn Farnum, 'Boots' Mallory. Dir. Wallace Fox. 71½ mins. Rel. Sept. 27.

Rainmakers. A rich but dishonest farmer tries to stop Wheeler and Woolsey from working their rainmaking invention to help the lima bean farmers. Robert Woolsey, Bert Wheeler, Dorothy Lee, Fredric Roland, Berton Churchill, George Meeker. Dir. Fred Guiol. 79 mins. Rel. Oct. 25. Rev. Nov. 6.

Return of Peter rimm, The. From David Warfield's hit. Lionel Barrymore, Helen Mack, Edward Ellis. Dir. George Nicholls, Jr. 82½ mins. Rel. Sept. 13. Rev. Oct. 9.

Seven Keys to Baldpate. Remake of the Cohan play. Gene Raymond, Margaret Callahan, Eric Blore, Erin O'Brien Moore, Moroni Olsen, Grant Mitchell. Dir. William Hamilton and Edward Killy. 69 mins. Rel. Dec. 13. Rev. Dec. 18.

Silly Billies. Wheeler and Woolsey in the middle of the California gold rush and Indians. Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods, Ethan Laidlaw, Delmar Watson, Dick Alexander. Dir. Fred Guiol. Rel. March 20.

Sylvia Scarlett. A father takes his daughter to England and dresses her as a boy. Katharine Hepburn, Edmund Gwenn, Cary Grant. Dir. George Cukor. 90 mins. Rel. Jan. 3. Rev. Jan. 15.

Thoroughbreds All. A champion race horse is stolen by gangsters and is helped back to his trainer by his staunch friend, a dog. Rel. April 3.

Three Musketeers. From the Dumas classic. Walter Abel, Margot Grahame, Rosamond Pinchot, Onslow Stevens, Paul Lukas, Heather Angel, Moroni Olsen. Dir. Rowland V. Lee. 97 mins. Rel. Oct. 25. Rev. Nov. 6.

To Beat the Band. A befuddled heir to $50,000,000 with strings tied to it marries his girl to a disillusioned chap about to commit suicide. Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore, Phyllis Brooks. Dir. Ben Stoloff. 65 mins. Rel. Nov. 8. Rev. Nov. 27.

Top Hat. American dancer who falls in love with a young girl, but has a hard time winning her on account of mistaken identity. Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick. Dir. Mark Sandrich. 101 mins. Rel. Sept. 6. Rev. June 26.

Two in the Dark. A man, his memory gone and his identity unknown, gets involved in a murder mystery. Walter Abel, Margot Grahame, Eric Blore. Dir. Ben Stoloff. 72 mins. Rel. Jan. 10. Rev. Feb. 5.

We're Only Human. Cop loses a convict on his way to prison but recaptures him. Preston Foster, Jane Wyatt. Dir. Jas. Flood. 67 mins. Rel. Dec. 27. Rev. Jan. 22.

Yellow Dust. Bob Fairfax finds gold and romance in the same day, but a crook tries to horn in on both. Richard Dix, Leila Hyams, Jessie Ralph, Andy Clyde, Onslow Stevens. Dir. Wallace Fox. 62 mins. Rel. Jan. 2 . Rev. Feb. 26.

(Continued on page 45)

Ariz. Mormonites Use Theatres as Weapons in Feud

Phoenix, March 3.

Internal fight within Mormon church in Arizona is reported back of invasion by Harry L. Nace with a 350-seat picture house in St. Johns, as direct competition to Patterson Hall, operating picture shows with portable equipment. Nace's backer in the St. Johns venture, and who is understood to be constructing theatre, is said to be a high dignitary of Mormon church, who reputedly has a feud on with another church official interested in opposition house.

Nace's St. Johns' builder also reported erecting the new Nace house in Holbrooke, Ariz., another strong Mormon community. Back of feud is said to have been the killing of a member of family of one of the church execs, with a popular Arizona football player, member of the other clan, accused of the slaying, but eventually acquitted and absolved of any blame.

BERINSTEIN LONE L. A. DELEGATE AT MIAMI

Los Angeles, March 3.

nly west coast member attending annual winter confab of directors of Motion Picture Theatre Owners of America at Miami, starting tomorrow (Thursday) will be Ben N. Berinstein from Los Angeles.

Berinstein trained out Sunday night (1), and will plane from Jacksonville to Miami.

Morgan Walsh, northern California MPTOA director, unable to go to Florida meeting, due to absence of his partner, George Mann.

Contracts

Hollywood, March 3.

John Lee Mahin termed at Metro on writing-acting pact.

Radio lifted option on Maxine Jennings.

Metro optioned Buddy Ebsen for another year.

Rosalind Marquis tabbed with termer at Warners.

Radio lifted options on pacts of Jane Hamilton, Maxine Jennings and Lucille Ball for half-terms.

Gail Sondergaard nailed to termer at Warners after finishing in 'Anthony Adverse.'

BILLY AND BEVERLY BEMIS

AMERICA'S MOST VERSATILE DANCE TEAM

HARRISON CARROLL
ing Features Syndicate
Columnist—Said:

"Incidentally, Billy and Beverly Bemis are the Cutest Dance Team in Hollywood."

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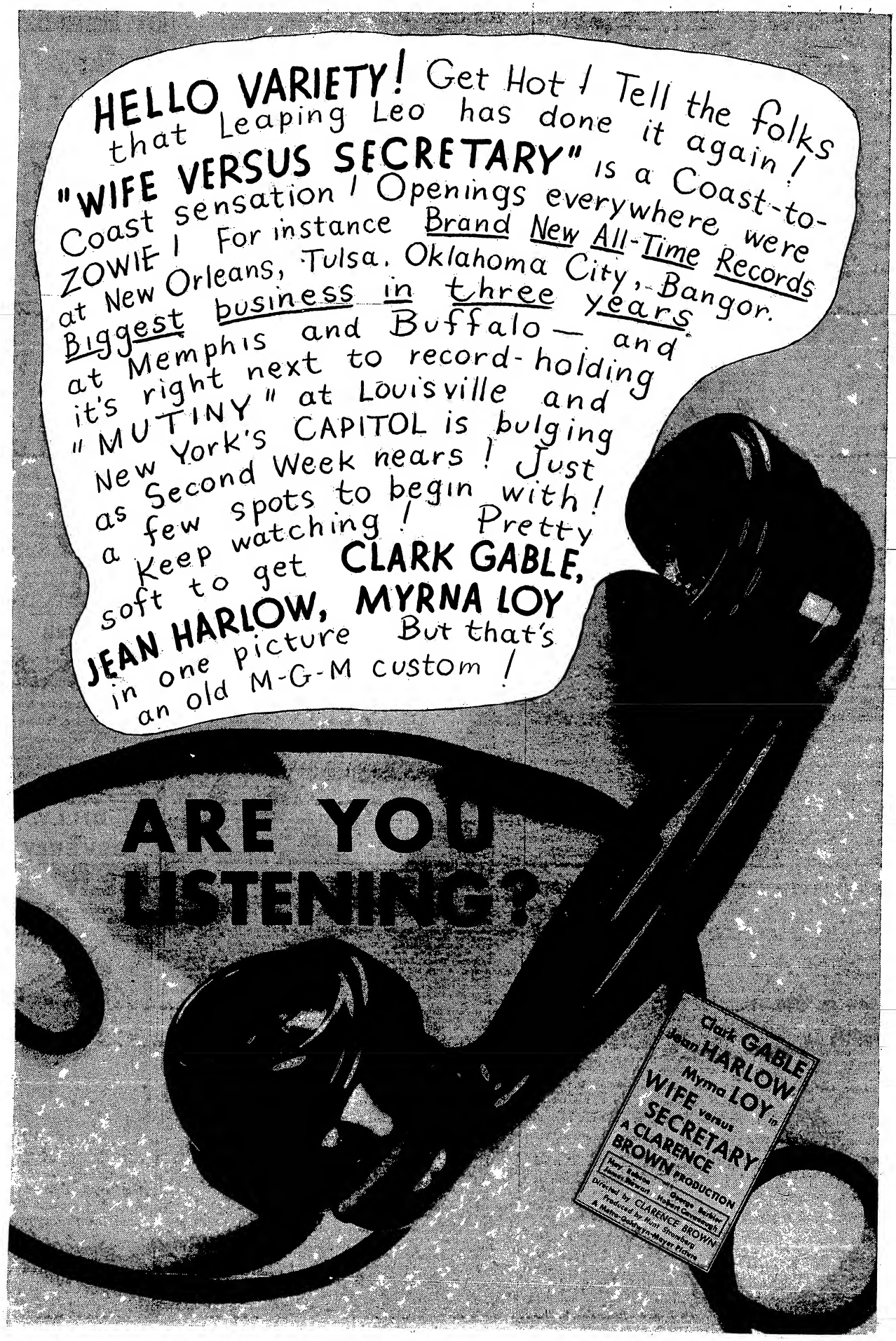
HELLO VARIETY! Get Hot! Tell the folks that Leaping Leo has done it again! "WIFE VERSUS SECRETARY" is a Coast-to-Coast sensation! Openings everywhere were ZOWIE! For instance Brand New All-Time Records at New Orleans, Tulsa, Oklahoma City, Bangor. Biggest business in three years at Memphis and Buffalo — and it's right next to record-holding "MUTINY" at Louisville and New York's CAPITOL is bulging as Second Week nears! Just a few spots to begin with! Keep watching! Pretty soft to get CLARK GABLE, JEAN HARLOW, MYRNA LOY in one picture But that's an old M-G-M custom!
ARE YOU LISTENING?
Clark GABLE
Jean HARLOW
Myrna LOY in
WIFE versus SECRETARY
A CLARENCE BROWN PRODUCTION
Directed by CLARENCE BROWN
Produced by Hunt Stromberg
A Metro-Goldwyn-Mayer Picture

Studio Placements

(Continued from page 42)

Gene Lockart, 'The First Baby,' 20-Fox.

Natalie Moorhead, 'What Becomes of the Children,' Sentinel.

Charles Trowbridge, 'Absolute Quiet,' MG.

Arthur Jacobson, Edward Gargan, Guy Usher, Wallace Wales, James Eagles, Helen Brown, Robert Adair, Frank Shannon, 'Sutter's Gold,' U.

John Francis Larkin, continuity, 'International Team,' U.

Jerry Larkin, Russell Hicks, 'Special Investigator,' RKO.

George Eldredge, 'Reunion,' Par.

Alan Baxter, Henry Kleinbach, 'Big Brown Eyes,' Wanger.

Housley Stevenson, 'Law in Her Hands,' WB.

Beth Marion, Zella Russell; Spencer Bennet directing, 'Avenging Waters,' Darmour.

Kenneth Thomson, Ross Lederman directing, 'The Craigmoor Case,' Col.

Margaret Bloodgood, 'The Case Against Mrs. Ames,' Wanger.

George Riggs, 'The Girl rom Mandalay,' Rep.

Nigel Bruce, 'Florence Nightingale,' 'Charge of the Light Brigade,' WB.

Ralph Morgan, Erin O' rien Moore, 'One to Two,' RKO.

Bill Cody, Bill Cody, Jr.; Harry Fraser directing, 'Reckless Buckaroo,' Kirkwood.

John Cromwell directing, 'To Mary—With Love,' 20-Fox.

William Collier, Sr., 'Case Against Mrs. Ames,' Wanger.

Griffin Ray, screen untitled original, Col.

Madeleine Carroll, 'The General Died at Dawn,' Par.

James Burke, 'Something to Live For,' Par.

Gaston Glass, rincess Comes Across,' Par.

Margaret Mann 'Florida Special,' Par.

Onslow Stevens, 'Bar 23,' Sher.

Jed Prouty, 'Special Investigator,' RKO.

Robert Armstrong, 'One to Two,' RKO.

~~William Von Brincken, 'Dracula's Daughter,'~~ U.

Stanley Fields, Cecelia Parker, Richard Arlen, 'Mine With the Iron Door,' Lesser.

Billy Gilbert, ich Girl,' 20-Fox.

George Chandler, 'Reunion,' Par.

Anna Demetrio, 'Showboat,' U.

Roy Mason, Raymond Brown, Bob McKenzie, 'Comin' Round the Mountain,' Rep.

Carleton, Devoe, and Riley, 'San Francisco,' MG.

Willis Goldbeck, scripting 'Garden of Allah,' S-I.

Ian Keith, 'Mary of Scotlan ,' RKO.

Herbert Fields, screen play, 'Kitchen Privilege,' U.

John Sheehan, Grant Mitchell, Sid Saylor, 'One to Two,' RKO.

Georgia Caine, Ara Jeral , 'Angel of Mercy,' WB.

~~Henry Johnson, screen play;~~ Edward Killing, William Hamilton, directing, 'Bunker Bean,' RKO.

Maurice Kess, 'Brazen,' Wanger.

Charles Wilson, 'Big Brown Eyes,' Wanger.

Ward Bond, vening Waters,' Darmour.

Jean Muir, 'White Fang,' 20-Fox.

Paul Graetz, Rosalind Marquis, Jeanne Madden, 'Stage Struck,' WB.

Polly Vann, 'San Francisco,' MG.

Spencer Charters, 'Mine With the Iron Door,' Prin.

Joan Marsh, Robert Frazier, Niles Welsh, Barbara Pepper, Claudia Dell, Glenn Boles; Walter Shumway, directing, 'What Becomes of the Children?' Sentinel.

Marie Osborn, 'Special Investigator,' RKO.

John Boles, 'White Fang,' 20-Fox.

Fred Walton, Lillian Cooper, 'Angel of Mercy,' WB.

Henry Daniell, 'Unguarded Hour,' MG.

Gene Planette, William Dugan, screen play, crime short, MG.

Howard Hickman, William Tannen, 'Mob Rule,' MG.

Joseph Kane; B. Reeves Eason, irecting, 'Undersea Kingdom,' Rep.

Joe E. Brown, June Travis, Carol Hughes, 'Earthworm Tractor,' WB.

Joan Blondell, Barton McLane, Humphrey Bogart; William Keighley, directing, 'Bullets and Ballots,' WB.

Kubec Glasmon, Joel Sayre; Louis Friedlander, directing, 'What Price Parole?' U.

Rex Taylor, Jack Natteford, screen play, 'Sitting on the Moon,' Rep.

Guy Endore, screen play, 'Riddle of the Dangling Pearls,' RKO.

Wyndham Gitten, screen play, untitled original, WB.

Charles Wilson, Town irl,' MG.

Jane Barnes, 'San Francisco,' MG.

Allen Jenkins, 'Turmoil,' 20-Fox.

Bette Davis, George O'Brien; Tom Reed, screen play, 'Changeling,' WB.

'BOOTS' FOR O'BRIEN

Hollywood, March 3.

Principal Productions ha engaged Robert Watson, Canadian scrib, to write original and screenplay of story based on pop song, 'Boots and Saddle.'

It will be starrer George O'Brien.

CALENDAR OF CURRENT RELEASES

(Continued from page 43)

Republic

ldg., N.Y.

Burning Gold. Fast action. ill Boyd. Rel. Dec. 1.

Cappy Ricks Returns. Peter B. Kyne's familiar fiction hero. Robert McWade, Ray Walker, Florine McKinney. Dir. Mack Wright. 67 mins. Rel. Sept. 23. Rev. Dec. 4.

Crime of Dr. Crespi, The. Original story suggested by Poe's 'The Premature Burial.' Eric von Stroheim, Harriet Russell, Dwight Frye. Dir. John H. Auer. 64 mins. Rel. Oct. 21. Rev. Jan. 15.

Dancing Feet. Capitalizing the modern craze for tap dancing. Eddie Nugent, Ben Lyon, Joan Marsh. Dir. Joseph Santley. 72 mins. Rel. Jan. 31.

Federal Agent. Swift action. Bill Boyd. Rel. March 15.

Forbidden Heaven. Suggesti e of 'One More Spring.' Four derelicts in an abandoned London house. Chas. Farrell, Charlotte Henry, Beryl Mercer, Fred Walton. Dir. Reginald Barker. Rel. Oct. 5.

Forced Landing. Murder mystery. Thirteen passengers ride with death on a transcontinental aeroplane. Toby Wing, Esther Ralston, Onslow Stevens, Sidney Blackmer. Dir. Melville Brown. 66 mins. Rel. Dec. 2. Rev. Jan. 1.

Frisco Waterfront. Drama. Original story by Norman Houston. Ben Lyon, Helen Twelvetrees, Rod La Rocque. Dir. Arthur Lubin. 66 mins. Rel. Dec. 7. Rev. Dec. 25.

Hitch-Hike Lady. Comedy-drama. Four characters of the road unite to keep old lady from discovering son is in prison. Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison. Dir. Aubrey H. Scotto. 77 mins. Rel. Dec. 20. Rev. Jan. 22.

House of a Thousand Candles. Fast moving plot centers around efforts of an international spy organization to gain control of papers which will plunge Europe into war. Phillips Holmes, Mae Clarke. Dir. Arthur Lubin. Rel. Feb. 29.

Laughing Irish Eyes. An all-Irish cast. Dir. Joseph Santley. Rel. March 10.

Lawless Range. Western. John Wayne. radbury. Rel. Nov. 4.

Leathernecks Have Landed, The. From the original story by Lieut. Franklyn Adreon. Lew Ayres.

Leavenworth Case, The. Anna Katherine Green's detective story. Donald Cook, Jean Rouverol, Erin O'Brien Moore. Dir. Lewis D. Collins. 66 mins. Rel. Feb. 10. Rev. Jan. 22.

Melody Trail. Western. Gene Autry. Joseph Kane. 60 mins. Rel. Oct. 14. Rev. Dec.

New Adventure of Tarzan. Herman Brix. ir. Edw. W. F. McGaugh. 71 mins. Rev. Oct. 16.

New Frontier, The. Western. John Wayne. 54 mins. Rel. Oct. 5. Rev. Dec. 18.

Racing Luck. Fast action. Bill Boyd. Dir. Sam Newfield. Rel. Oct. 28.

Red River Valley. Western. Gene Autry, Frances Grant. Rel. Feb. 24.

Return of Jimmy Valentine. Fast-moving and suspense-filled mystery comedy. Roger Pryor, Charlotte Henry, Robert Warwick. Dir. Lewis D. Collins. 72 mins. Rel. Feb. 14.

Sagebrush Troubadour, The. Western. Gene Autry, Barbara Pepper, Smiley Burnette. Dir. Joseph Kane. Rel. Dec. 2.

Singing Vagabond. Musical western. Gene Autry, Ann Rutherford. Dir. Carl Pierson. 52 mins. Rel. Jan. 5.

Spanish Cape Mystery, The. From the novel by Ellery Queen. Helen Twelvetrees, Donald Cook, Jack La Rue, Betty Blythe. Dir. Lewis D. Collins. Prod., M. H. Hoffman. Rel. Oct. 17.

Thousand Dollars a Minute, A. Newspaper man makes a bet wherein he has to spend $1,000 a minute. 70 mins. Rel. Nov. 5. Rev. Dec. 25.

Tumbling Tumbleweeds. Western. Gene Autry. Dir. Jos. Kane. 57 mins Rel. Sept. 9. Rev. Feb. 5.

Two Sinners. From the Warwick Deeping story. Otto Kruger, Minna Gombell, Martha Sleeper. Dir. Arthur Lubin. 72 mins. Rel. Oct. 10. Rev. Sept. 18.

West of God's Country. Romantic western. John Wayne. Rel. March .

Westward Ho. Western. John Wayne. Dir. Robert Bradbury. 65 mins. Rel. Aug. 18. Rev. Feb. 21.

20th Century-Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

Bad Boy. By Vina Delmar. James Dunn, Dorothy Wilson, Louise Fazenda. Dir. John Blystone. 66 mins. Rel. Oct. 25. Rev. Oct. 30.

Black Gang, The. Paul Kelly, lim Summerville, Mona Barrie. Dir. Lewis Seiller. Rel. Feb. 28.

Captain January. From the book of that name. Shirley Temple, Guy Kibbee, Slim Summerville. Dir. David Butler. Rel. Apri 17.

Champagne Charlie. Paul Cavanaugh, Helen Wood. Dir. Jas. Tinling. Rel. May 1.

Charlie Chan at the Circus. Warner Oland, Keye Luke, Geo. and Olive Brasno. Dir. Harry Lachman. Rel. March 27.

Charlie Chan in Shanghai. For once Chan operates in the home port. Warner Oland, Irene Hervey. Dir. John Blystone, 70 mins. Rel. Oct. 11. Rev. Oct. 16.

Charlie Chan's Secret. Warner Oland, Rosina Lawrence. ir. Gordon Wiles. 71 mins. Rel. Jan. 10. Rev. Jan. 22.

Country Beyond, The. Rochelle Hudson, Paul Kelly. Dir. Eugene Forde. Rel. April 3.

Country Doctor, The. The story of the Dionne quins. Dionne quintuplets, Jean Hersholt, June Lang, Slim Summerville. Dir. Henry King. Rel. March 6.

Dressed to Thrill. Tutta Rolf, Clive Brook. Dir. Harry Lachman. 68 mins. Rel. Aug. 16. Rev. Nov. 27.

Everybody's Old Man. Irvin Cobb, Rochelle Hudson. Dir. Jas. Flood. Rel. March 20.

Every Saturday Night. Domestic drama. Jed Prouty, Spring Bylngton. Dir. Jas. Tinling. 62 mins. Rel. Feb. 7.

Gentle Julia. Jane Withers, Jackie Searle, Tom Brown, Marsha Hunt. Dir. John Blystone. 63 mins. Rel. April 24.

Here Comes Trouble. Geo. Raft, Rosalind Russell, Arline Judge, Leo Carillo. Dir. Lewis Seiler. 62 mins. Rel. Feb. 21.

Here's to Romance. Story of an opera singer. Nino Martini, Genevieve Tobin, Anita Louise. Dir. Alfred E. Green. 82 mins. Rel. Oct. 4. Rev. Oct. 9.

In Old Kentucky. Final Will Rogers release with Dorothy Wilson, Russell Hardie, Bill Robinson. Dir. Geo. Marshall. 84 mins. Rel. Nov. 22. Rev. Dec. 4.

It Had to Happen (20th). Geo. Raft, Rosalind Russell. Dir. Roy del Ruth. 80 mins. Rel. Feb. 14. Rev. Feb. 19.

King of Burlesque. Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Mona Barrie. ir. Sidney Lanfield. 85 mins. Rel. Jan. 3. Rev. Jan. 22.

Littlest Rebel, The. Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson. Dir. David Butler. 73 mins. Rel. Dec. 27. Rev. Dec. 25.

Man Who Broke the Bank at Monte Carlo (20th). Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce. Dir. Stephen Roberts. 68 mins. Rel. Nov. 29. Rev. Nov. 20.

Message to Garcia, A. (20th.) Developed from Elbert Hubbard's essay. Wallace Beery, Barbara Stanwyck, John Boles. ir. Geo. Marshall, Rel. April 10.

My Marriage. Claire Trevor, Kent Taylor, Pauline Frederick. Dir. Geo. Archainband. 68 mins. Rel. Jan. 31. Rev. Feb. 26.

Metropolitan (20th). Musical. Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero. Dir. Rich. Boleslawski. 75 mins. Rel. Nov. 8. Rev. Oct. 23.

Music is Magic. Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant. Dir. Geo. Marshall. 66 mins. Rel. Nov. 1. Rev. Nov. 20.

Navy Wife. Claire Trevor, Ralph Bellamy. Dir. Allan Dwan. 72 mins. Rel. Nov. 29. Rev. Jan. 8.

O'Malley of the Mounted. Western. Geo. O'Brien, Irene Ware. David Howard. Rel. March 27.

Paddy O'Day. Jane Withers, Pi ie Tomlin. Dir. Lewis Seller. 76 mins. Rel. Jan. 17. Rev. Feb. 12.

Prisoner of Shark Island, The (20th). A little known story of America's Devils Island. Warner Baxter, Gloria Stuart. Dir. John Ford. 95 mins. Rel. Feb. 28. Rev. Feb. 19.

Professional Soldier (20th). Victor McLaglen, reddie Bartholomew, Gloria Stuart. Dir. Tay Garnett. 75 mins. Rel. Jan. 24. Rev. Feb. .

Show Them No Mercy (20th). Rochelle Hudson, Cesar Romero. Dir. Geo Marshall. 76 mins. Rel. Dec. 6. Rev. Dec. 11.

Song and Dance Man. Claire Trevor, Paul Kelly. 72 mins. Rel. March 13.

Steamboat Round the Bend. Rival captains in a river row with a murder angle. Will Rogers, Irvin Cobb, Anne Shirley. ir. John Ford. 90 mins. Rel. Sept. 6. Rev. Sept. 25.

Thanks a Million (20th). Musical. Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman Band. Dir. Roy Del Ruth. 85 mins. Rel. Nov. 15. Rev. Nov. 20.

This is the Life. Runaway youngster takes a fancy to a derelict. Jane Withers, John McGuire, Sally Blane. Dir. Marshall Nielan. 65 mins. Rel. Oct. 18. Rev. Oct. 9.

Thunder in the Night. Murder in Budapest. Edmund Lowe, Karen Morley, Paul Cavanaugh. Dir. Geo. Archainbaud. 69 mins. Rel. Sept. 20. Rev. Sept. 20.

Thunder Mountain. Zane Grey Western. Geo. O'Brien, Barbara Fritchie, Francis Grant. Dir. David Howard. 6 mins. Rel. Sept. 27. Rev. Oct. 2.

Under Two Flags. (20th.) The Ouida standby. Ronald Colman, Victor McLaglen, Claudette Colbert, Rosaling Russell. Dir. Frank Lloyd. Rel. May 8.

Way Down East. Remake of the Griffith silent version. Rochelle Hudson, Henry Fonda. Dir. Henry King. 84 mins. Rel. Oct. 25. Rev. Nov. 6.

Whispering Smith Speaks. Western. Geo. O'Brien. Dir. David Howard. mins. Rel. Dec. 20. Rev. Feb. 21.

Your Uncle Dudley. Ed. Everett Horton, Lois Wilson. Dir., 68 mins. Rel. Dec. 13. Rev. Dec. 18.

United Artists

Studio: 1041 N. Formosa Blvd. Hollywood, Calif. Offices: 729 Seventh Ave., New York, N. Y.

Amateur Gentleman. Jeffrey Farnol's story of a young man who gambles to save the life of his father. Douglas Fairbanks, Jr. and Elissa Landi. Dir. Thornton Freeland. Produced by Criterion Films, Ltd. Rel. March 20. Rev. Feb. 5.

Barbary Coast. A blazing story of America's last frontier of untamed emotions. Miriam Hopkins, Edward G. Robinson, Joel McCrea. Dir. Howard Hawks. 90 mins. Rel. Sept. 27. Rev. Oct. 16.

Dark Angel, The. A love story that will give love a new meaning. Fredric March, Merle Oberon, Herbert Marshall. Dir. Sidney Franklin. 105 mins. Rel. Sept. 6. Rev. Sept. 11.

Ghost Goes West. A gay romantic comedy with Robert Donat, star of 'Count of Monte Cristo'; Robert Donat, Jean Parker, Eugene Pallette. Dir. Rene Clair. 85 min. Rel. Feb. 28. Rev. Jan. 15.

Little Lord Fauntleroy. Frances Hodgson Burnett's famous novel. Freddie Bartholomew and Dolores Costello Barrymore. Produced by David Selznick. Dir. John Cromwell. Rel. March 6.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Modern Times. A dramatic comedy based on mass production in a big factory. Charlie Chaplin, Paulette Goddard. 87 ins. Rel. Feb. 12. Rev. Feb. 12.

Melody Lingers On, The. Lowell Brentano's best-seller. Poignant mother-love. Josephine Hutchinson, George Houston, Helen Westley. Dir. Davi Burton. 66 mins. Rel. Oct. 25. Rev. Nov. 13.

Red Salute. Two young lovers who find themselves tangled in a fast-moving series of amusing difficulties. Barbara Stanwyck, Robert Young, Hardie Albright. Dir. Sidney Lanfield. 77 mins. Rel. Sept. 13. Rev. Oct. 2.

Strike Me Pink. Eddie Cantor's first comic melodrama with songs. Eddie Cantor, Ethel Merman, Parkyakakas and the Goldwyn Girls. Dir. Norman Taurog. 99 mins. Rel. Jan. 16. Rev. Jan. 22.

Splendor. A country irl marries into a society family. Miriam Hopkins, Joel McCrea. Dir. Elliott Nugent. 76 mins. Rel. Nov. 23. Rev. Nov. 27.

These Three. A dramatic story of how three young lives are nearly wrecked by the malicious lies of a spoiled child. Miriam Hopkins, Merle Oberon, Joel McCrea. Written by Lillian Hellman. Produced by Samuel Goldwyn. Dir. William Wyler. Rel. Feb. 28.

Things to Come. A dramatic adaptation from the H. G. Wells story, 'The Shape of Things to Come.' Raymond Massey, Ralph Richardson, Maurice Braddell. Dir. Wm. Cameron Menzies. Rel. March 13.

Universal

Studio: Universal. Offices: 30 Rockefeller Center, New York, N. Y.

Affair of Susan, The. Comedy. Zazu Pitts, Hugh O'Connell. Dir. Kurt Neuman. 62 mins. Rel. Oct. 7. Rev. Nov. 6.

Dangerous Waters. Drama of the sea Jack Holt, Robert Armstrong, Diana Gibson. Dir. Lambert Hillyer. 62 mins. Rel. Jan. 13. Rev. Jan. 29.

Don't Get Personal. Comedy with music. Sally Eilers, James Dunn, Pinky Tomlin. Dir. Wm. Nigh. 70 mins. Rel. Feb. 24. Rev. Feb. 26.

East of Java. Drama. Charles Bickford, Elizabeth Young, Leslie Fenton, Frank Albertson. Dir. George Melford. 72 mins. Rel. Dec. 2. Rev. Dec. 18.

Fighting Youth. Football story. Charles Farrell, June Martel, Andy Devine, J. Farrell Macdonald, Eddie Nugent. Dir. Hamilton Macfadden. 80 mins Rel. Sept. 30. Rev. Nov. 6.

For the Service. Western. Buck Jones, Beth Marion. Dir. Rel. April 6.

Great Impersonation, The. Drama. Edmund Lowe, Valerie Hobson, Wera Engels. Dir. Alan Crosland. 68 mins. Rel. Nov. 9. Rev. Dec. 18.

His Night Out. Comedy. Edward Everett Horton, Irene Hervey, Lola Lane, Billy Burrud. Dir. Wm. Nigh. 74 mins. Rel. Nov. 21. Rev. Nov. 20.

Invisible Ray, The. Mystery drama. Karloff, Bela Lugosi, Frances Drake. Dir. Lambert Hillyer. 82 mins. Rel. Dec. 30. Rev. Jan. 15.

Ivory Handled Guns. Western. Buck Jones, Charlotte Wynters. Dir. Ray Taylor. 58 mins. Rel. Nov. 11. Rev. Jan. 22.

King Solomon of Broadway. Musical drama. Edmund Lowe, Dorothy Page, Pinky Tomlin, Ed. Pawley, Louise Henry, Philip Brooks. Dir. Alan Crosland. 72 mins. Rel. Sept. 30. Rev. Oct. 23.

Love Before Breakfast. From novel by Faith Baldwin. Carole Lombard, Preston Foster, Cesar Romero. Dir. Walter Lang. Rel. March 2.

Magnificent Obsession. Drama. Irene Dunne, Robert Taylor. Dir. John M. Stahl. 110 mins. Rel. Jan. 16. Rev. Jan. 8.

Next Time We Love. From Ursula Parrott's 'Say Goodbye Again.' Margaret Sullavan, James Stewart. Dir. Edw. H. Griffith. 85 mins. Rel. Jan. 27. Rev. Feb. 5.

Remember Last Night? Mystery drama. Edward Arnold, Sally Eilers, Constance Cummings, Robert Young. Dir. James Whale. Rel. Nov. 4. Rel. Nov. 27.

She Gets Her Man. Comedy. Zasu Pitts, Hugh O'Connell. Dir. Wm. Nigh. 66 mins. Rel. Aug. 19. Rev. Sept. 11.

Show Boat. From the stage play. Musical drama. Irene Dunne, Allan Jones, Helen Morgan, Paul Robeson. Dir. James Whale. Rel. April 13.

Storm Over the Andes. Drama. Jack Holt, Antonio Moreno, Gene Lockhart, Mona Barrie. Dir. Christy Cabanne. 82 mins. Rel. Sept. 16. Rev. Oct. 2.

Stormy. Outdoor drama. Noah Beery, Jr., Jean Rogers, Arizona Wranglers. Dir. Louis Friendlander. 67 mins. Rel. Nov. 25. Rev. Dec. 11.

'Sutter's Gold.' Historical romance. Edward Arnold, Binnie Barnes, Lee Tracy, Montague Love, John Miljan, Katherine Alexander, Morgan Wallace, Addison Richards, Priscilla Lawson, Nan Grey. Dir. James Cruze. Rel. March 23.

Sunset of Power. Buck Jones Western. Buck Jones, Dorothy Dix. Dir. Ray Taylor. 66 mins. Rel. Dec. 23. Rev. Feb. 21.

Sweet Surrender. Musical. Frank Parker and Tamara. Dir. Monte Brice. 77 mins. Rel. Nov. 25. Rev. Dec. 11.

Three Kids and a Queen. May Robson, star. Comedy-drama. metta, Wm. Benedict, Frankie Darro, Billy Burrud. Dir. 85 mins. Rel. Oct. 28. Rev. Nov. 13.

Throw Back, The. Buck Jones western. ir. Ray Taylor. Sept. 16. Rev. Nov. 6.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N.

Boulder Dam. Powerful drama with tremendous government project for background. Ross Alexander, Patricia Ellis, Lyle Talbot. Dir. Frank McDonald. Rel. March 14.

Colleen. Big musical revue loaded with comedy and songs. Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Paul Draper, Hugh Herbert, Louise Fazenda, Hobart Cavanaugh. Dir. Alfred E. Green. Rel. March 7.

Dangerous. Dramatic story of a beautiful and brilliant actress who wrecks the lives of those she contacts and also her own. Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. Dir. Alfred E. Green. 78 mins. Rel. Jan. 4. Rev. Jan. 1.

Dr. Socrates. Medicine and gangs in conflict. Paul Muni, Ann Dvorak, Barton MacLane, Robert Barrat. Dir. William Dieterle. 70 mins. Rel. Oct. 19. Rev. Oct. 9.

Freshman Love. Frank McHugh, Patricia Ellis, Warren Hull, Joe Cawthorne. Dir. Wm. McGann. Rel. Jan. 11.

Frisco Kid. Barbary Coast action story. James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, George E. Stone. Dir. Lloyd Bacon. Rel. Nov. 30. Rev. Nov. 27.

Going Highbrow. Kansas farmer suddenly rises to riches through the stock market. Guy Kibbee, ZaSu Pitts, Edward Everett Horton. Dir. Robert Florey. 67 mins. Muddled motives in a mountain shack. Rel. July 6. Rev. Sept. 4.

Goose and the Gander, The. Kay Francis, George Brent, Genevieve Tobin, Ralph Forbes, Claire Dodd. Dir. Alfred E. Green. 65 mins. Rel. Sept. 21 Rev. Sept. 18.

I Live for Love. Spanish artiste on American stage. Dolores Del Rio, Everett Marshall. Dir. Busby Berkeley. 64 mins. Rel. Sept. 28. Rev. Oct. 23.

Life of Louis Pasteur. His trials and triumphs. Paul Muni, Josephine Hutchinson, Anita Louise. Dir. Wm. Dieterle. 85 mins. Rel. Feb. Rev. Feb. 12.

Little Big Shot. Two tough guys as a baby's guardian. Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton. Dir. Michael Curtiz. 72 mins Rel. Sept. 7. Rev. Oct. 9.

Man Hunt. Stirring drama with a thrilling chase for a murderous bank robber by Federal agents and the part played in it by a hick reporter and his

(Continued on page 47)

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"'A COVERED WAGON' . IN BOTH SWEEP OF SUBJECT MATTER AND EXECUTION." —*HOLLYWOOD REPORTER*

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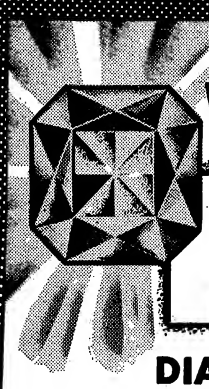

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CALENDAR OF CURRENT RELEASES

(Continued from page 45)

sweetheart. Marguerite Churchill, Wm. Gargan, Ricardo Cortez, Chic Sale. Dir. Wm. Clemens, 65 mins. Rel. Feb. 1. Rev. Feb. 12.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

ips Pacific Fleet. Hilarious comedy romance. Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull. Dir. Ray Enright. 66 mins. Rel. Dec. 14. Rev. Dec. 11.

Mr. Cohen Takes a Walk. (British Made). Merchant prince brings his business to the point where he is shoved out. He takes to the road. Paul Graetz. Dir. William Beaudine, 79 mins. Rel. Feb. Rev. Feb. 21.

Moonlight on the Prairie. Upper class western story. Richard Foran, Sheila Mannors, George E Stone. Dir. D. Ross Lederman. 63 mins. Rel. Nov. 2. Rev. Feb. 21.

Page Miss Glory (Cosmopolitan). Living prototype of ideal beauty in Hollywood. Marion Davies, Pat O'Brien, Dick Powell, Mary Astor, Frank McHugh, Lyle Talbot, Patsy Kelly, Allen Jenkins. Dir. Mervyn LeRoy. 93 mins. Rel. Sept. 7. Rev. Sept. 4.

Personal Maid's Secret. Housemaid manages her employers into prosperity. Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly. Dir. Arthur G. Collins. 58 mins. Rel. Oct. 26. Rev. Dec. 11.

Petrified Forest. Based on the Broadway stage play. With Leslie Howard, Bette Davis, Humphrey Bogart. Dir. Archie Mayo. 75 mins. Rel. Feb. 8. Rev. Feb. 12.

Special Agent (Cosmopolitan). Woman G-man has her troubles. Bette Davis, George Brent, Jack LaRue, Ricardo Cortez, Henry O'Neill. Dir. William Keighley. 78 mins. Rel. Sept. 14.

tars Over Broadway. Broadway theatrical story. Pat O'Brien, James Melton, Jane Froman. Dir. Wm. Keighley. Rel. Nov. 23. Rev. Nov. 20. 89 mins.

Walking Dead, The. Thriller revolving about discovery of Lindbergh heart. Boris Karloff, Marguerite Churchill, Warren Hull, Ricardo Cortez. Dir. Michael Curtiz. Rel. March 21.

Widow from Monte Carlo, The. Farcical comedy of a social climber. Wm. Warren, Dolores Del Rio, Louise Fazenda. Dir. Arthur G. Collins. 60 mins. Rel. Feb. 1. Rev. Jan. 29.

Miscellaneous Releases

Between Men (Supreme). Western. Johnny Mack Brown, Beth Marion. Ir. Robt. N. Bradbury. 60 mins. Rel. Jan. 25. Rev. Jan. 29.

Land of Promise (Urim). Photographic survey of the Palestine of today. 57 mins. Rel. Nov. Rev. Nov. 27.

Outlaw Deputy (Syndicate). Tim McCoy Western. 55 mins. Rev. Dec. 4.

Penthouse Party (Liberty).

Swifty (Diversion). Western. 62 mins. Rev. Jan. 29.

Trails of the Wild (Ambassador). Canadian mounted story. Kermit Maynard, Billie Seward. Dir. Sam Neufield 61 mins. Rel. Aug. 7. Rev. Dec. 4.

Toll of the Desert (Commodore). Western. Fred Kohler, Jr., Betty Mack. Dir. Lester Williams. 59 mins. Rev. Jan. 15.

Foreign Language Films

(Most of these available with English titles.)

und June Kaiser (Ger) (General). Historical propaganda in splendid production. Emil Jannings. Dir. Hans Steinhoff. 82 mins. Rel. Dec. 1. Rev. Dec. 11.

Aufforderung zum Tanz (Ger) (Casino). Costume romance to music. Dir. Rudolf von der Noss. 80 mins. Rel. Nov. 15.

Bohemios (Sp) (Cinexport). Love in Mexico's Greenwich Village. Dir. Rafael Portas. 70 mins. Rel. Aug. 1.

Budai Cukraszda (Hung.). Comedy romance. Dir. Vela Gaal. Rel. Jan. 1.

Builders of Socialism (Amkino) (Russ.). Newsreel compilation. 88 mins. Rel. Jan. 15. Rev. Jan. 29.

Cabella del Pueblo, El (Sp). Racetrack story. Ir. Manuel Romero. 70 mins. Rel. Dec. 15.

lemencia (Sp). Semi-historical drama. Dir. ins. Rel. Aug. 15.

Co Moj Maz Robi W Nocy (Pol). Slapstick farce. 70 mins. Rel. Dec. 1.

Crime and Punishment (Fr) (Lenauer). Dostoevski's drama. Harry Baur, Pierre Blanchar. Dir. Pierre Chenal. 103 mins. Rel. Nov. 1. Rev. Nov. 20.

Csunay Lany (Hung.) (Danubia). Romantic farce. Lily Muratl. ela Gaal. 80 mins. Rel. Oct. 15. Rev. Oct. 23.

Delito di Mastrovanni (It.) (Metropolis). Melodrama. Dir. Amleto Paler 1. 65 mins. Rel. July 15. Rev. July 31.

ier Millardaire (Fr) (France). Satire. Dir. Rel. Nov. 1. Rev. Nov. 6.

Doppo una Notte D'Amore (It.). Murder mystery plus singing. Dir. G. rignone. 70 mins. Rel. Oct. 15.

Moetoba (Hung). Magyar's Shirley Temple pic. Dir. Bela Balogh. 80 mins. Rel. Nov. 15.

Egy ej Velenceben (ung). Musical comedy. Dir. Geza Czifra. 90 mins. Rel. Dec. 15.

Elnok Kisasszongy (Hung.). Frantic love among the magyars. Lily Muratl. Dir. Andre Marton. 90 mins. Rel. Oct. 1. Rev. Oct. 9.

El Hombre Que Se Reia del Amor (Sp.). Romance from Madrid. Dir. Benito Perojo. 60 mins. Rel. July 15.

Frauen um den Sonnenkoenig (Ger.) (Around the court of Louis XIV. Renate Mueller, Michael ir. Carl Froehlich. 95 mins. Rel. Jan. 1. Rev. Jan. 15.

Frischer Wind aus Kanada (Ger) (Ufa). Light comedy. 70 mins. Dir. Heinz Kenter, Eric Holder. Rel. Sept. 15.

rontier (Russ.) (Amkino). Aviation in Russia. Dir. A. Dovjenko. 86 mins. Rel. Dec. 15. Rev. Jan. 8.

Gluecklche Reise Ger.). Musical comedy. Dir. Alfred Abel. 90 mins. Rel. Jan. 15.

Golden Taiga (Russ) (Amkino). Adventure in Siberia. Ir. Vladimir Schneiderhof. 80 mins. Rel. Aug. 1.

Grain (Russ.) (Amkino). More collective farming. Dir. Olga Preobrazhenskaya. 80 mins. Rel. Jan. 15.

ruen ist die Heide (Ufa). Nostalgia for the home lot. Dir. Hans Behrends 80 mins. Rel. Oct. 1. Rev. Oct. 16.

Gypsy Baron (Ger) (Ufa). Johann Strauss opera. Fritz Kampers. Dir. Karl Hartl. 105 mins. Rel. Sept. 1. Rev. Sept. 18.

Hellige und Ihr Nahr, Die (Ger). Romance. Dir. Hans Deppe. 60 mins. Rel. Dec. 1.

Hello Budapest (Hung). Radio musical comedy. Dir. Laszlo Vajda. 80 mins. Rel. Nov. 15.

Hermine und die 7 Aufrechten (Ger) (Casino). Battle for peace. Heinrich Georg. Dir. F. Wysbar. 105 mins. Rel. Sept. 15. Rev. Sept. 25.

Heroe de Nacozari, El (Sp). Railroad drama. Dir. Guillermo Calles. 80 mins. Rel. Sept. 15.

Herr der Welt, Der (Ger) (General). Fantasy drama. Harry Piel. 90 mins Rel. Dec. 1. Rev. Dec. 18.

Herr Kobin Geht auf Abenteuer (Ger) Domesti Hans Deppe. 70 mins. Rel. Nov. 15. Rev. Dec. 4.

Himmel auf Erden, Der (Ger). Comedy with musi Ir. E. W. Emo. 70 mins. Rel. Dec. 15.

Hombre Peligroso Un (Sp.) (Criterion). Gangster comedy-dr Ichard Kahn 80 mins. Rel. Oct. 15.

Ich Kenn Dich Nicht (Ger) (Casino). Romantic comedy. Magda Schneider, Willi Forst. Dir. Geza von Bolvary 70 mins. Rel. Nov. 15.

Isla Maldita, La (Sp). Mexican melodrama. Dir. Boris Malcon. 70 mins. Rel. Dec. 1.

ine Angst vor Liebe (Ger.) (Casino). Romantic comedy. Li Hans Steinhoff. 70 mins. Rel. Jan. 15.

lein Dorritt (Ger.) (Bavaria). Made from the Dickens yarn. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

losterJaeger, Der (Ger.) (Ufa). Romantic-historical yarn. Peter Ostermayer. 90 mins. Rel. Jan. 1.

Lac Aux Dames (Fr.) (France). Vicki Baum rol Dir. Marc Allegret. 80 mins. Rel. Jan. 15.

Larsson i Andra Giftet (Swedish) (Scandinavian). Marital farce. Edward Person. Dir. S. Bauman. 70 mins. Rel. Oct. 15 Rev Oct. 30.

Legend of William Tell (Ger.) (General). English version of German pic Conrad Veidt. Dir Heinz Paul. 10 ins. Rel. Sept. 15 Rev. Oct. 2.

redita dello Zio (Ital.) (Metropolis). Comedy Angelo Musco. Dir. Amleto Palermi. 85 mins Rel June 15 Rev. July 3

Lied vom Glueck, Das (Ger) (Casino). Romantic musical comedy. Dir. Carl Boesse. 80 mins. Dir. Dec. 1.

House Reviews

LOEW'S STATE, N. Y.

(Continued from page 30)

and these were strong enough to call for three encores.

Carter and Holmes start rather slow, but finish to stop-proceedings applause. Maximo, whose wire act is something of a novelty for the State, which hasn't played one for some time, is a breeze. His drunk on the slack wire is classic, though the flashy Spanish costume on his femme prop handler causes expectations of a rhumba at any moment. Show runs 55 minutes. *Scho.*

LOEW'S, MONTREAL

Montreal, Feb. 29.

Gene Curtis has a winner this week with the Five Cabin Kids as headliners of a fast-moving bunch of acts. Al Gerson orchestra again works in well with general ensemble.

The kids get a hand as soon as they appear, which occurs after the 12-girl line, half as drum majors and half as drummer boys, wake up fans with plenty of sound and looks, getting good applause. Kids file in front of mike for songs and action, as in films which has the house shouting, and to fill in as they leave a tap dancer steps through 'Poet and Peasant.' Kids back for more songs and smallest of gang takes mike for song and dance to big hand and couple of calls. After this, they have a job getting away.

Lela Moore is in the deuce for her 'lover's dance.'

Girls are on again in skating costume and roller skates, with one of them rapping out a good tap and getting another hand. Followed by Murray and King with Nina Olivette in trey. Knockabout, comedienne gets plenty of rough handling, sings a good song and is most of the act. Another turn that goes over for a couple of calls, ending in fast build-up to a finish. Girl line in another costume, mostly ribbons, and then James Evans in final act juggling balls, table and bed, fast and clever, for another big hand.

Feature, 'Great Impersonation' (U). *Lane.*

MEDRANO, PARIS

Paris, Feb. 19.

Weakest show for a long while at the Medrano. Maybe it's just a coincidence, but there ar no Americ an acts. Management seems to be neglecting trans-Atlantic attraction —or maybe they're getting too expensive, what with the pay being offered by the Alhambra and the A. B. C. these days.

Headline number is a French animal act: 17 lions, tigers, bears and leopards working together, with Alfred Court. It's effective, largely because of wiring which Court has arranged to light the beasts from underneath during poses.

Chung Yee Wah Chinese troupe, which winds up the first part of the show, also is good. Most sensational stunt is a head-to-head balance by two men, without a head-pad. Two Swansons, a pole act, precede them. Another acro number is the 3 Astonys, two men and a girl who work high up on suspended poles.

Opener is Chiezel, who walks up and down stairs on his head, followed by a couple, Yra and Ottare, who do a balance-dance act on a large rubber ball. Cage act and the Chinese nearly have to support the show alone. *Stern.*

Maedchen Johanna, Das (Ger.) (Ufa). Joan of Arc again. Gustav Ucicky. 60 mins. Rel. Oct. 1.

Maria Chapdelaine (r) (France). Grim drama. Madelaine Renaud. Julien Duvivier. 80 mins. Rel. Sept. 15. Rev. Oct. 2.

Martin Garatuza (Sp.). Old-fashioned melodrama. Dir. Gabriel Soria. 70 mins. Rel. Oct. 1.

Maternelle, La (Fr) (Tapernoux). Sensitively-treated story of children's lives. Dir. Jacques Benoit-Levy. 85 mins. Rel. Oct. 15. Rev. Oct. 23.

Mein Leben fuer Maria-Isabell Ger) (Casino). Military romance. Dir. ric Washnek. 80 mins. Rel. Nov. 1.

Milosc Wsaystko Zwycieza (Pol.). Comedy romance. Ir. M. Krawicz. 70 mins. Rel. Jan. 15.

Muertos Hablan, Los (Sp). Mystery drama. Dir. Gabriel Soria. 60 mins. Rel. Nov. 15.

Nagymama (Hung). Comedy-drama. Dir. Istvan Gyoergy. 60 mins. Rel. Dec. 15.

New Gulliver (Russ) (Serlin-Burstyn). Swift's classic played by puppets. Dir. A. Ptushko. 76 mins. Rel. Nov. 1. Rev. Nov. 6.

Noches de Buenoe Aires (Sp). Argentine romance. 80 mins. Rel. Dec. 1.

No Mataras (Sp) (Modern). Comedy drama. Dir. Miguel Torres. 70 mins. Rel. Nov. 1.

Pantoffelheiden (Ger.) (Casino). Farce of family life. Weiss Ferdl. Ir. Fred Sauer. 80 mins. Rel. Oct. 15.

Pasteur (Fr.) (Lenauer). Sacha Guitry's first film. Rel. Jan. 15. Rev. Feb. 12.

Peasants (Russ) (Amkino). Life on the farm. Dir. Friedrich Ermler. 104 mins. Rel. Aug. 15. Rev. Sept. 4.

Pepo (Armenian) (Amkino). First film from Armenia, sentimental yarn of home life. Dir. Ber-Nazarov. 60 mins. Rel. Oct. 1. Rev. Oct. 16.

Peter Vinogradov (Russ.) (Amkino). Life on the farm. Dir. A. Macharet. 80 mins. Rel. June 15. Rev. July 3.

Polenblut (Ger) (Bavaria). Comedy romance. Anny Ondra. Dir. Karl Lamac. 60 mins. Rel. Nov. 15.

Prenez Garde a la Peinture (Fr) (Tauernoux). Original version of Christopher Bean. Dir. Henri Chomette. 70 mins. Rel. Aug. 15.

Ray, El (Sp.). Mexican Robin Hood. Dir. Julian Gonzalez. 60 mins. Rel. Oct. 15.

Red Army Days (Russ.) (Amkino). Romantic comedy. Dir. A. Zharky. Joseph Helfets. 70 mins. Rel. Oct. 15.

Reifende Jugend (Ger.) (Casino). Drama of adolescence. Heltha Thiele. Ir. Carl Froehlich. 90 mins. Rel. Jan. 1. Rev. Jan. 8.

Relicario, El (Sp.). Bull fighting and comedy. Dir. Ricardo Banos. 60 mins. Rel. Jan. 1.

Rosa de Francia (Sp.) (Fox). Historical drama. Rosita Diaz, Antonio Moreno. 80 mins. Rel. Oct. 15.

Schwarzwaldmaedel (Ger.) (Casino). Musical romance. Dir. George Zech. 70 mins. Rel. Oct. 15.

Shir Hashirim (Yiddish) (Globe). Sentimental meller. Samuel Goldenberg. Dir. Henry Lynn. 79 mins. Rel. Oct. 1. Rev. Oct. 23.

So Ein Maedel Vergisst Man Nicht (Ger). Comedy romance. Dolly Haas, Willy Forst. Dir. Fritz Kortner. 72 mins. Rel. Sept. 15. Rev. Oct. 2.

Soviet Journey (Russ) (Amkino). Tour of Russia. Silent. 60 mins. Rel. Aug. 1.

Stoerfried, Der (Ger) (Ufa). Marital farce. Adele Sandrock, Paul Henckels. 55 mins. Rel. Nov. 15. Rev. Dec. 4.

Sueno de Amor (Sp.). Life of Franz Liszt. Dir. Jose Bohr. 90 mins. Rel. Jan. 1.

Sunny Youth (Russ) (Amkino). Glorifying Soviet youth. Silent. Dir. Paul Koromoitseff. 75 mins. Rel. Aug. 15. Rev. Aug. 21.

Swiedenheims (Sw) (Scandinavian). Domestic drama. Tuta Rolfe, Gosta Eckman. Dir. Gustaf Molander. 75 mins. Rel. Sept. 1. Rev. Sept. 11.

Tango Bar (Sp.) (Par). Musical melodrama. Carlos Gardel, Rosita Moreno. Dir. John Reinhardt. 65 mins. Rel. July 1. Rev. July 17.

Tesoro de Pancho Villa, El (Sp.). Action meller. Dir. Arcady Boytler. Rel. Jan. 15.

To Quero Con Locura (Sp) (Fox). Musical comedy. Rosit Moreno, Raul Roullen. Dir. John J. Boland. 80 mins. Rel. Nov. 1.

Tierra, Amor Y Dolor (Sp). Domestic drama. Dir. Ramon Peon. 60 mins. Rel. Aug. 1.

Todo un Hombre (Sp.). rizefight story. Dir. Ramon Peon. 90 mins. Rel. Jun 1.

Tolle Bomberg, Der (Ger.) (Casino). Comedy with music. Dir. George Asagaroff. 60 mins. Rel. Oct. 15

Traum vom Rhein (Ger). Scenic romance. Dir. Herbert Selpin. 90 mins. Rel. Dec. 1. Rev. Dec. 11.

Ungkarlspappan (Sw.) (Scandinavian). Domestic comedy. Dir. Gustaf Molander. 70 mins. Rel. Jan. 1.

Ultima Cita, La (Sp.) (Col.). Show biz romance. Dir. Bernard Ray. 60 mins. Rel. Jan. 15.

Vasember (Hung). Comedy romance. Dir. Emil Martonffi. 60 mins. Rel. Dec. 1

Vier Musketiere, Die (Ger) (Casino). Farce on soldiering. Dir. Heinz Paul 60 mins. Rel. Nov. 1.

Was Bin Ich Ohne Dich? (Ger) (General). Light musical. Betty Bird, Olga Tchekowa. Dir. Arthur Babenatt. 85 mins. Rel. Dec. 1. Rev. Dec. 18.

Wenn Am Sonntagabend (Ger) (Casino). Rural comedy drama. Harry Liedtke. Dir. Charles Klein. 90 mins. Rel. Dec. 1.

Winternachtstraum (Ger) (Casino). Romantic comedy. Magda Schneider. Dir. Geza von Bolvary. 60 mins. Rel. Dec. 15.

Young Forest (Pol). Native hurrah. Dir. Josef Letjes. Rel. Dec. 1 Rev. Dec. 4.

Zslvany Becsuelet (Hung.). Crook comedy. Ernest Dir. Geza Giffra. 60 mins. Rel. Oct. 15

Zwischen Zwei Herzen (Ger.) (sino). Romantic drama. Luisse Ullrich. 90 mins. Rel. Jan. 15.

Key to Address

Harold Auten, 1540 Broadway.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Casino, 240 E 86th St.
Danubia, 729 Seventh Ave.
European, 154 W. 55th St.
Garrison Films, 729 Seventh Ave.
France Film, 66 Fifth Ave.
General Foreign Sales, 729 7th Ave
Germania, 22-25 19th St., Astoria, L. I
J. H. Hoffberg, 729 Seventh Ave.
Inter-Continent, 50 E. 42nd St.
Kinematrade, 723 Seventh Ave.
Jean Lenauer, 250 W. 57th St.
Marlin Nusseck, 526 Audubon Ave.
Metropolis, 260 Fifth Ave.
Scandinavian Films, 220 W 42d
John Tapernoux, 126 West 46th St
Ufa, 729 Seventh Ave.

EARLE, PHILA.

Philadelphia, Feb. 29.

A generally good vaude show was greeted by the poorest attendance the Earle has had in more than a month, but it may build some on friendly word-of-mouth. Audience for first show developed considerable enthusiasm. Pic is 'The Bohemian Girl' (Metro).

Stage part of the bill is opened by Falls, Reading and Royce, two men and a girl. Trio does some fast acrobatic tapping, starting with unison, followed by a well-routined solo by the girl. They go into comedy after that, with all three taking some trick falls that bring a strong hand.

Regis Toomey, film actor, follows. Comes on cold to the scantest kind of a hand. Personality ingratiating, but turn is not put across properly. After a minute or two of introductory patter, Toomey goes into an Irish ballad which gets a fair hand. Act lays in monolog that follows but the screen player's second song (also an Irish ballad) ends the act to warmer applause. Toomey's pleasant personality, agreeable speaking voice and okay singing voice rate better material.

Bert Frohman follows, starting with a few gags and then warbling into the mike. He's joined on the stage by Bert Gordon, now billed as the 'mad Russian of the air.' They share ensuing patter, with now well known 'You min it' expression bandied back and forth. Some of the gags are old, but act clicks.

Feature act of bill, Xavier Cugat and his orchestra, hasn't been in Philly in a long time and practically all the material is new here. Act is really a little too classy for this house, but it had the stuff and audience steadily works up to enthusiasm. Act includes Carlos Zalazar in his 'Peanut Vendor' song, Georges and Jalna, splendid dance team, Carmen Castillo, contralto, and Consuelo and Tomas, rumba team, besides Cugat and the orchestra. Runs 40 minutes, rather long, but worth the time. *Waters.*

FOX, DETROIT

Detroit, Feb. 28.

Natives here go hook, line and sinker for film names in their vaude, so the Fox shoved $10,000 worth of it into their laps this week. With Wallace Beery headlining, and Ben Lyon-Bebe Daniels and Eddie Peabody assisting, show is the costliest, if not the best, here in many moons.

Outcome was never in doubt, with a break in the weather, and house virtually had patrons hanging on the chandeliers at opening performance. It wasn't the pic, 'Every Saturday Night' (20th).

Peabody's failure to appear for opening show, due to train delay, spoiled first performance, but, while it taxed audience patience, it displayed Maestro Sam Jack Kaufman's ability to carry on. Hoping for Peabody's momentary arrival, management shoved in a half-hour of newsreels, then gave up and turned the problem over to Kaufman.

He opened with the usual overture, featuring Frank Connors and Marian Shelby, vocalists; followed with Alene and Evans, nifty male balancers, and then mustled onto stage to waste time. Aided by Max Lieb, pit violinist, Miss Shelby and Connors, Kaufman cleverly filled in for about 15 minutes and kept crowd interested with his chatter. Lieb may have cut himself into a better job, with his neat violin selections.

Lyon and Miss Daniels do well with their patter and singing sketch. Miss Daniels draws a round of applause for her singing of 'Rio Rita.' Patrons got the idea Beery wasn't going to appear either, when introductory trailer was started, and several began to leave.

Earnestly and with script in hand, Beery troupes on the stage to a big hand. Beery tells a few jokes and comments humorously on Hollywood personalities, and then bowed to a heavy ovation. *Pete.*

GRAND O. H., N. Y.

For first time in a long stretch, stage department utilizes 60 minutes. Generally it is 40, and frequently shorter. Outlay, which stays on longer, is not particularly high on batting average, with the overtime caused by 'A Trip to Hitland,' act endcavoring to pen a song hit before the house and taking its first time about it. House was fidgety by the time it was pieced together.

Mickey King, aerialist, a regulation opener. She's a tiny miss, who generates 52 wrist turns in mid-air for a getaway. Under New Acts. Four *Bobs*, also new to flies, comprising a quartet of sepia hoofers attired in brown tails.

Lang and Squires in next to closer position. They're doing a new routine, the only holdover bit being the whistling send-off. Lang and Squires offering took the top spot in garnering applause. Also under New Acts.

Dual program on the screen, 'Rose of the Rancho' (Par) and 'Splendor' (U.A.). Business good. *Bral.*

3-Way Deal Ties WHN, M-G-M, Sponsor For Radio Version of 'Wife Vs. Secy'

Station WHN, New York City, is putting through the first three-way commercial tie-up between its film studio affiliate, Metro-Goldwyn-Mayer, and a sponsor. Has a deal starting April 3 to serialize a radio version of the M-G-M film 'Wife Versus Secretary.' Dr. Lyons toothpaste will bankroll five times weekly.

Working agreement with M-G-M was one of the first things effected by Louis K. Sidney when he took charge of the Loew-owned station last year. 'Wife vs. Sec' deal works both ways;, with studio supplying basis for the script in return for airing of the title during the picture's exhibition.

Metro made another radio tie-up for the same picture, this one on a national scale through Kolynos' 'Just Plain Bill' on CBS. Program is running a prize contest for a name for a velvet gown worn by Myrna Loy in the film.

Dr. Lyons deal is one of the three put over by Sidney last week for WHN with Blackett, Sample & Hummert Agency took the 'Mrs. Wiggs of the Cabbage Patch' script, formerly on CBS, for Jad Salts as a five times weekly local show, and closed for a return of Mulsified Oil to the New York station as sponsor of the WHN Movie Club, commencing April 3. Mulsified previously had this same show, but dropped it some time ago.

COURT TRIALS NOT FOR PUBLIC AMUSEMENT

St. Louis, March 3.

Discontinuance of broadcasting from two divisions of police court, effective March 1, was ordered by Mayor Dickmann Wednesday (26), following a cabinet meeting. Although court procedure has been aired for more than three years, no move was made to halt procedure until several weeks ago, when City Counselor Wayman urged discontinuance on grounds that airing of trials was not upholding dignity of courts.

Mayor Dickmann agreed with city's legal adviser and added he believed broadcasting of trials was source of embarrassment to defendants and because it limited language of witnesses, thus curtailing full evidence being brought out. Mayor said he did not believe police courts or any other courts should be used for amusement of general public. WIL, EMOX and KSD have been broadcasting police court trials.

THOMPSON SHIPS 4 MEN TO HOLLYWOOD

J. Walter Thompson is transferring four more men from its New York office to Hollywood next week. Two of them, Herschel Williams and John Christ, are producers, with the other pair, Carroll Carroll and Phil Mygatt, coming from the agency writing staff.

Shift will give the Thompson coast branch practically as many producers and writers as there are in the New York layout. Carroll will head up the script staff on the west coast, while Williams will handle the Swift-Sigmund Romberg program, which moves to Hollywood March 16 and remains there as long as the composer is on his writing assignment at the Metro studios.

Leo Bolley's Speech

Syracuse, rch

Leo Bolley will continue as Sports Reporter for Tydol-Veedol at WFBL (Col) for a second year. Incidentally he's the only local station broadcaster handling a Tydol-Veedol program called into New York this week for the convention of the Tidewater Oil Company.

He'll address the convention on sports broadcasting.

Garland to Smith to Hanser

Dick Hanser is substituting as Buffalo Times dramatic critic for Ardis Smith, substituting for Robert Garland, of the New York World-Telegram.,

Smith took York's stint during

WMCA-WIP CONTINUE

Partnership Papers Signatured for Another 3 Years

Affiliation between WMCA, New York, and WIP, Philadelphia, has been extended for three years. New contract, which involves WMCA feeding sustaining and commercial programs to the Philly outlet, was signatured last week. Event marked the first anniversary of the Inter-City Group.

Under the terms of the renewal agreement WIP assumes full obligation for the wires between Philadelphia and the key station in the regional network, WMCA.

PASTOR LEADS BOYCOTT OF BOWES

Macon, Ga., March 3.

As long as Major Bowes Amateur hour conflicts with the services of the First Street Methodist church in Macon on Sunday nights members of that church, or at least a majority (100) of them, will boycott Chase and Sanborn products. This edict was pronounced last week by Rev. G. Reid Smith, pastor of the church, who said many of the congregation stayed home to listen to the program.

Invitation of the Major to install a radio and let the congregation listen in fell on deaf ears as far as Reverend Smith is concerned.

Visiting

In New York

H. A. Woodman, KDKA, Pittsburgh.
Lynden Morrow, KDKA, Pittsburgh.
J. R. Mac Pherson, KOA, Denver.
John A. Holman, WBZ, Boston.
George Harder, WBZ, Boston.
Kolin Hager, WGY, Schenectady.
A. MacDonald, WGY, Schenectady.
Vincent Callahan, WRC-WMAL, Washington, D. C.
John Dodge, WRC-WMAL, Washington, D. C.
Vernon H. Pribble, WTAM, Cleveland.
Howar WTAM, Cleveland.
E. C. Carlston, WMAQ-WENR, Chicago.
David McKay, KPO-KGO, San Francisco.

In Chicago.

M. H. Peterson, Hearst Radio, New York.
Walter WTMJ, Milwaukee.
Les Fox, KMBC, Kansas City.
Cal Wilder, WSYR, Syracuse.
Jim Clancey, WTIC, Hartford.
Gig Stewart, WROC, Rockford.

Helen Hayes Off March 24

Sanka Coffee, sponsoring the 'New Penny' stanza with Helen Hayes over the NBC Blue through Young & Rubicam, is picking up a cancellation privilege and will fold the series on March 24.

Run at that time will have been 26 weeks.

COUZENS JOINS ANVIL CHORUS

Washington, March 3.

Congressional criticism of the Federal Communications Commission spread to the U. S. Senate Monday, (2), when resolution asking Commish to come clean with all testimony and data concerning the 'Willard Hotel Incident' was introduced by Senator Couzens of Michigan.

Repercussions from the now-famous 'discussion,' allegedly overheard in a hotel room by the son of Commission Chairman Anning S. Prall, in which intimations were made that a member of the Commission was open to a bit of palm-greasing, forced the Commish to conduct an investigation of five of its seven members. Commish report failed to make public evidence gleaned during probe, on grounds that the Department of Justice, which took a hand in the proceedings, objected to airing of its findings.

Breedy, Program Director, Slashed at WRAW-WEEU; Jail Negro Band Leader

Reading, Pa., March, 3.

Paul J. Breedy, program manager of stations WRAW and WEEU, was slashed about the neck and head last Thursday (28). James White, 23, negro orchestra leader, is held in County Jail in default of $2,000 bail charged with the crime.

White, seeking an engagement but without complying with rules calling for an audition, reportedly insisted on going on the air with his dance band and when turned down by Breedy allegedly attacked him with a knife. Breedy's wounds dressed at hospital, were not serious.

Bailey Goss, announcer and former football player at Albright College, saved Breedy from possible serious injury by knocking White down and pinioning the man until police arrived.

Breedy was formerly a soloist in the Cathedral of Sts. Peter and Paul, Philadelphia.

Fred Stone's 50 Years

Hollywood, March 3.

Half century in show biz by Fred Stone will be featured with 30 minute program over National Broadcasting network March 14. Stage, screen and radio will unite in honoring vet performer.

Show will be handled by Perry Lieber of Radio studio and Bob Redd, NBC producer, which will go transcontinental from h

Polo Playing Local Station Manager Cracks Standard Brands for CBS Web

Credit for Columbia's cracking of the Standard Brands business goes to one of its station managers who is a comparative newcoi to the CBS payroll. He is Timothy man, of WKRC, Cincinnati. Although the contract he got on Chase & Sanborn tea is strictly local, he rates as the first Columbia man to get even a wedge into the SB budget. The network's sales department in New York has been trying to do it for years but the monopoly remained NBC's.

What the New York office had been trying to do through persistent sales and promotional battering Goodman, for whom the WKRC job served debut in radio, achieved through a social connection and what he considered a good showmanship idea. It was while D. P. Wooley, v.p. in charge of advertising and merchandising for Standard Brands, was visiting mutual friends in Cincinnati during the recent Christmas holidays that Goodm n suggested the idea of using a 'prominent local socialite, Annie Longworth Wallingford, for a chatter series in behalf of Tender Leaf Tea. Wooley in turn, wired John U. Reber, J. Walter Thompson's radio head, to come on to Cincy nd a deal involving Mrs. Wallingford and 13 weeks of the station's time was closed.

In addition to being a socialite on his own Goodman is a polo player.

A.T.&T. Accepts Under Protest FCC Television Conditions

Washington, March 3.

American Telephone and Telegraph Company must share its proposed coaxial cable with other television experimenters, Federal Communications Commission ruled again last week.

Reaffirming its original decision to prevent phone company monopoly of the television field. Commish assumed jurisdiction over construction of the New York-Philadelphia cable and announced that it would closely watch A. T. & T. activities during the 'experimental period following completion of the project.'

Squawks of the telephone company, dating from the Commission's original finding the case last August, continue although A. T. & T. counsel has indicated that Commish order will not be contested. The Commission has no legal right to meddle in the proposed cable installation, because of the experimental nature of the enterprise, phone trust asserts.

In their final argument, A. T. & T. attorneys grudgingly agreed that they might overlook question of Federal jurisdiction, providing other terms and conditions were acceptable.

Pointing to a provision Communications Act which requires that carriers shall not undertake 'the construction of a new line' before obtaining Commish certificate that the construction or operation of such a line is dictated by 'public convenience and necessity,' Communications body insist that they are within their rights in supervising installation job.

'The whole ground of petitioners' contention that we are without jurisdiction is based upon their theory that the new line is now experimental and that until they seek permission to place it in commercial use the Commission is without jurisdiction.' Commissioners declared, 'Obviously, if the Commission is to consider the public convenience and necessity of any construction, it must do so before the construction is undertaken, else the very purpose of serving the public interest, and of avoiding needless waste by the carriers is thwarted.'

Determined to keep an eye on development of the proposed cable, Commish imposed 'terms and conditions' which will force A. T. & T. experts to report 'every 60 days' on the progress of the work; maintain for Commish convenience a record of construction costs and, 'during the standardization period of the coaxial system,' refrain from giving any undue or unreasonable preference to any television system so as to exclude any other available practical television system.

'The petitioners shall not operate the proposed coaxial cable system in general commercial usage for any service (other than the incidental commercial usage necessary for test and standardization purposes) unless and until. . . this Commission grants an appropriate authorization,' decision stipulates.

Anxiety on the part of A. T. & T. officials to start work on the new type transmission cable, attracted attention of the Commission which sensed plan to monopolize television industry.

Not isinterested

Originally offered up as a major experiment in telegraph and telephone transmission, the New York-Philadelphia cable system was revealed by scientists as the most practical means of making television available in this country and under persistent questioning before the Commission, last October and November, phone company officials admitted more than a passing interest in the television possibilities of the experiment.

Secret negotiations between the A. T. & T. and Radio Corporation of America, offering to make cable facilities available to R. C. A. for the development of television, were uncovered at the hearings and the Commission immediately concluded that 'one of the objectives of the petitioners is to construct a cable suitable for the transmission of television.'

WLS STAYS CST

Chicago Clocks EST as of March 1—Farmers No Like

Chicago, March 3.

Though Chicago and many surrounding townships switched to Eastern standard time on March 1, WLS, the Prairie Farmer station, decided to stick on Central standard time following a poll of its listeners.

Poll revealed a vote of 65 to 1 against the switch in time, with the Chicago area itself voting 34 to 1 against the shift. Exact figures on the midwest vote were 65,718 against and 1,211 for the clock revision.

ANOTHER CBS DIVIDEND INCREASE

Quarterly dividend on CBS stock has undergone a 25% boost. Network's board of directors at a meeting last Wednesday (26) declared a royalty of 50c. for the first 1936 quarter with payment Mar. 27 on the stock of record Mar. 13.

Columbia last year started off paying 40c. a quarter and continued through the year on that basis in addition to paying $1 extra, which made it $2.60 for the 12-month period. In 1934 it paid $2.75, which included $1 extra. Web's stock was split five for one in the early part of the same year, and in the last quarter issued a 50% stock dividen

AUSTRALIAN RADIO IMPORTS BANDSMAN

London, Feb. 23.

Howard Jacobs, band leader, here since 1922, at various night spots, including Savoy, Berkeley, Claridge's, Carlton and Ritz hotels, has been signed by the Australian Government to go to Sidney to lead band for the Australian Broadcasting Corporation.

Contract calls for $600 per week, for three months, with options. Jacobs takes Cecil Norman, one of the best local arrangers, with him.

HAROLD KEMP QUITS NBC

Goes to Hollywood in April for Fanchon & Marco

Harold Kemp is leaving the NBC artist bureau, New York, to go to Hollywood in charge of the Fanchon & Marco talent agency. His departure date is March 31, at which time NBC will appoint a successor for its band booking department, which Kemp headed.

Kemp has been with NBC for the past three years. He was the first important vaudeville showman to enter the radio field. At that time he was the booking head of the Warner ros. circuit, but he foresaw the eventual wash-up of vaudeville and accepted the NBC post when the network went into the stage field for executive talent and offered him a job.

As a booker and talent buyer Kemp had more than 15 years' experience prior to his joining NBC. As head of the Fanchon & Marco office he will be making his first try in the agency business outside NBC. His wife (Bobby Folsom) and daughter will accompany him to the Coast.

Colwell Scripts Bing

Los Angeles, March 3.

Robert Colwell, here from the J. Walter Thompson New York offices, subs temporarily for Sam Moore, writer of the Bing Crosby air programs for the company, who resigned Feb. 29 to join the Willi m Esty agency.

Moore heads for New York, accompanying Stanley Holt of the Esty agency as soon as latter recovers from siege of flu.

Edward Jardon, tenor soloist with Smith-Siverson orchestra in new Fels Naptha program over WHAM, Rochester, comes from WNAC and WEEI, Boston, where he sang for the same sponsor.

BIZ EYES NOVEL WEB

Cycle of Ghost Stories Hits Radio

Haunted House Stuff Gets Nice Breaks in Newspapers

Yen for ghost stories is flaring up among Manhattan broadcasters, web and independent, since the boys found out that spook stuff is one of the easiest ways of crashing gobs of free space in the dailies. WHN currently has a three-a-week 'Ghost Walks' series. CBS web and WBNX, local indie, had similar fare until it was dropped because of title overlapping. NBC has a rebroadcast of the British Broadcasting Corp.'s airing from a 'haunted' house on tap. And now one commercial sponsor, Harold F. Ritchie & Co. (Eno), is going in for a broadcast from a creepy place on Staten Island next Tuesday (10).

Local cycle got started when NBC announced its BBC rebroadcast, which will also come off on the 10th, and immediately commanded newspaper attention. At about the same time WHN launched its 'Ghost Walks' series. Three weeks later CBS had a program by the same name, and a short time after that WBNX was also in the 'Ghost Walks' category. Latter then investigated who had rights to the title. Developed that Chesterfield, an indie pic company, had made a film by that name two years ago and had title rights. WHN, owned by the Marcus Loew Booking agency was finally awarded the title by the pic company whereupon CBS and WBNX withdrew their stanzas.

Following all this ado, N. W. Ayer (agency for Ritchie) inserted a classified ad in the dailies inquiring about haunted houses. Has now located one on Staten Island, owned by a historical society, which can be called 'haunted' without getting into a libel suit. Broadcast from there is coming off on the same day as NBC's BBC rebroadcast (10), the gag being that 'American' and 'British' ghosts will be compared. Cast of the 'Eno Crime Clues' special stanza will include Dr. H. Carrington, director of the American Psychical Institute. Stunt is said to be one of the best newspaper crashers that ever came down the radio pike.

O. K. ON PRALL IS EXPECTED

Reappointment of Anning S. Prall as chairman of the Federal Communications Commission for another year is expected to come through very soon. Portfolio will come from the White House.

Extension will set at rest reports in both Washington and broadcasting circles that Prall was to yield his chairmanship to Commissioner Stewart in conformity with a policy which would have the assignment rotating among the FCC's membership. Close observers of the Washington scene doubted whether any such disposition would be made of Prall in view of the coming political campaign. Prall is too close to the White House, it was believed in these quarters, to prompt anything but a reinforcement of his present status.

Consider Marx Bros.

Lever ros. has bought five quarter-hour spots a week on NBC and a weekly half hour period on Columbia to plug Life Buoy soap and Rinso. First will be used for a script show yet to be contracted for while the CBS segment will contain a variety program.

Ruthrauff & Ryan, agency on the account, is dickering with the Marx Bros. for the half-hour lap. Another comic it is interested in is Eddie Cantor, if he is not bound by his Pebeco agreement.

SALES START WITH SELLER

L. B. Wilson Encourages Staff to Patronize Own Accts.

Cincinnati, March 3.

New contest by L. B. Wilson for his WCKY employees encourages hem to buy station-advertised products. He's offering $25, $10 and $5 for purchasers of most stuff during March and also for April.

It's an honor stunt, and at end of each week employees bringing in receipts and labels of their purchases, for charting.

'WE'LL BE BACK,' WORLD TELLS ERPI

World Broadcasting System has served notice on Electric Research Products, Inc., that it is prepared to take back for operation the transcription recording studios at 711 Fifth avenue. The return privilege was accorded World when ERPI took possession of the WBS equipment about two years ago as result of certain financial obligations which had not been met. With the arrears practically paid off, World has exercised the repossession option and ERPI has agreed to step out.

Following the receipt of notice from WBS, ERPI advised Associated Music Publishers, Inc., which has been also using the 711 Fifth avenue plant for transcription cutting, that it has six months in which to find another recording connection.

BURKE BOYCE ON OWN

Titterton Heads Merged Conti ity Rights at NBC

NBC in New York has consolidated its continuity and literary rights departments into one unit. Lewis Titterton, previously head of the literary rights division, will head up the combo. Meantime Burke Boyce, for 10 years continuity chief, is leaving the web and will engage in freelance writing activities.

Boyce is author of the 'K-7' spy dramas run on sustaining by the web, and for the past eight years has written at least one-half hour script per week.

Chamberlins Sell WNBR To Commercial Appeal

Memphis, March 3.

Memphis Commercial Appeal, radiominded paper which already owns WMC here, has now increased its radio stake by laying out approximately $50,000 for purchase of WNBR. Latter, founded in 1925, has been in the hands of Mallory and Francis Chamberlin heretofore. With the shift in ownership, the ex-owners will become associated with both WMC and WNBR under the newspaper's aegis. Federal Communications Commission must, of course, approve the sale.

Purchase of a second station by the Appeal considerably narrows down the competitive situation here, giving the Appeal ownership of half of the city's stations.

WREC aggressively handled by Hoyt B. Wooten, broadcasting pioneer, competes for the market's share of national spot biz.

George Snell, KDYL, Salt Lake City announcer, has authored five books, with a new one 'Root, Hog, and DIE,' forthcoming in two weeks. Has been with station nine years.

CORN BELT GROUP WITHOUT WIRES

Kellogg Account Makes Network Based on Rebroadcast an Actuality—Immediately Brings Up Various Questions

EXPECT YELPS

Immediately after the announcement of the formation of the Corn Belt wire-less hookup CBS and NBC officers assigned their respective station relations departments to make a study of the project's details and report back to them as soon as possible. View expressed by both national webs is that regardless of how the programs are transmitted they will object to the alliance of one of their affiliated stations with another network.

One Columbia official pointed out that under the contract which the network has with its associated stations each of the latter is barred from taking the program service of any outside link other than the regional setup of which it is already a member.

However, NBC has its WLW and CBS its WNAC, Boston, both of which are precedents that weaken the network's 'indignation.'

Des Moines, March 3.

Joseph O. Maland, manager of WHO, 50,000-watter here, is pioneering the first network without telephone lines. Dubbed the Corn Belt Wireless network and consisting of WHO; WNAX, Yankton, South Dakota; KOIL, Omaha; KFAB, Lincoln; KMA, Shenandoah; KFJB, Marshalltown; WOC, Davenport, and KMBC, Kansas City, the new commercial group will be baptized next Monday (9) with a half-hour program for Kellogg's (N. W. Ayer), starring Gene and Glenn, former NBC team, now attached to WHO'S staff.

Operating under Rule 177 of the Federal Communications Commission, which permits the rebroadcast of programs, Corn Belt will be fed from WHO by shortwave. Individual stations will then put the program out longwave. WHO has shortwaved sustainers to WOC, Davenport, for years. WLW, Cincinnati, and WSM, Nashville, also feed satellite stations similarly by shortwave. Rebroadcasting has therefore been amply tested on the mechanical side.

Several unusual angles are brought up by the Maland innovation. Estimates of the cost of telephone wires to link the same number of stations for the same program on a 13-week contract run between $6,000-$7,000. Substantial savings as against the use of electrical transcription discs, the usual alternative to network broadcasting, also i. considerable. A further oddity concerns the fact that members of the Corn Belt group are both NBC and CBS affiliates. However the Mutual network in the East provides precedents in that Mutual links are also links for NBC (WLW) and CBS (WNAC, Boston).

Advertising rates for Corn Belt is the total of the national card rates of all its members. Such individual discounts as would ordinarily be earned by any national spot advertiser will accrue individually, but there will be no over-all discount.

At present WHO will be the only origination point. Later there may be programs shortwaved to the group from a city other than Des Moines. All of the stations are located in territory with unanimity of interests (agricultural) and a common program source is not faced with any problems of varying tastes. WHO feels that regional accounts can be attracted because of saving in wire charges plus the better grade talent available in Des Moines as against what advertisers could sponsor in the other towns (with the possible exception of KMBC).

Arithmetic Juggling Charges Fly in Monthly Time Gross Feud of Networks

How NBC and Columbia mine the monthly time grosses for each other's networks has developed into a burning issue between them. Each is accusing the other of figure juggling, with the controversy now having reached the point where one web is sending out tabulations which are in contradiction of totals previously released by the other network.

What brought the battle of statistics to a head was the breakdown which NBC gave for its January, 1936, revenue. NBC reported that the red (WEAF) network had done $1,755,395 and the blue (WJZ), $926,421. In a release that Columbia put out last week this network inferred that the figure stated for the red trail did not square with the facts. Figure which CBS set down for the red link was $1,687,629.

Discrepancy of $67,765 became obvious, explained CBS, when it was noted that NBC had not in its breakdown taken account of what the Pacific link had taken in for the month. What NBC had done, CBS pointed out, was to throw the gross for the westcoast link into the red network's pot.

NBC's comeback was that this assimilation of grosses was no more out of the way than the practice that CBS has carried on for some time of including the revenue of the Don Lee Network in the published monthly gross for the Columbia Network. If anything, charged NBC, could be called arithmetical juggling, the latter practice was it.

CBS Wants to Top NBC Red

Now that NBC has individual links on the westcoast for the red and blue networks, explained NBC, it was the logical thing to allocate to the major hookup the income derived from their respective Pacific affiliations. Anything on the Pacific red would henceforth be considered part of the red network and anything on the Pacific blue would be merged with the tally for the blue network. And since most of NBC's Pacific business during January had come from red network programs it was decided to assign the whole sum to the latter network.

Behind CBS' boiling is the fact that the web compares its monthly gross with the business shown for the red network. Even with the higher figure NBC gave for the red, the lead for January went to Columbia, which exclusive of the Don Lee Network did $1,769,871. It was the first time that CBS topped the red in eight months.

Station Reps Frown

Formation of the Corn belt web, and its landing of the Kellogg account, is not being viewed with particular joy by some of the station reps. These reps' stations had also looked for a piece of the Kellogg biz, but when the N. W. Ayer agency bought the web, they were excluded from putting in a bid for the account.

Reps state that while this would be okay if the Corn Belt web were a wired hookup, N. W. Ayer now puts itself in the light of buying a virtual periment and that rebroadcasting is by no means certain to produce adequate program reproduction. Claims it's the first time to their knowledge that an agency has ever bought a medium which had previously not been tested to the fullest. N. W. Ayer, on the other hand, contends that rebroadcasting has had sufficient engineering tests and that the Kellogg purchase is withal enough of a bargain to be worth trying out.

Another angle from the rep side of the picture, is that Free & Sieininger, and its subsidiary, Free, Johns & Field, represent the majority of the Corn Belt stations. Have WOC, KOIL, KFAB, WOC, and KMBC; KMA has no rep; KFJB lists Aerial Publicizing; and WNAX has Norman Craig, Wilson-Dalton and Walter Biddick.

Lucky Strike Sets Two Full Hours of Music

Lucky Strike, through Lord & Thomas, has made a change in radio plans and will bring out a schedule in the next couple of weeks whereby both NBC and CBS are allotted an hour show apiece. Earlier, when Lucky Strike first contemplated a doubling in its radio expenditure, the plan was to give both hours to NBC, but now a shift has been made on the grounds that two chains will supply two kinds of coverage.

Starting date of this arrangement is not yet set. Plans, however, call for removal of the present 'Your Hit Parade' series from the NBC Red and an allotment of the Saturday eve spot to CBS from 10 to 11 p. m. NBC gets an hour show for the Red on Wednesdays from 10 to 11 p. m. Programs will be musical, closely resembling the current stanza.

Ray Sinatra's unit will move into the Lucky Strike spot on NBC next Wednesday night (11). Network is having some difficulty clearing time on the westcoast, but it is expected that the situation will be straightened by next week. Carl Hoff returns to the cig account's Saturday night this weekend (7).

Vocal setup with Sinatra will include Lynn Martin.

FITZPATRICK RUMOR UNFOUNDED—KLAUBER

Report that Leo Fitzpatrick, gen. mgr. WJR, Detroit, had been approached about joining Columbia was denied by Edward Klauber, the web's executive v.p., last week. In some trade quarters he was said to be coming in as operating head of the network's owned stations, while others had him filling a sales berth.

Fitzpatrick has also an interest in WGAR, Cleveland.

Special Knowledge of WLW Earns Merrill Agency Unique Acct.

Lehn & Fink (in behalf of Pebeco) has appointed the Merrill Advertising Co. to handle a special radio assignment in Cincinnati where the agency has one of its two offices. Agency has purchased 'The Johnson Family,' live talent show over WLW, for Pebeco, and will conduct a test campaign.

Appointment of Merrill in no way affects the standing of Lennen & Mitchell, which regularly handles the Pebeco account and stages the Eddie Cantor program on CBS. Merrill states that 'we have merely been retained for a special test of one particular program in a territory with which we are unusually familiar.'

Lehn & Fink has not commented on whether the 'Johnson' broadcasts signify the start of a large live talent spot campaign to supplement the web series. For one of its other products, Hinds Honey & Almond Cream, however, such a policy of web program plus live talent spot is already in effect to a sizeable extent (through Kenyon & Eckhardt).

COMMERCIALS

WEEK OF MARCH 4-10
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
(Kolynos)
Mon-8-WEAF
Hammerstein Music Hall
Ted Hammerstein
Lucy Laughlin
Vera Van
Lee Johnson
Robert Chishol
Lazy Dan
*Blackett

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Carl Hoff Orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Willie Morris
Frank St. Ledger Orc
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greist

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
10:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
3-Sun-WJZ
'Your English'
*Auspitz & Lee

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Marton Downey
Pickens Sisters
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Eileen Douglas
Jack Smart
Peter Van Steedan
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X. Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
Harry Jackson's Or
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Lucille Manners
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser & Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COOK & SON
5:30-Su-WJZ
'Man From Cook's'
Malcolm LaPrade
Lew White
*Wertheimer

COX GELATINE
11 a.m.-Thurs.-WJZ
Jack Berch
*Katz

D. L. & W. COAL
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

FORD
Fri-9:30-WJZ
Fred Warings Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooks
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
8:15-Fri-WJZ
Wendell Hall
*Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
Matt Clemens, Th' Melody Master
Marjorie Edwards
Beatrice Herford
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howard
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam
9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam

GENERAL MILLS
10:45-W-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.
4-Daily-WJZ
(Bisquick)
Betty & Bob
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Charles Kullman
Erno Rapee, Cond.
G Motors' Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchio Orc
*C. D. Frey

HORLICK'S
M. to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
5.15-Wed-Fri-WJZ
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Laveer
Master Singers
Emery D'Arcy
U. Marcelli's Orc
*Needham, L. & B.

S. C. JOHNSON & SON
7:45-Th-WEAF
(Glu-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jack Oakie
Alex Brailowsky
Wini Shaw
Marina Schubert
Jimmy Dorsey Orc
Bob Burns
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
9-Wed-WJZ
Corn Cob Pipe Cl'b
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
Irene Beasley
Clyde Lucas Orc
*Topping & Lloyd

GEORGE W. LUFT CO.
(Tangee)
10:30-Tu-WEAF
Jimmy Fidler
*Cecil, W. C.

LUDEN'S
5:45-Su-WEAF
Rich'd Himber's Or
*J. M. Mathes

MACFADDEN
9:30-F-WEAF
(True Story)
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, rg
Lucille Wall
Allyn Joslyn
*Arthur Kudner

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

BENJ. MOORE CO.
11:30 a.m.-Wed-WEAF
Betty Moore

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stalk-Goble

JOHN O. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD.

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-9-Fri WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gilman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
3:15-Su-WJZ
Pine Mountain Merrymakers
John Lair
Red Foley
*Palmer

PITTSBURGH PLATE GLASS
8-Thurs-WJZ
Pittsburgh Symph'y
Antonia Modarelli, Con.
G. Martinelli
*B. B. D. & O.

PRINCESS PAT
9:30-M-WJZ
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Fillbrandt
Willard Farnum
Robert Griffin
Harriette Widmer
Frank Pacelli
Isabel Randolph
*McJunkin

P'CT'R & G'MBLE
3:30 Daily Ex. Sa-Su-WEAF
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernadine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12 WEAF
Pat Barnes
*Blackett-S-H.
*Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donnelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corinne Dearth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sunday WEAF
(Chipso)
'Home Sweet Home'
S. Smith
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Marion Barney
Jack Roseleigh
*Pedlar & Ryan

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marion Jordan
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
6:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
Russ Morgan Orc
Ruth Etting
Lauritz Melchon
*Lord & Thomas

REAL SILK
8-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REGIONAL ADVERTISERS
10:30a.m. W-F-WEAF
'Mystery Chef'
*McCann-Erickson

REMINGTON RAND
7:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. & O.

RITCHIE CO.
8-Tu-WJZ
(Eno)
'Eno Crime Clues'
Clyde North
John MacBryde
Catherine Cooper
Robert Shayne
Mark Smith
John Brewster
Warren Colston
Charles Slattery
St John Terrell
Don Beddoe
William Boren
Lawrence Hutt
Frank Moran
Tex Ritter
Lawson Zerbe
*Ayer

SCOTT & BOWNE
Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
6:45-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Fred Niblo
Walter Connolly
Bill Robinson
Benay Venuta
Victor Young Orc
*J. Walt Thompson

SHERWIN-WILLIAMS
3:30-Su-WEAF
'Metropolitan Opera Auditions'
Edward Johnson
*Cecil-W-C

SINCLAIR
8-M-WJZ
Malcolm Claire
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:45-Sa-WJZ
Albert P. Terhune
*Paris & Peart

SMITH CORONA
Thurs-7:15-WJZ
'Nine to Five'
Lucille Wall
Parker Fennelly
Jack Smart
Jimmie McCallion
*Newell-Emmett

SMITH BROS.
2-Sun-WEAF
'Melody Matinee'
Victor Arden's Orc
*Brown & Tornher

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw. Bowes
Graham McNamee
7-W-WEAF
(Royal Gelatine)
One Man's Family
Carlton E. Morse, Dir.
J. Anthony Smythe
Minetta Allen
Michael Raffetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
Page Gilman
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Fred Bartholomew
Eddie Green
Helen Lynd
Frank Fay
7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Will Purvis
Ozzie Nelson Orc
Harriett Hilliard
*J. Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
8-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
9-Su-WEAF
(Dr. Lyons Tooth-paste)
Rodney McLennon
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
10 p.m.-Tu-WEAF
'Studio Party'
Sigmund Romberg
Deems Taylor
Kathryn Witwer
Helen Marshall
Morton Bowe
Rise Stevens
George Britton
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Fire Chief Revue'
Eddy Duchin Orc
Donald Novis
Gloria Grafton
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Eric Dressler
Bryan Mutch
Edward Jerome
Jack Roseleigh
*J. Walt. Thompson

VICK CHEMICAL
M-8:30-WEAF
Grace Moore
Pasternack's Orc
*C-W-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan Annie'
Henriette Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
10-W-WJZ
(Vince)
J. Charles Thomas
Frank Tours Orc
*Cecil, W. C.
9:30 p.m.-W-WJZ
(Sloan's)
'20,000 Years in Sing Sing'
Warden Lawes
*C. W.-Cecil

WECO PRODUCTS
10:30 p.m.-Sat.-WEAF
'Dr. West's Celebrity Night'
George Olsen
Ethel Shutta
Wallace Beery
*J. W. Thompson

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-TuThurs-Sat-WEAF
'Popeye the Sailor'
*McKee, Albright

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Arthur Tracy
Roy Bargy
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smilin' McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Louise Phillippe Cosmetics)
:15-W-WABC
'Paris Night Life'
Armida
Pierre Le Kreune
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Ted Collins
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
David Gothard
Hilda Graham
Audrey McGrath
Mary Calvert
(Kolynos)
WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Geneva Harrison
Ray Collins
(Kissproof)
(October Girl)
11:45 a.m.-Mon to Fri-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ethel Remey
Carl Swenson
Ona Munson
Blanche Sweet
(Bisodol)
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
Lazy Dan, the Minstrel Man
Irving Kaufman
*Blackett

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Joe Granby
*N. W. Ayer

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
'Everybody's Old Man'
Irvin S. Cobb
Rochelle Hudson
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ken Niles
Jacques Renard's O
*F. W. Armstrong

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Ziegfeld Follies of the Air'
Fannie Brice
James Melton
Patti Chapin
Al Goodman's Orc
5:45 M to F-WABC
(Super Suds)
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
Rosemary DeCamp
Richard Clark
10-W-WABC
(Palmolive Shave)
'Gang Busters'
Phillips Lord
Alice Reinhart
James VanDyk
Howard Smith
Matt Crowley
*Benton & Bowles

CONSOLIDATED CIGAR
(Harvester Cigars)
8-Th-WABC
'Harv and Esther'
Teddy Bergman
Jack Arthur
Bernard Gorcey
Audrey Marsh
Rhythm Girls
Victor Arden's Orc
*Aitken-Kynett

CONTINENTAL BAKING
(Wonder Bread)
6:45-Tu-F-Sa-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Au.
House Jameson
*B. B. D. & O.

CORN PRODUCTS
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
E. H. Johnstone, Au.
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dir.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Dary
Ice Switzler
Rex Kule
*Young & Rubicam

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Evening Hour'
Richard Bonelli
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Bill Marshall
Frey Peters
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Charles Newman
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omechi
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Agnes Moorhead
Maxine Gray
E Smalle's 7 Voices
Hal Kemp's Orc
*Young & Rubicam

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
John Weicher Ens.
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Crusinberry, Au.
Joane Blaine
Robt. E. Griffin
Bob White
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Jack Daly
Bob Fiske
Murray Forbes
Marjorie Hannan
Anne Davenport
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-M-WABC
Wayne King Orc
*Stack-Goble

LARNED CO.
(Hill's Nose Drops)
6:45-Th-WABC
Imperial Hawaiian Bd.
*Blackett

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Einstein
Jimmy Wallington
Burt Gordon
Betty Garde
Louis Gress Orc
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
'Raffles'
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Girl of Golden West'
Eva LeGallienne
*J. Walt. Thompson

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Rosa Ponselle
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
5 Star Jones
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
Arlene Francis
*Blackett-S-H.

NATIONAL ICE ADV., INC.
10-Tu-WABC
'Parties at Pickfair'
Mary Pickford
Sidney Skolsky
Hoot Gibson
Al Lyons Orc
*Donahue & Coe

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PLYMOUTH MOTOR
9:30-Th-WABC
'Gulliver, the Traveller'
Ed Wynn
John S. Young
John McIntyre
Lennie Hayton's Or
*J. Stirling Getchell

POMPEIAN
12:15-Tu-Th-WABC
Jerry Cooper
Ted Royal's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Ted Husing
Glen Gray's Orc
*William C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Walter W. ing
Beatrice Lillie
4 Red Horsemen
Tavern Singers
Freddie Rich Orc
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
5-Sa-WABC
(Phillips Dental Magnesia)
'Melodiana'
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Bernie Mattison
Campbell Sisters
Radio Ramblers
Jerry Browne
Charles Goodman
*Hays MacFarland

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Pick & Pat
LaPrell Bros 4
Benny Kruger's Or
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
Jackie Kelk
Ethel Blume
Alfred Corn
Lester Jay
Joyce Walsh
Hanley Stafford
Hilman Brown, Dir.
*Fletcher & Ellis

WASEY PROD'TS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Damerel
Vinton Haworth
Les Tremayne
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

ZOTOS
(Machineless Permanent Waves)
6-Su-WABC
'Hour of Charm'
Phil Spitalny's All-Girl Ens.
Arlene Francis, m.c.
Maxine
3 Little Words
Evelyn Kay
Gypsy Cooper
[illegible]

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
Oyanguren
Jerry Lesser
*Keny'n & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Marx Afflick
Alice Hill
Bess Flynn
*Reincke-E.-& F.

CROWN OVERALL
7:45 p.m.-Thu-WOR
'Crown Headlight Frolics'
Charles Seel
Charles Wayne
Devore Sis
William Greene
Claire Grenville
Joe Lugar Orc
*H. W. Kastor

CRUSADERS
Mon-8:15-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Pratt
11:45-Mon. to Fri-WOR
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Sa-WOR
'Washington Merry-Go-Round'
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

HOUSEHOLD FINANCE
9:30 p.m.-Sat-WOR
'Sherlock Holmes'
Richard Gordon
Harold West
*Frey

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

OLSEN RUG
5:30-Su-WOR
'Sunday Afternoon at Home'
Louise Raymond
Wells Ginn
Umberto Neely Orc
*P.-F.-Presbra

PINAUD
7:15-M.Th-Fri-WOR
Alice Day
Pearson Orc
Octet
*Lord & Thomas

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
M.H.H. Joachim Dir.
Ralph Schoolman
Ethel Everett
Ann Sedgewick
Jeff Sparks
Edmund MacDonal
Arlene Jackson
Eddie Vreeland
Camille Joachim
*Hanff-Metzger

SSS CO.
(SSS Tonic)
8:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
M to Th-11:15 Sa-2:30-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S-H.

WANDER CO.
(Ovaltine)
2-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S-H.

WHELAN DRUG
'Yours Sincerely'
8 p.m.-Su-WOR
Isham Jones Orc
7 Singing Stars
El Smalle's 7 Singing Stars
*Young & Rubican

Network Chart

NBC NEW PROGRAMS

Real Silk Hosiery Mills; 'Jack Hylton's Continental Revue,' 9 to 9:30 p.m. EST., Sunday, starting April 5; 52 weeks. Stanza occupies the same niche and stations previously held by Real Silk's 'Life is a Song' which folds when Hylton begins. Blue (18 stations) with a rebroadcast at midnight to the Pacific Red, KOA, Denver, and KDYL, Salt Lake City.

NBC RENEWALS

Cox Gelati ; 'Jack Berch—The Kitchen Pirate,' beginning March 19; 52 weeks. Split Blue with WJZ, New York, WBZ-A, Boston Springfield, WFIL, Philadelphia, and WBAL, Baltimore.

Remington Rand; 'Edwin C. Hill Presents the Human Side of the News,' beginning March 31; 52 weeks. (Note: with this renewal a time change takes place; program will shift to the 7:15 p.m. EST. time spot on Tuesday, Thursdays and Saturdays). Basic Red, Group B.

CBS NEW PROGRAMS

Pompeian Co.; unnamed stanza featuring Jerry Cooper and Ted Royal's orchestra, 12:15 to 12:30 p.m. EST., Tuesday and Thursdays, beginning March 3. This stanza supplants the current Pompeian 'Youth and Rhythm' series on CBS (but makes a time change). East and Midwest coverage on 13 stations.

Note: New contracts or renewals for 52 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.

'Jack Armstrong' to NBC

Chicago, March 3.

General Mills is readying to move the Jack Armstrong kid script show from its present ride on Columbia to a daily gallop on the NBC red waves early this summer.

This move will follow the booking of a 60-minute radio ride on Columbia by General Mills starting June 1, which will also include the 'Betty and Bob' show on NBC. Flour company feels that it should use NBC facilities for at least one of its programs, in order to secure diversified coverage.

CBS TALKS STATION BUYS

WSAI, Cincy, Bans Blurbs, Hillbillies

Coincidentally New Transmitter Baptized with Cascade of Ballyhoo

Cincinnati, March 3.

Spot announcements have been definitely bounced off by the air by WSAI. With them went the station's hillbilly entertainers. One, five and 10-minute periods for commercials are to follow, with expiration of present contracts.

New order went into effect Monday (2). Back of it is transfer of the station's transmitter from Mason, O., 22 miles north of Cincy, to hilltop overlooking basin of the city. Transmitter change occurs Wednesday (4), with switch of power to new plant, designed by Joe Chambers. Opening of new WSAI transmitter is being exploited in showmanship style rare in broadcasting.

John Clark, general manager of WLW-WSAI, assigned Fritz Witte to the ballyhoo task. Campaign includes city-wide spread of window cards, with 'It's all over town' heading and a picture of the WSAI transmitter; spare tire covers, street car outside signs, sound trailers in downtown and outlying theatres, full-page announcements in the two afternoon papers, and a four-page section in local fan weekly.

Outside sustaining programs scheduled for first night is a quarter-hour piping in Lowell Thomas and Lum and Abner, who are on WLW in NBC hook-ups.

Novel stunt tabbed for opening day is that of a roving mike reporter, visiting various sections of the city for pick-ups on a short-wave set to be remoted to the transmitter. Operator of pack transmitter is to use a motorcycle and have a police escort.

Special Washington Wire To Pick Up Officials for WHN Week of Salutes

With the advent of a power upping to 5,000 watts, WHN, New York, has skedded a solid week of open house and special stanzas, March 9 to 15, with a heavy studding of celeb guesters. Station has rearranged its commercial program setup so that some of the sponsored evening spreads will go into matinee niches and make room for the celebrating.

Name lineup set as follows: Anning S. Prall, Ed Sullivan, Mark Hellinger, Col. William Rankin, Rev. A. Holsworth, Vice-president John F. Garner, Senators Royal S. Copeland, Robert F. Wagner, William G. McAdoo, Millard E. Tydings, Marcus A. Coolidge, Joseph F. Guffey, Harry Flood Byrd, and R. B. Russell; Congressmen Theodore Peysler and Wadsworth; Col. Halsey, Stephen Early, James J. Farley.

Nathan Straus, Harold Jacobl, Lou Littie, James O'Shaughnessy, Louis Nizer, Judge Gustave Hartman, Mayor Fiorella LaGuardia, Governor Herbert Lehman, Friars Club, Radio Franks, Prince Piotti and Madeline Hardy, Clarence Williams and Eva Taylor, Kathryn Parsons, Gene Buck, Chick Meehan, Dr. Charles St. John, Samuel Liebowitz, and Gilbert T. Hodges. WHN is arranging for a direct wire to Washington, D. C., to pick up the Capital crowd.

Perry Charles, publicity chief of the station, and Ted Husing will present a series of 14-year flashbacks as another part of the opening festivities. Loew outlet is 14 years old.

Local Music Rare, Liked

Norfolk, Va., March 3.

Norfolk listeners, not used to airing of local orchestras seem to be taking favorably to new series of Friday night half-hour spots being filled by Buster Asble Orchestra, eight piece combo heard over WTAR.

Musikers are not new at town's dances but this is their first radio work.

TIME CHANGE COSTS COIN

Ralph Ginsburgh Loses 6 Weeks—Confliction of Dates

Chicago, March 3.

Ralph Ginsburgh ensemble is dropping out of the Footsaver Shoe 'Musical Footnotes' program on Columbia due to the new time arrangement which shifts Chicago to Eastern standard time. With switch Ginsburgh ensemble's showing on the radio conflicts with appearance at Palmer House. Though the Ginsburgh group held contract with client for additional six weeks on show, they okayed the contract abrogation.

Ginsburgh continues on regular sustaining gallop on WGN and Mutual.

STIRRER-UPPER SCRAMS WSYR

Syracuse, N. Y., March. 3.

Major William L. Pitts, Syracuse's stormy petrel of the air, a sustaining feature over WSYR (NBC) for more than a year, is off the local station's program as a result of a sharp difference of opinion with the management as to editorial restrictions on subject matter.

Pitts, in his 'Humanity on Parade' Sunday evening programs, was permitted to handle a variety of subjects, from Father Coughlin to the Townsend Plan, without gloves until repercussions followed a stinging attack on theatrical union labor here and elsewhere.

Unions called in their counsel and international representatives and threatened libel prosecution. Station backed up the broadcaster, a local newspaper man, but changed its position subsequently when he appeared at the studio prepared to pay his respects to the WPA set-up and the local Democratic organization.

Advised that he had better accept editorial guidance in the choice of material in the future, Pitts did a walkout shortly before program time.

COMMUNIST PARTY'S 1ST NETWORK SPOT

First time an officer of the Communist Party in the United States ever spoke over a national web will occur Thursday eve (5). At that time CBS is alloting a 15-minute spot at 10:45 p. m. to Earl Browder, general secretary, for an exposition of 'The Communist Position in 1936.'

Following night, over exactly the same facilities, Rep. Hamilton Fish, Jr. (Rep., N. Y.), will deliver what is understood to be a rebuttal to the Communist views.

On previous isolated occasions Communist party members have spoken over the ether, web or otherwise, but this was generally in forums, debates, etc., and never involved a party officer.

KRAFT AIRING VARIETY SHOW ON COAST RADIO

Hollywood, March 3.

Kraft Cheese launches second Coast airer Thursday (6), originating in San Francisco. It will be 30-min. program, going out Fridays at 9:30 p.m. (Pacific time). Rush Hughes will emcee.

Featured will be Jack Meakin's orchestra, Cliff Nazarro and Helen Troy, whose 'Susie at the Switchboard' skit will be cut in from here.

2D WEB OR SPOT GRAVY MOTIVE

Quietly Approaching Stations in Towns Where Already Has Outlets—Big Loss from Lack of Time to Accommodate Spot Accounts or Move in Direction of Another Network Believed Behind Dickers

RECALL CHI CASE

Approaches made by Columbia reps to owners of stations in certain towns where the network controls its own local outlets has aroused considerable speculation in the trade. This contacting, with the queries having to do with the station's interest in selling or leasing, has spread the impression that CBS has seriously embarked upon preliminary phases of the organization of a second crosscountry link. In other broadcast quarters the propositioning has been interpreted as a move on CBS' part to supplement its own local holdings with sluff-off facilities.

With two stations in a community under its control the network would be able to allocate hookup programs to the minor outlet and make the high-powered one available for local or spot commercials. Through the operation of a string of such supplementary stations the network would be able to boost its income substantially on the major watters.

Some of these CBS-owned outlets have heavy calls for night time periods from national spot accounts. Under the present setup, which limits the network to a single station in each area, the steady flow of hookup commercials during the choice evening hours allows such major watters little, if any, time to take care of the spot business offered them.

Price Differenti

With two stations available network customers might be induced to add the lesser outlet to their list by making the price differential attractive enough. They wouldn't get the coverage of the other outlet but the savings might be sufficient for the addition of a station in another area. CBS by the same stroke achieves a two-fold objective; more time is put on the market at the national spot rate for the major watter, while the network commercial becomes a unit in the popularity buildup of the other station.

Dual local release angle recalls the situation that prevailed a few years ago in Chicago when CBS considered it advisable to make WGN the source of its commercial programs at a retainer of $5,000 a week so that WEBM, owned outright by the network, could go on turning in a big profit from the sale of local and spot time.

$152,064 NET FOR MUTUAL SYST'M

Mutual Broadcasting System did $152,064 net in times sales over its four basic stations last month. Business it turned over to supplementary outlets came to $62,000 more.

For the past eight months, or since July 1, 1935, Mutual has grossed $1,007,683 net from the booking of time on the basic foursome.

Walter Duncan, member of the NBC sales department in New York, being sent to Schenectady to be national sales rep for the upper New York State territory.

CBS, Shepard Renew Dickering; 'Hook-Up with Mutual Must Stop' Reported Basic CBS Demand

After a long stretch of inaction on the subject Columbia and John Shepard, 3rd, have resumed negotiations for a renewal of contract on the Yankee Network. Deal which now holds between the two has until the end of the current year to go. Meanwhile NBC has received word that CBS has also approached WEEI, Boston, with a proposition to buy. WEEI, which is owned and operated by the Edison Electric Co. of Boston, recently signatured a contract extending its association with the NBC red (WEAF) link.

Discussions with Shepard on the renewal idea were left hanging over a year and a half ago while CBS sought to find a way out of the Boston dilemma through a tieup with WHDH. Under an agreement which Columbia entered into with the latter station the network was to become a co-operator when and if it was able to obtain a full time franchise for it. Maneuvers in that direction failed and about a month ago the network made a settlement of its obligation with WHDH. In the meantime it was reported that Columbia was interested in the deal that Cherry & Webb, Providence department store and station operators, was trying to make for WTIC, Hartford 50,000-watter, with a view to moving it to Cape Cod or Boston. It is understood that NBC itself has given consideration to the acquisition of WEEI. Price asked has so far proved the major impediment to any serious discussions of the proposition. Even if WEEI became part of the CBS list, the shift, it is said, would not place NBC in a predicament. WHDH is on 830 kilocycles, which channel is controlled in the western end by KOA, Denver. The latter 50,000-watter is owned and operated by NBC and since the dominant transmitter's permission must be obtained in case of time changes there would be nothing to prevent WHDH from going full time, should the loss of WEEI necessitate an affiliation or buy. Like WEEI, WHDH is licensed at 1,000 watts.

Boston situation has been a fly in CBS' ointment for years and it hopes to have it cleared up either way by the end of spring.

What is expected to produce sharp differences of viewpoint between Columbia and Shepard during the ensuing discussions is the Yankee Network's tieup with the Mutual Broadcasting System. Shepard has frequently made his WNAC, Boston, available to Mutual commercials, and it is understood that CBS will insist that the deal be predicated on proposition that Yankee or any station in it controlled by Shepard will not carry programs originated by a national network other than Columbia.

HYLTON TO REAL SILK

English Bandsman Stays In United States a While

Chicago, March. 3.

Jack Hylton band switches to the Real Silk period of an NBC blue coast-to-coast hook-up on April 5 immediately following his wash-up with the Standard Oil of Indiana split CBS hook-up.

This defers Hylton's return to England for picture and 'Crazy Show' dates.

RACIAL PRIDE HELPS SELL TIME

Hibbing, Minn., March 3.

National pride in this city, which has a large foreign content, is resulting in some unexpected cash for WMFG. Few months ago the station, through announcer Ken Fagerlin, launched a series of 30 minute stanzas, each devoted to a different nationality. Iovenians then decided a half hour wasn't enough and asked for a bigger plug. When denied, they raised enough dough by subscription to put on one full hour per week.

Now the Finns, Swedes and Italians are mulling the same kind of proposition, and it looks as though what started out to be a filler series will result in a nice bit of coin.

All-Negro Talent on Programs to Please Balto Colored Colony

Baltimore, March 3.

WCBM, local indie, is making first attempt to build programs directed to the colored population, which in this town forms one-fourth of total number of residents. Other three stations here have never designed any programs for specific colored consumption, and never made any effort to get advertisers with products chiefly used by Negroes. Last winter WCBM had a colored cafe on air once weekly on commercial basis, and okayed arrangement whereby cafe got hunk on dough by peddling pieces of programs to colored stores and eateries which catered to Negroes exclusively.

In past ten days WCBM has taken on three half-hour colored commercials per week, aside from station's three other sustaining programs which likewise are open to accounts. One commercial is in serial dramatization form, titled 'Highlights of Negro History;' another is church program with drug-store sponsor; third is participation-commercial with musical entertainment.

All talent on all these programs strictly colored, likewise copy scribblers.

WLW's Fancy Clock

Cincinnati, March 3.

Crosley's sound engineers, under Don Winget, have built a studio program block that will soon be put in operation on WLW.

Indicates hours by a musical tone and quarter-hours by a cycle tone. Longest register, of 12:45, requires 10 seconds.

Will be placed in master control room and checked daily with Arlington time signals.

Nine of Daily's Staff On KGW-KEX Regularly

Portland, Ore., March 3.

Portland Oregonian, owners of KGW-KEX, NBC outlet here, are using a good number of its editorial staff as talent for radio. At the present time nine writers are being used. Those on the ether are:

Glwadys Bowen, society editor, has a commercial 'Cocktail Hour' on KGW. Herbert Lampman gives a weekly show concerning Pacific Northwest wild life. Catherine Jones, fashion editor, on 'Home Institute' helps the overhead considerable, for she does her own copy.

Bill Moyes, radio editor, writes the continuity for a program titled 'Circus Court.' This show on KEX weekly and the largest user of talent of any radio entertainment in the Pacific Northwest. Nancy Morris, 'Home Institute' editor, writes and produces a commercial 'Oregon Home Institute' for KEX. L. Gregory, sports editor, hits the atmosphere weekly with sports views.

25 YEARS OF WORDS AND MUSIC
Irving Berli , Frank Black, Fred Hufsmith, Lucille Manners, the Revelers
Orchestra, Songs, Talk
60 Mins.
Sustaining
Sunday, 8 p.m. (once)
WJZ, New York

NBC selected last weekend (1) the Sunday evening spot on the blue network which is parallel with the hour consumed by Bowes' amateur show to join in the series of tributes which have been paid Irving Berlin the past few weeks in celebration of his 25 years of song writing. NBC's gesture was conceived and carried out with a highly commendable sense of showmanship, with the occasion developing a musical cavalcade that must have brought not only Berlin but the listeners themselves a wealth of reminiscing. The Sunday event made a fitting climax to the flow of public kudos which started with the dinner given Berlin by his fellow writers at the Ambassador, Los Angeles, late in January. This dinner was marked by the scenic recreation of Mike's Bowery joint where Berlin got his start.

What proved to be largely in favor of the program which Frank Black, NBC's general musical director, produced and batoned, was the restraint placed upon dramatic interpolations. A song writer is known by his tunes; that is what the listeners should hear, and that was what they got. Dramatic segment was used on one occasion only, and that was as a lead-on to the playing of Berlin's wartime hit, 'Oh, How I Hate to Get Up in the Morning.' Berlin took part in this interpolation, both in line reading and the musical conceit that followed, with the results marking it the outstanding item of the hour.

Berlin's works were effectively and adroitly grouped as to type and period. It was a four-way classification, showing the writer's development by turn in the field of ragtime, show music, jazz and motion pictures, with Berlin either leading the parade or so quickly adjusting himself to the current manner as to keep him up front.

Black welded together for the occasion a crack collection of arrangements and did brilliant service in weaving the singing talent, which included Fred Hufsmith, Lucille Manners and the Revelers quartet, into the proceedings. Berlin's conversational passages with Black at the mike put the writer's personality in a keenly favorable light.

One thing about the Black presentation that should prove of socko value was the plug that 'Follow the Fleet' got. It was a choice mosaic of words and music. *Odec.*

John C. rake, formerly of KGGF, Coffeeville, is a new sales promotion and publicity addition at KGNO, Dodge City (Kan.). Other newcomers are Paul Mason as announcer, and Lee Bliss, woman announcer, who will work on a commercial kiddies amateur contest.

FANNIE BRICE
'Zeigfeld Follies of Air'
Comedienne
COLGATE-PALMOLIVE-PEET
Saturday, 8 p.m.
WABC, New York
(Benton & Bowles)

Fannie Brice was in poor scoring trim Saturday (29) as she joined the 'Zeigfeld Follies of the Air.' She was a comedienne without comedy. Her material left her fighting a losing battle. In the studio she seemed to get a few snickers on mugging. But on the loudspeaker, cold and callous, this didn't register. It was pretty plaintive humor all the way.

Came up first with a string of wisecracks that lacked glitter nd were unbecoming to a woman. Later did her Snooks. This was mildly diverting. Still later did a satire that wasn't satirical on a female platform demon discussing international affairs. Finally she sang 'I'm n Indian,' with most of the lines either brushed up for radio or shorn of most of their force when divorced from the mimicry that makes this performer stand out behind the footlights.

It was a disappointment.

SUNSHINE HOUR
With Paul Keast, Three Sunbeams, Ken Niles, David Broekman's orchestra
Music
NATIONAL LIFE AND ACCIDENT INSURANCE CO.
Monday, 9 P.M.
KHJ, Los Angeles

This one went to the post a few weeks ago as The Cheer Club, a comedy offering. Gags were so sour and moss-covered that sponsor called a halt, ordered a new script. Funny stuff has been dropped entirely and in its place is a straight regimen of music.

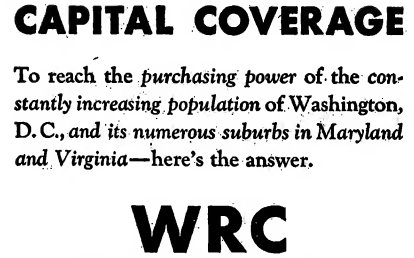
As it now stacks up it's an unbroken run of trick orchestrations by Broekman's crew. Not a single letdown from the subdued brass, the shrieking reeds. Maestro conceives of himself as blazing a new trail in music and thinks that his whirligigs will be standard before long.

Band opens with a swingy bit, a la Broekman, with the flurry maintained to the signoff. Three Sunbeams, femme chanters, do two numbers up nicely in Boswellesque style. Paul Keast, seen here in light opera, follows with 'When I'm Looking at You.' Voice too raspy for radio, doesn't register.

Danny Stewart, native Hawaiian guitarist, plucks the steel bands and vocalizes a chorus. Helped to sustain the travelog flavor as ork had been to England, Italy and Africa.

Only respite from the mad music melange was brief interlude of persiflage between Ken Niles and Broekman, and the three commercials.

Program is in sore need of a coupla props. It's no sinecure to hold an audience for 30 minutes after they've hugged their sets for two or three hours over network specials. Trick arrangements that tend to confuse a far from certain formula. *Helm.*



CAPITAL COVERAGE

To reach the *purchasing power* of the *constantly increasing population* of Washington, D. C., *and its numerous suburbs in Maryland and Virginia*—here's the answer.

WRC
500 WATTS—NBC Red Network

WMAL
500 WATTS, 250 WATTS—NBC Blue Network

WASHINGTON, D. C.
Two of NBC's Managed and Operated Stations

Follow-Up Comment

'Flying Red Horse Tavern' (sponsored by Socony-Vacuum over CBS) continues with Beatrice Lillie. Stanza shows finesse in all departments with Freddie Rich doing glossy orchestra work, Walter Wolf King contributing able emsee and straight chores, Four Red Horsemen vocalizing, and Beatrice Lillie supplying a skit, a song, and a 'bedtime' story. Lillie burlesques dish out a strong amount of chuckle value, and will highlight the show for another week. J. Stirling Ketchell agency handling things.

Victor Moore, on the eve of sailing for California to try films through RKO, appeared for Lux soap in one of the Monday night hour long dramas. 'Alias the Deacon,' which served Berton Churchill and Hugh Cameron back in 1927, did not come off too well on the air. Moore did fairly well with the part, although his voice lacks the ability to con ey that syrupy hypocrisy which was so amusing on the stage.

His reading, however, of many of the sly, double-meaning lines was good. Development of the melodramatic side-plot was somewhat hard to follow on the air, even with a previous familiarity with the story. At least 10 characters read lines. And there wasn't always perfect clarity as to who was who and why.

Columbia Broadcasting has inaugurated a late Monday night series entitled 'Public Opinion.' On a basis of the first hearing the name is a misnomer in that it is merely a typical sample of typical partisan politics. As usual the Republicans think the Democrats are all wet, Columbia will presumably alternate speakers so that next Monday a Democrat will hurl back thunderbolts at Congressman Mutt (Oregon), who led off.

Mutt is a good speaker, fast, clear and possessing an exceptionally listenable radio voice. He is several notches above the average of his contemporaries in the vote-soliciting trade. But to call these party blasts 'public opinion' just doesn't fit. Instead it is an attempt to influence the said p. o.

Cities Service always makes a sentimental memorial of the centennials it passes. So again for the 500th performance the Henry L. Doherty program went in for bigger and better retrospection. In addition to Jessica Dragonette, Rosario Bourdon and Ford Bond, the program's regulars, there was added for the milestone salute Edwin Franko Goldman, the brass band conductor, Graham McNamee and the Revelers. All the guests are alumni of the 10-year old program. McNamee referred to the crude broadcasting conditions of 1925, when Cities took to the cosmos from downtown Manhattan, original site of WEAF. Always in good taste, this program has a souvenir program commemorating the 500th which listeners may have by sending in name on sales receipts.

'Parties at Pickfair' program showed improved felicity and tighter continuity on its third broadcast. It's a production headache, but the auspices seemed to be moving closer to the right formula. Ginger Rogers and Charles Butterworth helped a lot and the three-way comedy rehearsal routine between Miss Pickford, Miss Rogers and Cesar Romero was probably good fan stuff. A gayer, more natural, Mary Pickford was also revealed. She'll make as many friends with comedy didoes, and fewer enemies than with the preachy-preachy stuff.

OLD DOC EASY
With Sterling Harki
15 Mins.
Sustaining
KWK, St. Louis

As Old Doc Easy, Sterling Harkins is a musical-medicine man dispensing pills in the form of old time ditties. Program starts off with invitation for everyone to 'Take it easy.' Harkins vocalizes lyrics that date back to 1872 and some are the original tear producers. The slow pace of these tunes is later overcome in program as he bounces into some snappy, peppy jazz.

Program is suited for the oldsters who still get a kick out of the tunes way back yonder. Harkins' voice is pleasing enough but some of the 'pill' gags should be left in camphor. *Sahu.*

LYNN MARTIN
With Carl Hoff's Orchestra
60 Mins.
LUCKY STRIKE
Saturday 8 p.m. EST
WEAF, New York
(Lord & Thomas)

'Hit Parade' stanza of the 29th ushered Lynn Martin into the major net stuff after she had been doing some guesting on the west coast for a while. Gave a good account of herself, though the nature of the Lucky Strike program not the best showcase opportunity she might have.

Voice is geared low and on this occasion was devoted entirely to slow melodic tunes ('Alone,' etc.). Came through with clarity.

EVENING IN PARIS
With Morton Downey, Pickens Sisters, Mark Warnow, Margary Wilson
Music, Songs, Talk
30 Mins.
BOURJOIS
Monday, 8:30 p.m.
WJZ, New York
(Lord & Thomas)

Bourjois program has been revamped in personnel recently, but remains fundamentally as was. Morton Downey and the Pickens Trio carry the vocal department. Downey supplies the high-pitched lyrical sentiment and the Pickens gals heat up the swingy stuff. Both are established entertainment dispensers and render unto Bourjois a full accounting of radio enticement.

Warnow's orchestrations remain a strong point. These approach modern music with disciplined imagination. Make-believe of a night club in New York is continued. Lifesaver uses the same program device.

Bourjois punches hard on charm and employs Margary Wilson, a merchant of that commodity, to expound (and illustrate in her own dulcet accents) the meaning of the word. Lady Esther program, rival purveyors of scented talcstone, also is plugging charm, but calls it 'composure.' Commercials on both programs on the same night (Monday) listened very much alike, with both ladies devoted to a culture-oozing affectation of voice which, for all that it is used intelligently, is just over the safe side of the bundary from absurdity. *Land.*

'WHILE THE CITY SLEEPS'
With Finney Brigge, Forrest Lewis, Vivian Fridell, Jess Pugh, Clare Baum, Charles Egleston, Cecil Roy, Marie Nelson, Pauli Hopkins, James Goss
Drama
15 Mins.
Sunday, 1:30 p.m.; Thursday, 5 p.m.,
WEAF, New York
(Russell C. Comer)

In coming to the NBC web (1), this stanza already had an even 100 performances behind it as a local job in Chicago for the same sponsor. Expansion may therefore be taken as an omen of pull. First network airing turned out to be a passable enough job, but the program idea shows up as stronger and more intriguing than the actual program structure itself. Latter, while okay in spots, is on the whole no heavyweight.

Material for Bowey's dramas is composed of incidents in the lives of milkmen, as written in by the milkmen themselves or sent in by the listening audience. Finney Briggs, who also plays the lead role in the stanzas, writes this contributed stuff up into dramatic form. This idea comprises the actual strength of the series. It surrounds the dramas with an air of actuality and, in a sense, recruits reporters or story-tellers from the listener ranks. It furthermore makes heroes of Boweys' dealers (milkmen) who peddle the sponsor's ingredient for a milk drink.

Stanza reviewed evolved the yarn of a dairyman, partially deaf as the result of a war wound, who noticed two gangsters in a restaurant plotting a stickup and tried to warn the police. Latter don't believe him because of his bum hearing. Stickup, however, is pulled as per warning, whereupon the milkwagon jockey directs capture of the hoodlums. It finally turns out that he 'heard' the bandit conversation by lip-reading.

As the high spot of racy tale, the lip-reading finish is pretty weak. But the fact that it's supposed to be true, plus the fact that a listener (a woman in Burlington, Wis.) sent it in, gives weight. Acting fair, and a big help, though the performers occasionally had to struggle with highly synthetic lines. Series should do an okay job, selling on its strong novelty angle. Commercials very tame.

'TOPAZE ROOM'
With Frances F. Neilsen, Mrs. Paul Nitze, Mrs. Lewis Coffin
Children's Serial
15 Mins.
JUNIOR LEAGUE
Wed., 4:45 p.m. EST
WOR, New York

New York Junior League is behind this children's serial. They've done better with other shows similarly concocted for juvenile tastes on other metropolitan outlets, though this bears the stamp of some intelligence. Current title is a puzzler to start with. It's the cute label for a room upstairs back home, where the young travelers now abroad have left a map so their parents and friends can trace their journeys weekly. At hearing, trio was exploring the Nile, though it might have been Peoria.

Closing stanza had the adventurers stumbling into adventure in a dark tunnel but climax was carried over to the following installment on 'teaser' technique. Threesome airing the roles, sounded alike, making it hard to pick out Willie or Betty. Compares unfavorably with League's 'Orgets' over WINS last year which had imagination an element noticeably missing here. *Bral.*

PITTSBURGH SYMPHONY
With Maria Jeritza
30 Mins.
PITTSBURGH PLATE GLASS
Thursday, 8 p.m.
WJZ, New York
(B.B.D. & O.)

Most essential consideration about this classical stanza, aired from Carnegie hall in Pittsburgh, is that it plays opposite Rudy Vallee. It thus shoots only at those listeners who prefer a symph to variety—in short, the remainder of the audience after Valee's very considerable following has been subtracted.

Opening program (27) was standard symphony stuff with Maria Jeritza, as guester, to break up the playing with four solos. Walter Damrosch also briefly piped in from New York to extend congratulations.

Jeritza's sopraning provided the high spots of the program, especially her rendition of the aria from 'Herodiade.' Orchestra itself came through well enough, but critical listeners undoubtedly took cognizance of the fact that its three numbers were all in allegro tempo and steered clear of thoroughly heavy fare. Played prelude to Act III of 'Lohengrin'; Dance of the Comedians from 'Bartered Bride'; and Bacchanale from 'Autumn and Winter' (the last had a hard time beating the studio clock to the finish). Since the stanza will pretty certainly hit only the blue blood music lovers in the main, its best publicity and audience bets would seem to lie in the direction of thoroughly heavy fare. More weight wouldn't hurt.

Solo guesters will continue to appear with Giovanni Martinelli, Efrem Zimballst, Joseph Bentonelli and others lined up. Commercials are virtually non-existant. There's a brief mention comparing the sponsor's products with the fine music, and an offer of a booklet, but that's about all.

KENNETH McCALEB
With Julian Seaman's Music
Talk, Music, Si ing
30 Mins.
N. Y. MIRROR
Saturdays, 7:45 p.m.
WNEW, New York

New Sunday Mirror program on this station supplants 'Round the World in New York,' (shifted to WMCA) sets a pace that may be difficult to maintain. Sensational dramatization of a Pennsylvania electrocution, conceived and related by Kenneth McCaleb, m.e. of the Sun. Mirror magazine section unfolded picture on snuffing out of two lives via electric chair just as he saw it while a newspaper reporter. Gripping from outset, his description held strong engrossment.

Second section of program introduces a new professional musical 'find' of Julian Seaman, music ed of Mirror. Lola Monti-Gorsey sang on this program. Possessing typical concert voice, she turned in a nifty rendition of two tunes. Only criticism is that more popular melodies were not selected or ones better adapted or trimmed for radio presentation. Idea of spotting these 'finds' is unique in that they admittedly are not amateurs yet newcomers to radio.

Sufficient variety incorporated in this program to make it one of most popular framed and conducted by McCaleb. *Wear.*

KATHA LEE
Songs
15 Mins.
HARVEY'S BATHS
Daily, 11 a. m.
WHN, New York

Coney Island bath outfit has brought in this singer (real name is Harriet Lee) to build up their health cure biz, and are labeling her 'Radio's most pleasant voice.' Her pipes are pitched low and function with power and clarity, but right now she's working along pretty standardized lines.

Accompaniment is banged out on a piano, and the numbers tend toward the ballad and sob type. More emphasis on her fortes—lung power and sharp rendition—would pump up the personality angle.

General impression of the stanza is passable, and it is burdened with less than usual amount of commercial blather for this kind of local account.

CHILDREN'S HOUR
With Homer Burton Blackwell
Singing, Instrumental
30 Mins.
BAACH'S CHILDREN'S SHOPPE
Sunday, 3 p.m.
WAVE, Louisville

Only amateur stanza now riding over the WAVE airlane is heard each Sunday, 3-3:30 p.m. with Homer Burton Blackwell, veteran announcer, handling the emsee chores. Period is sponsored by local children's wear firm, and prizes are merchandise to the value of $5, $3 and $2. Program is announced as an opportunity contest for children only.

At program caught (2) talent was varied, consisting of vocalists, violin solo, tap dancers, accordionist, trumpet solo, readings, etc. Ages ranged from 3 to 13.

Program opens with fanfare (transcribed) after which the emsee

(Continued on page 56)

MUZAK FOLDS IN CLEVELAND

North American Co., utilities com-, has closed down its 'wired wireless' operations in Cleveland, after reportedly operating at a loss, during experimentation, for a year. In Cleveland the utilities' subsidiary, Muzak, Inc., had confined itself to selling the wired music service to private homes, while in New York the same outfit recently embarked on the business of vending a wired music service to hotels, restaurants, barber shops and barrooms.

While developing the project in Cleveland, Muzak, which is allied with another North American subsidiary, Associated Music Publishers, Inc., amassed a huge library of transcriptions at a cost of $250,000. This library has already been sold to 30 stations.

As far as Cleveland was concerned, the placement of Muzak receiving sets in the home had as its primary motive the boosting of the use of electric power. The homes were serviced over the same wires bringing the householder his electricity. The local power company is a North American subsid. If the project had gone over in Cleveland the idea would have been extended in other cities where N. A. has electric power company alliances.

SIDNEY YANKS EIGEN FOR AIR REMARKS

Jack Eigen, handling Broadway chatter over WHN, New York, was pulled from the air Monday night by L. K. Sidney, managing director, following gossiper's remarks about Sunday Enquirer and Marcus Griffin, columnist on the sheet. General tone of the copy was considered by Sidney as in bad taste, with order forthcoming for the speaker to exit.

Station watching its chatter stuff very carefully, guarding against offensive jabs. Eigen off permanently.

JAD SALTS TO WHN

Wyeth Off Columbia—Will Go on Discs

Wyeth Chemical (Jad Salts) contract with CBS currently comes to an expiration, and because of CBS's policies the biz is shifting off the web. Blackett - Sample - Hummert, agency in charge, is now putting the show 'Mrs. Wiggs of the Cabbage Patch' on WHN, New York, five times weekly at 6:45 p. m. Started Monday (2) and is live talent.

Coverage in other marketing areas will be procured via a disc campaign. Latter has not been set as yet, but a program and a station list are in preparation.

Agencies-Sponsors

Bozell-Jacobs agency has the Amalgamated Broadcasting company account. ABC is the new Samuel Insull radio organization in Chicago.

Holland Furnace account has switched to the Ruthrauff & Ryan agency from the Blackett-Sample-Hummert office.

Adam Hats is sponsoring broadcast of Professional Music Men, Inc., benefit show on Sunday night (8), over WHN, New York, from 9 to 11 p. m., Eastern standard time. Show is to be staged at the Alvin.

General Baking's 'Adventures of Terry and Ted' platters are no longer an off-the-wire cutting job from the CBS show. Are now cut in World Broadcasting's studios for placement five-weekly. Station list concurrently is being expanded to eight by B.B.D.& O., agency.

Fred Cleary, newspaper man and formerly on the staff of the Boston American, is latest addition to staff of WGH, Newport News, Va. He is to pound out continuity and do sales work for the station.

Bell Trailer Co., Chicago (makers of lightweight travelers), using radio through the Malcolm-Howard Advertising Agency, also of Chicago.

Bill Cook added to the sales staff of KVOA, Tucson, Arizona.

NBC REJECTS PROCTER & GAMBLE IDEA; NO HR. RATE FOR SCATTERED QUARTERS

Transcriptions

General Electric Co. (through the Maxon agency) has contracted with World Broadcasting for a series of 13 quarter-hour musical discs to plug GE household appliances. Will be shipped for use on March 19 on a two-a-week basis. Station list not set.

Walker Remedy Co. using one-minute platter announcements for 'Walko' over WLS, Chicago; KDKA, Pittsburgh, and WBT, Charlotte (N. C.). Schedule calls for 13 e.t.'s through the Weston-Barnett agency, Waterloo, Ia.

Procter & Gamble (for Drene shampoo) is placing 13 more 15-minute musical discs. Six stations on the list so far. H. W. Kastor & Sons, agency in charge.

Lykolene (dental cream) placing 12 one-minute platter announcements over WIRE, Indianapolis, and WHIO, Dayton, through H. W. Kastor & Sons.

Frank Hennings, sales director of eastern transcription division of the Columbia Phonograph Co., has resigned.

Pittsburgh Plate Glass Co., through BBD&O., New York, will soon place a platter campaign to supplement coverage in cities not reached by the Pittsburgh Symphony stanza over the NBC Blue. Discs aren't cut yet, but will very likely not be symph stuff. Station list being formulated at present, and will probably call for a half hour per week for 13 weeks.

Dr. Caldwell's has renewed its disking contract of the 'Monticello Party Line' show for another 13 weeks with the Columbia Recording lab in Chicago.

Veto Exercised by Affiliates Dooms Discount Granted Jan. 13 to Cincinnati Soap Firm—Controversial Subject Has Been Up Before

Because several associated stations vetoed the proposition, there isn't any chance of NBC putting into general effect a policy which would allow the hour rate to prevail for customers using four non-contiguous 15-minute programs. Procter & Gamble, which started the agitation in this direction, will be so notified within the next two weeks by the network. It is understood that P. & G. will also be advised that the special discount privilege it has enjoyed on NBC operated outlets since Jan. 13 will not be renewed at the end of the current 13-week period.

Letter of notification to P. & G. will serve to lay at rest an issue that has caused sharp differences between execs within the network's sales and administrative departments. One side has contended that the granting of the soap and food combine's request would lead to general tinkering with NBC's sales polices, while the opposition camp took the view that if an account could get the hour rate on four programs that succeeded one another there was nothing illogical in applying the full hour rate to four quarter-hour shows scattered through an afternoon's schedule. Captaining those who pressed P. & G.'s case were Edgar Kobak, until recently NBC v.-p. in charge of sales, and Niles Trammel, head man for the web in Chicago.

No Alternative

After weeks of wrangling in NBC it was decided to let the hour rate apply in the instance of NBC-operated stations that were carrying the various P. & G. programs and to take a referendum among associated stations to determine whether to make the special discount applicable to the entire network. Fact that a number of affiliates have already nixed the idea leaves NBC no alternative but to drop it altogether.

Only non NBC-operated outlet that is allowing P. & G. the hour rate on non-contiguous programs is WLW, Cincinnati. Whether this station will withdraw the special discount when NBC does in April is problematical.

CBS has consistently refused to accept any business based on the principle which P. & G. has sought to make effect on NBC.

SOUTH CAROLINA DUO ADDED TO NBC LOOP

WFBC, reenville, S. C., and WCSC, Charleston, S. C., have been added to the NBC Southeastern Supplementary Group. Minimum evening rate per each is $120 per hour, with other time periods in proportion.

WFBC is owned by the Greenville News and operates at 5,000 and 1,000 watts. WCSC is affiliated with the Liberty Life Insurance Co. and uses 1,000 and 500 watts.

Pat Barnes on Wax

Chicago, March 3.

Procter and Gamble is moving its Dreft show with Pat Barnes off its present ride on a split NBC blue network to a spot schedule.

Switch will take place by the first of April with show to be disked.

★

YOU ARE PAYING FOR WLW

why not use it?

THE CROSLEY RADIO CORPORATION, CINCINNATI, OHIO

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts

TRAINING CAMP
RECORDINGS
WHAM
ROCHESTER, N. Y.

Ship Ball Players in Wax
Rochester, N. Y.

Lowell MacMillan, in his fourth year as daily sports commentator over WHAM for Kendall Refining Co., is going South for two weeks to get first hand data from the baseball training camps. George Driscoll, recording technician, will go along too, and make records of the announcer's comments, including interviews with leading baseball personalities.

Main contact will be with the Rochester Red Wings, but other Florida camps will be visited. Wax will be shipped back to the studio by air mail for the daily 15-minute sportcast. Trip is entirely financed by Kendall.

MacMillan was an athlete at the University of Rochester and the Eastman School of Music before joining WHAM.

E. Katz's Radio Brochure
New York City.

E. Katz Special Advertising Agency, radio (and newspaper) rep, has isued a promotional brochure on its client station KLZ, Denver, with specific emphasis on market data. Booklet defines the Denver market and gives figures on population, density, families, wired homes, radio homes, wholesale and retail sales, etc. Katz claims similar booklets with identical info will soon be issued for all other clients. Attention will also be paid to the stations' showmanship in describing them.

Women's Edition of NBC
New York City.

An eight page tabloid paper, entitled 'Women's Edition of the NBC News Service,' has been issued by NBC (29) to do a public relations job among influential femmes. Five hundred copies have been sent to club leaders, mag and newspaper editors, etc.

Publication had been intended for appearance early in January, but was stalled for a while due to a debate over whether to issue simultaneously a general radio mag called 'Radio Rostrum.' Latter finally was nixed. The women's mag is now slated for issue once every four to six weeks.

Editorial content deals chiefly with women's doings in the light of radio, plus some feature stuff. Margaret Cuthbert, director of NBC's women's activities, is editor.

Small Town Amateur Tie-Up
Dodge City, Kan.

Local grocery store has started a kids amateur stanza for Saturday afternoons on KGNO. Thirty moppets, aged 12 and under as per rules, turned out for the first broadcast (22), but half of them couldn't get on the 30 minute show and will appear later.

Telephone calls in this burg of 10,000 totalled 385 for the first stanza, and all of 'em had to phone the grocery store to get their vote registered. Sponsor very mild with his commercials, using no advertising except mention of his name. Also bankrolls a five-minute market basket program five days weekly.

Opening New Drug Store
Salt Lake City.

Opening of the new Walgreen drug palace (largest in the U. S. on a single floor) handled last week by KSL. Spot buildups were followed by studio half-hour program preceding premiere.

Earl J. Glade, KSL managing director, took charge and introduced visiting company officials and a scattering of local biggies.

$1-a-Story Pays KWK
St. Louis.

KWK is giving local rags a spirited fight as first dispensers of news stories in town by inaugurating scheme of awarding one dollar to person who telephones a news story or tip to studio. If news is hot enough station shoots one of its trained news announcers to spot. So effective has scheme become that recently KWK was on air with two general alarm fires before newspapers could get to street.

'Dollar a story' idea also enabled station to have representatives first at scene of airplane crackup that caused three fatalities. Local papers have not yet paid much attention to station aggressiveness, but chances are they will be put in a position of offering something to combat this news gathering rivalry.

Income Tax Explanation
Buffalo.

George T. McGowan, collector of internal revenue, and S. James Naples, his assistant, have taken to the air to explain income tax wrinkles to the public. WGR, WKBW, WBEN and WEBR broadcasting their talks intermittently. Naples is an old hand at broadcasting. He was one of the pioneers in nightly news broadcasts several years ago.

ALEXANDER
GRAY
"Performance by Chrysler"
A CBS Super Air Show
BEGINNING
Thursday, March 12
At 8 P. M., EST
COAST-TO-COAST
Per. Mgt. CBS ARTISTS BUREAU
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

JAN
PEERCE
NOW—4th Year Radio City
Music Hall, New York
ON THE AIR FOR
CHEVROLET
Sat. 9 P.M. E.S.T.—WEAF—NBC
Management
DANIEL M. WINKLER—Mark Hanna Corp.
654 Madison Ave., New York

EMERSON GILL
AND HIS ORCHESTRA
FRENCH CASINO
MIAMI, FLORIDA
MCA Direction

YOUR OLD FRIENDS
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN 3:45-4:00 P. M.—E. S. T., WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed Wolf, 1270 Sixth Ave., N.Y.C.—Dir. Blackman Advertising, Inc.

WINS PRIZE—SPONSORED

Buffalo's 'Most Valuable Young Citi ' On Program

Buffalo, March 3.

Buffalo's 'most valuable young citizen' has gone commercial over WBEN. He's Robert C. Hufstader, winner of the Junior Chamber of Commerce Gold Key for outstanding Civic service during 1935. Organ music by Hufstader is part of new program called 'understanding our children.' Includes brief spiel on kid psychology by Lilyan Haviland and is sponsored by Dodd's Alderney Dairy Inc.

Hufstader is organist at Westminster Presbyterian Church and Temple Beth Zion. He's lecturer in music at the University of Buffalo and was formerly associate musical director and organist at WBEN.

In announcing the Gold Key award to Hufstader, Dr. Edward A. Sharp, chairman of the award committee, said, 'This year the committe unanimously elected a young man who is contributing in a remarkable manner to the refinement and richness of life in Buffalo. He is doing it quietly, modestly, without calling attention to himself.'

WFIL, Philadelphia, Drops 5; Clipp Doubles in Brass

Philadelphia, March 3.

Arnold, who moved to WFIL a few months ago as program director, returned last week to WIP. While he's currently titled only announcer, it's generally understood he'll be made production manager, post he previously held at Gimbel station.

Arnold's leaving WFIL was part of what board of directors designated as an 'economy move.' Change moves Roger Clipp, business manager, to new duties and results in following persons being off staff: Ted Hale, assistant production manager; Ed Stenzel and George Brazee, engineers; Ed Wallis, announcer, and Sylvia Lenson, secretary in news department.

Station is currently doing without either production or program directors, Clipp assuming those duties. WFIL also goes off the air an hour earlier than previously and an hour ahead of other local stations, signing off at midnight. That's partly due to testing for change in transmitter, that having been ordered by Federal Communications Commission. Another shift in plans for WFIL is almost certain abandonment of plans for moving to new quarters. Understood it'll remain where it is for some time.

Saumenig from Nashville Manages WCSC, Cha'ston

Charleston, S. C., March 3.

Revision of some exec positions made by WCSC here. J. Dudley Saumenig, formerly manager of WNOX, Knoxville, now managing this station. Meantime Hugh Deadwyler, former manager, has been made field rep for both WCSC and WIS, latter located in Columbia.

Fred Sheppard, previously chief of the sales staff at WNOX, now a salesman for WCSC.

In, Out or Moved at WLW

Cincinnati, March 3.

In, out and transferred to WLW during past week:

Newcomers are Marie Jane Croft, John Rae, Frank Lovejoy and Nanette Sargent, on dramatic staff, and Jack Edmunds, from KMOX, St. Louis, in production.

Lewis Valentine switched from production man to announcer. Mrs. Sidney Rauh, local, replaced Claire Grenville on Aunt Mary series. Miss Grenville, on station for past year, returned to N. Y.

Al Godwin did a tra-la after year as announcer. His brother, Charles, also an announcer, remains.

WOR Stalks Funnymen

WOR, New York, is staging a series of auditions for comics starting March 15. Station is particularly combing vaudevil nite clubs.

Hearings will be privately held, with those selected hired on salary for a spot on an evening sustaining show. If an act shows possibilities a special program will be framed around it for submission to commercials.

New Business

BOSTON

Bigelow Kennard (jewelry), 66 announcements on staggered schedule. Through A. B. Hall. WEEI.

Sherrin (Fellows Medical Mfg. Co.) continuation of program over five stations of New England net, for 13 weeks, starting March 3. Through Fisher-Zealand, Inc. WEEI.

Walkover Shoe Stores, 156 125-word announcements at 8:14 a.m., Monday, Wednesday and Friday. WEEI.

Harper's Bazaar, one-half hour program March 10 at 10:30 p.m. (transcription). WEEI.

Scott Furriers, 13 15-minute programs, Mondays at 10:45 a.m. over four stations of New England Network, originating in WTIC, Hartford, titled 'Scott's Song Contest.' WTIC, WJAR, Providence, WCSH, Portland, and WEEI.

John P. Squire & Son (pork products), 78 programs 15 minutes, electrically transcribed, Monday through Saturday at 7:30 a.m. Through Goulston company. WEEI.

Glendale Coal Co., 13 programs, Sundays 4:45 to 5:00, transcriptions. Started Feb. 2, 'Glendale Fireside Fantasies.' WEEI.

S. A. Schoenbrunn & Co., 132 15-minute programs, five times weekly, started March 2 and ending Sept. 1. Through Arthur H. Ashley, N. Y. WAAB.

Hayward Wine & Liquor Co., weather reports, three times weekly. Through Davi Malkiel, Boston. WAAB.

Bristol-Forsyth Corp. (cosmetics), 52 participations three times weekly in 'Dorothy Melvin's Charm Mirror,' ending June 19. Direct. WAAB.

Murine Co., 15-minute programs, Thursday only. Through Neisser Meyerhoff, Chicago, ending April 16. WAAB.

American Liberty League, 125 word participations in the 'Spotlight Revue.' Through Fitzbitting, Boston. WNAC.

PITTSBURGH

American Assn. of Washing Machine Mfgrs., 26 five-minuutue spots. Placed by Meldrum and Fewsmith, Inc. KDKA.

Dairy Assn. Co., 14 one-minute spots. Placed by Hays Advertising Agency. KDKA.

Gimbel Bros., 26 two-minute spots. Placed by Elsie Lichenstul. KDKA.

Campbell Cereal Co., 24 quarter-hour programs. Placed by Mitchell-Faust. KDKA.

Union Savings Bank of Pgh., 21 one-minute announcements. Placed by Ed M. Power. KDKA.

Victor Brewing Co., 91 one-minute announcements. Placed by Fam Advertising Agency. KDKA.

International Vitamin Corp., 26 quarter-hour programs. Placed by Ellis, Youngreen and Finn. KDKA.

r. Ellis Sales Co., 57 two-minute announcements. Placed direct. KDKA.

Hartz Mt. Products Co., two five-minute spots. Placed direct. KDKA.

Fairall Wallpaper Co., 26 two-minute announcements. Placed direct. KDKA.

A. C. Gilbert Co., 13 four-minute spots. Placed direct. KDKA.

John Morrell and Co., 13 four-minute spots and 78 five-minute spots. Placed direct by Henri Hurst and McDonald. KDKA.

Chr. Hansen's Lab., Inc., 39 four-minute spots. Placed by Mitchell-Faust. KDKA.

PORTLAND, ORE.

American Washing Machine Association, 26 five-minute electrical transcriptions, Tuesday and Friday mornings. Through Meldrum and Fewsmith Advertising Agency. KGW.

Dodge Brothers Corp., three quarter-hour electrical transcriptions, Sunday nights. Placed through Ruthrauff and Ryan Advertising Agency. KGW.

Doumitt Shoe Stores, 52 weekly quarter-hour programs, Sunday afternoons, electrical transcriptions. Placed direct. KGW.

Pyroil Company of Oregon, 13 spot announcements. Placed direct. KEX.

Meier and Frank Company, series of 34 day and two night announcements. KGW. Also series of 22 day and three night announcements on KEX.

NEW YORK

Tappin's Jewelry Co., 11 15-minute programs weekly for 52 weeks, starting March 2. Bess & Schillin, Inc. WNEW.

Great Stuff Products, 15-minute programs five days a week for 13 weeks. Bess & Schillin, Inc. WNEW.

Electrical Equipment Corp., 30-minute program six days a week for 13 weeks. Bess & Schillin, Inc. WNEW.

Fischer Baking Co., 15-minute program five days a week for 13 weeks, started Feb. 24. Bess & Schillin, Inc. WNEW.

JANESVILLE, WIS.

Pure Oil Co., five 15-minute 'Diary of Jimmy Mattern' platters weekly for 13 weeks. Freitag Advertising Agency, Chicago. WCLO.

Ford Motor Co., one 30-minute 'Fred Waring' disc per week, on a 26-week renewal schedule. N. W. Ayer Agency. WCLO.

Chevrolet Motor Co., three 15-minute 'Musical Moments' platters per week, on 13-week renewal. Campbell-Ewald Agency. WCLO.

Carter Medicine Co., three announcements weekly for 52 weeks. Street & Finney Agency, New York. WCLO.

Zerbst Pharmacal Co., six announcements weekly for 21 weeks. Ruthrauff & Ryan Agency, Chicago. WCLO.

WBRC, Birmingham, is picking up Jay Castle orchestra from Thomas Jefferson Hotel.

AL
GOODMAN
And His ORCHESTRA
"ZIEGFELD FOLLIES OF THE AIR"
EVERY SATURDAY—WABC
8-9 P.M., EST
Columbia Network
Coast-to-Coast
4 STAR RATING
FOR SOLID YEAR

TED REID
Melvin Castleberry on
SHEFFIELD FARMS' BILLY & BETTY
Recently with
ROSES & DRUMS
IRENE RICH PROGRAM
HOME SWEET HOME
THE AMERICAN SCHOOL OF THE AIR
NBC SUSTAINERS
414 West 120th Street
NEW YORK CITY

ALEX HYDE
musical director
WHN new york

RALPH GINSBURGH
and His Palmer House Ensemble
Wishes to Inform the Trade That Due to Confliction of Time, They Have Been Forced to Withdraw from
The Musical Footnotes Program on CBS
NOW AVAILABLE FOR OTHER PROGRAMS
CURRENTLY AT PALMER HOUSE, CHICAGO
WGN and Mutual Broadcasting System

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
Management
MARY L. SHANK
1619 BROADWAY
NEW YORK CITY
WSAI Wednesdays at 7:30 P. M. E.S.T. Sundays at 3:30 P. M. E.S.T.
WLW Mondays at 10:30 A. M. E.S.T. Mondays at 1:45 P. M. E.S.T. Fridays at 1:45 P. M. E.S.T. Saturdays at 10:00 A. M. E.S.T.

British Broadcasting System

(Balance Sheet of Operations for 1935)

		Increase
Income		
Licenses	$10,191,310	
Other sources	2,116,555	
	$12,307,865	$2,
Expenditures		
On programs—		
Artists	$2,006,900	
Orchestras	1,005,400	
Rights and royalties	936,285	
Relay lines	271,125	
Staff salaries	1,136,000	
Expenses	196,630	
	$5,557,840	$97
Engineering—		
Plant and research	$469,880	
Staff wages	1,285,650	
Expenses	177,115	
	$1,932,645	
Other Expenditures—		
Maintenance	$912,800	
Administration	594,490	
Pensions	187,685	
Depreciations	935,000	
Income tax	600,540	Decrease
Governor's fees	26,035	$4,465
Grand total	$10,734,055	$1,231,135

(The number of license holders, or individual receiving sets installed during the year increased 622,540, to a total of 7,403,109.)

RADIO STATION USES VARIATION OF 'BANK'

Green Bay, Wis., March 3.

nd now 'bank night,' the widely used pulmotor for picture audiences, has landed in radio.

WHBY here has a stanza sponsored by an auto company which works the 'bank night' of the films in almost identical form.

National Sportsmen's Show is to be exclusively broadcast by WNEW, New York, from Grand Central Palace this week, with Bob Edge, station's sportsman, at the mike.

H'wood Country Church Aired West by Palmolive

Los Angeles, March

Long a sustaining feature on the Don Lee coast chain, the Country Church of Hollywood goes commercial next Monday (9) with Palmolive-Peet bankrolling for initial try of 13 weeks. Cast of hillbilly characters will be retained with Rev. Josiah Hopkins taking title role of 'Goose Creek Parson.'

Charles Vanda of Columbia's coast staff produces.

Mrs. A. T. ild, WFIL, Philadelphia is West coast cruising.

ACTORS, $2,006,900; BANDS, $1,005,400 REPORTED BY BRITISH RADIO FOR 1935

First Public Financial Statement Issued by B.B.C.—Monopoly Received 150,000 Fan Letters, Good and Bad, Last Year

London,

It seems an impossible task for the British Broadcasting Corp., the government's monopoly of radio, to keep every one of its 7,403,109 license holders happy and pleased. Program policy during more than half of the broadcasting hours of the day has prompted innumerable complaints from sections of the country where listeners would prefer dance music to weather reports, and from other parts where the demand is for Parliamentary debate and the supply is free cooking lessons, advice to young mothers, and travel lectures on South Africa. It seems that the B.B.C. can't please all of the people all of the time.

Internal workings of the B.B.C. and an accounting for the funds of income and expenditure for 1935, have just been made public, the first report of its kind given out. As result the letters to newspapers from the listeners, who evidently have been waiting for a chance to express themselves about the programs in general and a few of the broadcasting policies in particular, have been numerous, humorous and highly interesting. This letter writing habit is a national institution, and the B.B.C. report states that no less than 150,000 communications, critical and commendatory, were received by B.B.C. during the past year. There was a preponderance of approvals, the report says:

Daily Mail has taken up the cudgels for diversification in its editorial columns and starts a leader with the comment: 'The B.B.C. proposal to 'save money for the autumn' by cutting out alternative programs until 8 p.m. during the summer will disappoint thousand of people who do not desert their radio sets during the long light evenings. It is a mistak , surely, to assume that there is only a general interest in listening when the sun has set... The proposal that regional stations shall contribute more to the main program pool is in pursuance of a tendency which has been recently marked. It is contrary to one of the reasons for establishing these expensive stations, which was that they would represent local life and encourage local talent.'

No Amateur

Notwithstanding, there is little hope for a deluge of the 'amateur hours' which have assumed a dominating place in American broadcasting.

Magnitude of B.B.C. operations is revealed in the financial report which has given the British public its initial glance behind the scenes. The number of license holders increased during the year by 622,540, to 7,403,109. Although fees are nominal (about $1.25 per annum, on the average) the total income from this source was $10,191,310. From other income sources, such as the sale of publications $2,116,555, was received, to a total of $12,307,865, or an increase in receipts over the preceding year of $2,067,865.

Substantial increases in salaries for artists and orchestras are explained in the report as a desire of the management to improve the type and personnel at every opportunity. More than $500,000 increase in these two items was expended; artists, $354,215, and orchestras $162,615. There was a reduction of $625,000 in emergency contribution to the Exchequer, and $25,000—half the payments so far made towards the television service—is shown as recoverable by the Postmaster-General.

'It was anticipated,' it is stated, 'that a large total would be spent on television in 1935, but for various reasons expenditure has been delayed.'

There is plenty of criticism of B. B. C. and some of it gets ventilated here. The B. B. C. is a vast monopoly, and the fate of most monopolies is *rigor mortis*, unless their muscles are kept supple by being pummelled and kicked. Taken all through, the B. B. C. does a big job in a big way. If you don't like it, try one of the foreign stations for a night or two.'

Coming from Scotland, the above is regarded as high praise!

Paris, Feb. 23.

First French national radio budget, which is clearly separated from other state receipts and expenses, provides for the spending of $10,000,000 in 1936 on broadcasting. Of this $8,330,000 comes from license taxec on receiving sets and the balance from taxes on the sale of tubes.

Slightly more than a quarter of this revenue will be spent on programs, and the balance on plant upkeep, personnel and running expenses of the 15 state outlets.

That leaves approximately $5,500 a day to program 15 stations. Even considering that they are hooked up in networks for a part of the time, this doesn't leave much for performers' pay, after such expenses as news gathering activity, performing rights and the like have been taken Pay for work on the French radio is therefore likely to remain low, in spite of the efforts of Communications Minister Georges Mandel to boost salaries by straightening out the budget.

WSB, Atlanta, jumped all the way to Union Springs, Ala., to work with the town Legion post in promoting an amateur show.

Even if WCAU could confine its powerful signal to Philadelphia's city limits WCAU would still reach more listeners per dollar than any other Philadelphia station.

Are You Buying Radio Time?..Or Radio Listeners?

WCAU

PHILADELPHIA · PA

50,000 WATTS

ROBERT A. STREET · COMMERCIAL MANAGER

Radio Reports

(Continued from page 52)

reads lengthy plug anent the extreme generosity of the sponsor, in awarding the merchandise prizes. Participants are interviewed a la Major Bowes as to their age, do they study with a teacher, what school do they attend, what is their favorite sport, and what is their favorite radio program or artist. Routine is obviously laid out in advance, but every now and then a child will disconcert the announcer by naming a program or personality on rival station as being his favorite.

Commercial copy laid on much too thickly, and completely smothers entertainment value. Lengthy plugs are inserted between each number, and prices are quoted so voluminously that entire 30 minutes takes on the aspect of a continuous commercial spiel. Sponsor's name is mentioned innu erable times, too, but that's evidently what he wants, as he is the boy who is paying the bill.

No votes are accepted over the telephone, and voters must come to store in person. Tab on votes of winners is not announced. *Hold.*

WKRC, Cincy, has taken platter service of Associated Music Publishers and will drop Standard Radio Service at expiration of present contract, April 1.

BENAY VENUTA
CURRENTLY APPEARING
CLOVER CLUB
HOLLYWOOD, CALIF.
GUEST STAR
JOLSON'S SHELL CHATEAU
Saturday, March 7th
Management CBS Artists Bureau
Personal Management
JULES ALBERTI, 515 Madison Ave.
New York City

"New King of Syncopati"
jimmie
(HARLEM EXPRESS)
lunceford
AND HIS ORCHESTRA
PURDUE UNIVERSITY
March 7
direction
HAROLD F. OXLEY
17 E. 49th St. New York City

RAY NOBLE
Rainbow Room
Radio City
New York
WABC
9:30 P.M. EST
Wednesdays
COCA-COLA
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.
WILLIAM MORRIS AGENCY

Victor Young
SHELL
OIL
SATURDAYS
WEAF
9:30-10:30 P.M.
EST
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

AL DONAHUE
Bermudiana
Bermuda
NBC
Decca
Records
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

HARRY OWENS ORCHESTRA
With Wembly Edwards
Dance Music
15 Mins.
ROYAL HAWAIIAN HOTEL
Tuesday, 12:30 a.m.
WABC, ew York

American type dance music, filtered through a Hawaiian motif in orchestration, is embellished with guitaring and yodeling in the idiom of the pineapple islands. Sent over by shortwave and thence put on the longwave switchboard by CBS, the music is very agreeable and a welcome change of diet for ears habituated to the more conventional tin pan alleyisms.

Not technically a commercial, the program, by its very emphasis upon the point of origin, is directly promotional in character. Not a very good broadcast hour for the east, but the three hour differential on the Pacific coast suggests a good break. Presumably Hawaii gets most of its vacationists from the middle income strata in the Pacific area, anyhow. *Land.*

'EYE WITNESS'
News Dramatizati
15 Mins.
LORD BALTIMORE LAUNDRY
WFBR, Baltimore

WFBR is fond of styling self a 'pioneering' station, and with this effort once again strengthens claim as a broadcaster which shows initiative in shaping programs. This one is going to be extremely difficult to turn to the desired crispness. Sponsor is not likely to be found willing to underwrite the great expense (for Balto) of having flock of actors on hand to properly play out the dramatizations—and without 'em, as is now being broadcast, program loses much punch and realism.

On weekly Sunday afternoons, the initialer wormed in only two subjects during entire quarter-hour.

Series of programs offer $5 weekly to best eye witness writeup of any newsworthy event submitted by anyone. That stroke is in line with the WFBR policy of tacking on, if at all possible, some showmanly stunt to each program which may spur public listening interest.

HARRY HARTMAN
Sidewalk Interviews
15 Mins.
R. B. CLOTHES
Weekdays, 12:30 p.m.
WCPO, Cincinnati

(F. W. iv, Inc.)

Man-on-the-street routine is right down Hartman's alley. It's a firster for the stunt locally under sponsorship and is creating considerable comment among the natives. Hartman has been doing mike duty at ball games, boxing and mat shows here for the past seven years and worked himself into a Cincy fixture. His lingo is of the every-day variety and he's fast in cutting it loose.

Works this stanza in lobby of sponsor's shop in heart of theatre district. Lunch-time period is an asset, encouraging downtowners to mix in on the proceedings and be heard by the office gang and mom and the rest of the folks at home.

Started off by asking one and all the same question, with daily changes, but soon spread to catch-as-catch-can queries, affording more interest for listeners and giving an added thrill to interview volunteers. Quiz concerns topics of local a..l national interest, mostly serious, with humorous askings tossed in at frequent intervals.

Gaps now and then sound like Hartman is working without a helper. *Koll.*

S.S.S. MUSIC BOX
Music, Songs
30 Mins.
S.S.S. TONIC
Friday, 9:30 p.m.,
WLW, Cincinnati

A de luxe pitch. It started a year ago on this station, soon spread to the Mutual web and has renewed for 52 weeks. Has had stiff opposish all the while from the three major nets.

Program is alternated between religious hymns, popular selections from opera, amateur nights of the pre-gong era, and hillbilly tunes. Harold Carr, the 'Music Box Master,' announces that a cast of over 50 artists took part in the stanza auditioned (21). It was 'opera' night, and at the outset the announcer wisely served notice, to avert tuning out by new listeners, that what was meant was 'old fashioned music from the operas that we all know and love.'

Set-up had classy string ensemble, a soothing tenor soloist and two femme soloists who delivered pleasingly, and excellent male and mixed choral background.

S.S.S. identity is used often. Two out-and-out blurbs for the remedy are too long and too close together, being eight minutes apart in first half of the period. Wording, however, well handled, working in symptoms and builder-upper blurbs effectively. *Koll.*

Here and There

Lindsay MacHarris back at KHJ, Los Angeles, as production manager, succeeding Bill Goodwin, subbing since Scott Perkins' departure.

Dick Richards, WJR, Detroit, got a surprise visit from Lew Weiss, who flew in to greet his boss returning from Hawaiian vacash.

Guy Earl, KNX (Hollywood) owner, gave Lee Cooley, announcer, five months leave for European tour.

Glover Delaney, former assistant program director of WESG, Elmira, is new announcer at WFBL, Syracuse, name changed to Charles Delaney.

Bob Brown subbing as 'Singing Gentleman' as Ireene Wicker flips to Bermuda for some sunshine.

Ralph Atlass abed with the flu.

Peggy Wall was interviewed in Chicago last week by Ben Piazza for Hollywood contract.

Robert Keller, copyright chief at WMCA, New York, recovering from an appendicitis operation. Expects to be back March 10.

Stan Hubbard, out of the hospital and mending, after a tough jawbone chisel.

Doc Young, WDGY, St. Paul, owner, skipping with the missus from Florida to Panama Canal Zone on their annual vacash.

Lennox Murdoch, KSL, Salt Lake City production manager, father of a new boy.

Glen Parker moves this week from WIP to WMCA, New York, being third from station to make the jump. Others were Bob Carter and Jack Vincent.

Bob Bachman, formerly of CBS and Grand Rapids Civic Auditorium, replaces William Price as engineer at WOOD-WASH, Grand Rapids.

Tom Mitchell, former vocalist at WOOD-WASH, Grand Rapids, now Music Supervisor on a WPA recreation project.

William Ware, of KUT, Austin, Texas, and Robert Wetmore, new announcers at WSYR, Syracuse.

Thomas A. Axelsen, newspaperman, is newest additi n to KSL, Salt Lake continuity staff. Also handling publicity.

William H. West, v.p. and g.m. of WTMV, East St. Louis (Ill.), spending a couple of weeks in Florida with his family. Woody Klose pinch-hitting as exec for him.

John Blair getting a load of Pacific coast goings-on.

Seymour Harvey added to the mike staff at WIBX, Utica.

Skippy Williams, locally popular orchestra emsee, now announcing over WHBY-WTAQ, Green Bay (Wis.).

KMA, Shenandoah, reports its mail count for 1935 as 256,629.

Thomas A. Burke in 'The Health Hunters' over WGY has left State Health Department to teach at the Augustinian Academy, Staten Island.

C. O. Chatterton, assistant business manager of the Oregonian stations KGW-KEX, returned to Portland last week after an extensive business trip to New York, Washington, C., and other eastern cities.

Al Williamson of NBC, Chicago, questionnairing the radio eds on the publicity likes and dislikes.

Jerry Stone and Harold Davis, WDAS, Philadelphia, rumored in line for appointments from Mayor Wilson.

Don Allen resigned as KFWB assistant production manager to cast

(Continued on page 79)

Fels-Naptha Local Repeat

Syracuse, March 3.

Fels-Naptha has returned to WFBL with a twice-weekly broadcast. Their program is the same as last year, featuring Jack Buckland, local tenor favorite, with orchestra.

Contract is for 39 weeks and agency, Young and Rubicam.

Professional Won Amateur Contest; Now Seems Jinxed on Commercials

Baltimore, 1

Anybody attempting to sell an amateur stanza in this city might just as profitably peddle pink elephants. Here the simon pures are out, washed up, no go. The pendulum has swung the other way, and only one station, WCBM, still has a commercial am stanza, but the rest have nothing at all like it and don't want it.

With the nighteries it's the same story, although they, with only a few nabe exceptions, frowned on the craze from the start. What the nighteries here crave is oldtime acts, and the older the better. Customers go for 'em.

As for amateur contest 'winners,' the anathema against the whole idea is taking a sad toll among them. Typical example is that of a young tenor, El Gary, who used to be a pro singer with a good commercial following. Last autumn WBAL put on twelve weekly 'elimination' shows, bankrolled by a brewery, with the winner getting a gold loving cup and a week at Loew's Century at $200 (half footed by the brewery). Gary won, appeared at the Century as an 'amateur,' and since has had practically no engagements at all. Turning amateur turns out as a jinx. National agency said it used to book him often, but now there are no radio or nightery buyers.

Cases like this are wising up the rest of the pro crowd. Couple of weeks ago when WCAO aired two-a-day simon pure shows from the General Motors trade exhib at the Armory, the station tried to lure local small time pros into competish for $100. Performers roundly nixed the idea, with the exception of a few WCAO singers who obliged their employer at his behest.

Dr. Pepper Soft Drink From Texas Group to 13 Southern Stations

San Antonio, March 3.

Time clearance lined up on 13 additional south and southwestern outlets for Dr. Pepper Bottling Co. 'Pepper-Upper' show which is spreading beyond Texas Quality Net stations.

In addition to four TQN stations comedy-revue production will be piped to KVOO, Tulsa; WKY, Oklahoma City; KTHS, Hot Springs; KTBS, Shreveport; WMC, Memphis; WSM, Nashville; WJDX, Jackson; WAPI, Birmingham; WMAZ, Macon; WSB, Atlanta; WWMC, Nashville; WSOC, Charlotte, and WFBC, Greenville.

Believed first instance of show originating in southwest extending coverage to this extent. Sponsor has been plugging soft drink via TQN and has renewed for a year, added stations to tie in on the renewal series. Tracy-Locke-Dawson's Dallas office handles account. Now lines up as biggest radio account in southwest.

Wax WNEW Commercial For WCAP, WPG, WTNJ

New Junior G-Men of America program, sponsored by the Fischer Baking Co., of New Jersey, which is broadcast daily five times each week over WNEW, also is being repeated over WCAP, Asbury Park; WPG, Atlantic City, and WTNJ, Trenton. Each broadcast from WNEW is taken off on line and recorded on Instantile, three recordings being taken at a time.

Junior G-Men program is by Bradford G. Hathaway. Set-up for four stations handled by Bess & Schillin. May be expanded to more stations later.

Program is designed along Boy Scout good deed lines, with outstanding venture of Junior G-Man club member dramatized. Other personal experiences told by narrator. Broadcast goes out on four stations Monday to Fridays inclusive.

'You Go to Your Tower, We'll Go to Ours'—WNEW

WNEW and WHBI, Newark, have come to an amicable parting of the ways as far as the mutual use of WNEW's transmitter is concerned. Starting the early part of next week WHBI will be back to its old transmitter and WNEW's equipment will shut down while its sharer of the 1,250 k.c. channel is on the air.

WHBI is on for 12 hours a week, and is owned by Hoyt Bros., chemical manufacturers.

Boake Carter's 1st Miss

Philadelphia, March 3.

Boake Carter's record of broadcasting five years without a miss was ended last week when he was bedded with grippe, being replaced by David Lawrence, editor of United States News. Carter was back again next night.

His string had reached 2,172 consecutive broadcasts. Airs from WCAU.

WALTER
TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

THERE IS ONLY ONE
WSM
GRAND OLE OPRY
Booked Exclusively Through
WSM Artists Service
Nashville, Tennessee

GRACIE BARRIE
"GEORGE WHITE'S SCANDALS"
Sole Direction, HERMAN BERNIE,
1619 Broadway, New York

LEON
BELASCO
And His ORCHESTRA
Dir., Music Corp. of America
Pr. Mgr., HERMAN BERNIE

PHIL BAKER
Gulf Refining Company
Sundays, 7:30-8 P.M. EST
WABC-CBS
Direction
A. & S. Lyons

New York Radio Parade

By Nellie Revell

Gager Wasey as Radio Editor

Gager Wasey of the Erwin, Wasey Agency radio department, is now a radio editor. O. B. Winters, executive of the concern, in his spare moments owns the Centerville, Md., Queen Anne Record, and so Gager will undertake to provide a radio column for the paper. A clipping being a clipping, the local p.a.'s will please make appointments prior to calling.

Studio Too Small For Sound Effects

'The Goldbergs' and 'Bobby Benson' programs are having studio troubles with CBS. Mrs. Berg no like the new studio set-up on the third floor. And the Bobby Benson program is complaining about having to write program to short size of studio. Sound effects are important to script. With present studio limitations some sound effects have to be written out cause room is too small to hold them.

Among the Spielers

News among the spielers: Jack Fraser has joined the NBC staff. Clyde Kittel outed at NBC, doing nicely as a free-lancer with the Lowell Thomas and Betty Moore programs as well as recordings. George Hogan has joined the CBS staff. Dell Sharbutt, of CBS, has been hosting visitors from Texas, the home state. Ted Jewett has birthday on the 7th. Don Dunphy is staff man at WINS. Assisted Earl Harper on football broadcasts during 1934-5.

Scrambled Notes

Pages and guides at NBC readying their annual dance and entertainment. Tentative set-up calls for the Starlight Roof of the Waldorf-Astoria on March 20 with Vallee providing tunes and the Artist Service providing talent....Mylon Smolen out with the grippe....German government is latest to complain about the March of Time....Songcopators, vocal trio, rejoin the Kellogg show on Friday evening. Had been off for past month....Frank Cooper handling Peg LaCentra....New program built about Thornton Fisher is being readied at NBC. Using script by Vernon Radcliff, NBC productioneer, show has to do with Broadway and will have orchestra, vocal group and dramatized spots....Chet Stratton doing the lead on 'Wilderness Road' show at CBS....American Airlines invited the WOR sales staff to a sample plane ride last Saturday afternoon (28). Figured to show how swell it is and mebbe they'll take planes in trying to sell time. So all the boys get excited and Saturday the date is cancelled cause AA didn't have an empty plane. Everything had been chartered.

Short Shots

Curious event will take place on the Vallee show tomorrow eve. Six minutes of the program will be a comedy script by John Tucker Battle, who writes and acts in Bobby Benson show. Battle showed his scripts at CBS some time back. Everyone liked. Now if clicks on Vallee (NBC) will be given spot on CBS....Ken Fickett, recently of WOR, is new productioneer at BBDO. Also added to the production staff at BBDO was Irv Mitchell of Hollywood where he was affiliated with Freeman-Lang....United Cigar's program folds at WOR. Ditto the Whelan Drugs show....Lennon & Mitchell working on a new program destined to air at MBS. Mebbe the new Old Gold show....Lynn Martin vocaling in place of Mary Courtlandt on the Sateve Lucky Strike program....Landt Trio and White and Phil Cook closed for Omega at NBC....Paul White, the CBS public eventer, in Cleveland setting the convention broadcasts ....Horn & Hardart program at WABC was cut 15 minutes Sunday to allow broadcast of King Edward VIII....Morton Gould, the young WOR conductor, will guest conduct the General Electric program on NBC on March 22....March 7 makes it 14 years in radio for Ken Woods, nee Lou Raderman....Helen Fox's folks have gone to hum and the extra cot has been folded away. She had a touch of the flu over the weekend ....Paul Stewart doing the juve lead on 'David Harum'....Vic Knight and Larry Harding of the CBS staff co-directed the Chrysler program sold by CBS....Mildred Munson goes into the Rainbow Room....Gene Sarazen being offered to radio.

Nemo

Guldens Mustard has cleared spot time on a selected number of outlets. Stations already selected. Erwin Wasey the agency....Ray Noble is a gentleman to the last degree. Last week he dismissed one of his top musicians, Bud Freeman, of sax and clarinet. But Bud and the band amazed at method. Freeman received a short note giving him his two weeks' notice in the most polite fashion....Stuff Smith of the Onyx will do more radio guest spots....Mary Kendal of Ed Smallee's '7 Voices' just over an ill stretch....Willie Morris entertaining her mater in from Mexico, Missouri....Sam Kaufman, mag writer on radio matters, sold book to Whitemare Press. To do with radio naturally enough. Contracts okay. Publishing date not set as yet....Walter O'Keefe renewed on Camel....Dave Alber will wed Doris Edelman on June 7....Armida will plane to Detroit on the 12th for three p.a.'s....Emory Deutsch orchestra renewed by CBS. Henceforth will concentrate on being a dance combo....Doug Connah, to Pittsburgh for Plate Glass program debut....Howard Doyle, ex WNEW announcer now on the Major Bowes Amateur program....WNEW will pipe speakers from Cleveland and Philadelphia conventions to the stations during such times as the conventions are recessed....Red Nichols hikes to Battle Creek for a chat with the sponsor....Walter Craig in Palm Beach. Squire Lloyd of Topping and Lloyd also there.

Stand By

Sears-Roebuck is listening to Irving Reis' 'Only Yesterday' program at CBS. Irv is doing script and production....Hal Kemp orchestra remains on air for Gulf during summer weeks while Phil Baker is taking his rest and vacash....What happened to General Tires supposed take-back of Jack Benny after his stretch for Jello. Remember?.... Laura 'Gil' Hoffman, secretary to Prentice Winchell, has been doing a wee bit of acting on the WMCA Comedy Scripters program....Bob Wilson of CBS sales staff returned from Florida Monday (2) after cuppla weeks in the sun....Louis Phillippe's Paris Night Life program on CBS adds the New Orleans outlet to its network tonite. Station WWL....After doing duos with a string of gals Jimmy Brierly of CBS gets himself a solo spot....Lou King Garcia band dickering with the NBC Artist Bureau....Romberg program goes to California....Betty Mandeville is now on CBS staff....Connie Gates back in action after short ill stretch....Harry Wald back on the job....Jim O'Bryon of CBS press to Detroit on the new Chrysler show.

DEFEND CONSTITUTION AT FULL CARD RATES

Baltimore, March 3.

A banquet carded for tomorrow (Wed.) evening by the Association for the Defense of the Constitution, anti-Administration group akin to Liberty League, will be broadcast over WCBM for one hour on strictly commercial basis. Station refused to carry the affair sustaining, classing the show and speech-making as political.

Chief guest-spielers will be Bainbridge Colby, one-time secretary of state, and Col. Henry Breckinridge, former assistant secretary of war, under Woodrow Wilson. Latter has recently announced himself as candidate in the Maryland primary election for Democratic nomination for President.

BUFFALO ANTICIPATES WBNY-WEBR RIVALRY

Buffalo, March 3.

WBNY, Roy Albertson's new station, went on the air Friday (28) for the first time, testing. Official opening of the transmitter still is contingent on completed tests and approval by FCC so no date is set.

Meanwhile, Albertson has added sports announcer Ralph Hubbell to his staff. Hubbell left WEBR Saturday (29) to join WBNY payroll and await opening. Staff now includes Hubbell, Jack McLean, production manager, and Tow Dwyer, business manager.

Interest here in the opening of new station is high because of known rivalry between Albertson and Herbert H. Howell, owner of WEBR, town's other 100-watter. Albertson is former general manager of the Howell station and while there authored the Town Crier broadcasts which were outspoken in denunciation of civic and political activities and received plenty of front page bally by local rags.

Since breakaway, WEBR has continued town crier broadcasts with at least four different authors. Albertson, too, has announced his intention to have a town crier on WBNY when the station begins operation.

To protect his town crier title, Howell has sought court restrictions against use of 'Old Town Crier,' 'Ye Olde Towne Cryer,' and 'The Old Town Cryer' to prevent Albertson from making capital of the already established name.

Nevertheless, Joe Glass, original town crier voice at WEBR is said to be in line for announcing assignment at WBNY.

WBRC, BIRMINGHAM'S, COOKING SCHOOL CLICK

Birmingham, March 3.

Newspapers here burned other day when a local refrigerator staged a cooking school exclusively through WBRC, Columbia outlet. Not a line of newspaper advertising was used and credit for pulling in huge crowds went solely to the station. Newspapers kept a stiff upper lip.

Cooking school was held during mornings at Ritz, before regular show time, and although due to run only three days show was held over for two more. First morning 4,000 women stormed the theatre which seats only 1,600. To make it still worse the temperature was 15 degrees below freezing. Second morning about 3,200 femmes trotted downtown for the lessons and the third day something like 4,500 came along. Sponsor was sorry for failure to rent municipal auditorium.

This marks first time an attempt has been made to stage cooking schools without aid of newspapers. Page one publicity blabs were missing but radio blah seemed to make a satisfactory substitute, judging by the crowds.

Bill Young, manager of WBRC, was on hand each morning to give a bottle of perfume to the first 100 ladies to enter the theatre. He still wonders how he got out alive.

Standard to Platter Foreign Operas, Chants

Hollywood, March 3.

Standard Radio has closed two-year deal with Society of European Stage Authors and Composers to record numbers from their catalogs and publishers. Most of the tunes are operatic and folk songs.

Numbers have the same status in this country as in public domain and go to the stations tax free.

Englishman Joins NBC

Austen Croom-Johnson, heretofore pianist and producer for the British Broadcasting Corporation, has joined the NBC production staff in a permanent capacity.

NBC has been looking about for radio production showmen.

Tell Sisters on Woodbury

Philadelphia, March 3.

Tell Sisters, gal harmony trio, winners of last week's talent audition by Paul Whiteman here. Set for guester on his Sunday (8) Woodbury show.

They're on WFIL staff and have weekly commercial for Dr. Algaze, local dentist.

FCC's Washington Docket

Washington, March 3.

Meeting within three days of its last get-together, the broadcast division of the Federal Communications Commission acted on a handful of applications, mostly renewals, and recessed for another week.

Bismarck, North Dakota, station, which has been in the doghouse over unauthorized juice-jump for many moons, was granted a reprieve 'on a temporary basis only to conform to commission's action of February 8.' Offending transmitter, KFYR, is seeking renewal of its old license to operate on 550 kc with 1 kw nights, 5 kw days.

Ten other stations were given temporary renewals on the same basis, as follows: KELW, Burbank, Calif; KFRC, San Francisco, Calif; KFUO, Clayton, Mo.; KMTR, Los Angeles; KSEI, Pocatello, Idaho; KUSD, Vermillion, S. Dak.; WMMN, Fairmont, W. Va.; WOS, Jefferson City, Mo.; WPHR, Petersburg, Va.; WTMJ, Milwaukee, Wis.

Thirty-day license renewals were handed KFPY, Spokane, Wash.; WFIL and auxiliary, Philadelphia; and WLBL, Stevens Point, Wis.

Pending consideration of petition of WLWL, New York city, speci temporary authority from March 1 to April 1 was extended WWL, Orleans, La., transmitter now operating on 850 kc with 10 kw. Station KWKH, Shreveport, La., sharing same frequency, also received a month's extension of special authority.

A third Louisiana transmitter, WJBW, New Orleans, received temporary license renewal for one month, subject to commish action. Station shares with WBNO, New Orleans, on 1200 kc with 100 watts. Month's extension also was given WJEJ, Hagerstown, Md.

New station application of the ABC Broadcasting Company, Big Spring, Tex., was dismissed with prejudice. Station had requested to operate on 1500 kc with 100 watts, days.

Only one application was referred to the examiners, with WHIO asking day juice-jump from 1 to 5 kw, on the 1260 kc frequency.

The following applications were received: Harold F. Gross and Edmund C. Shields, Saginaw, Mich., new station to be operated on 950 kc with 500 watts; Jonas Weiland, Kinston, N. C., new station to be operated on 1200 kc with 100 watts nights, 250 watts days; station WEMP, Milwaukee, Wis., change frequency from 1310 kc to 1010 kc and power jump from 100 watts to 250 watts nights, 500 watts days, unlimited; Courier-Post Publishing Company, Hannibal, Mo., new station to be operated on 1310 kc with 100 watts; Glenn Van Auken, Indianapolis, Ind., new station to be operated on 600 kc with 1 kw days; WORL, Needham, Mass., increase power from 500 watts to 1 kw; News Press Publishing Company, Santa Barbara, Calif., new station to operate on 1410 kc with 500 watts.

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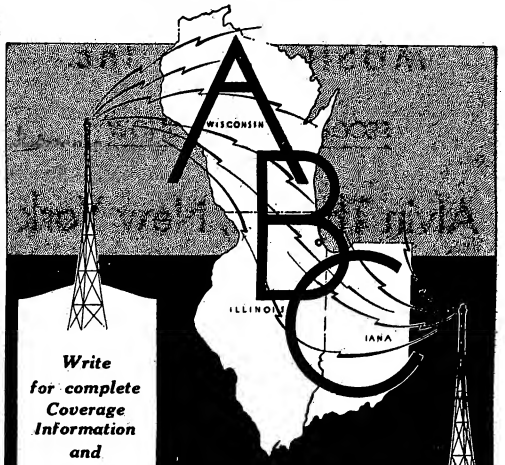

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College Rhythm

The eighth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

*.*VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.*

SOUTHERN CALIFORNIA

By J. F. Golay, '38

(U. ily Trojan')

There's a swing to the music that's making the University of Southern California collegians dance these days. It all started when Benny Goodman came to open an engagement at the Palomar, dine-and-dance spot in Los Angeles and long time haven for the college kids on that side of town.

At that time Goodman was prevailed upon to appear for a musicfest on the campus. Though it was to be a 25-minute program in an auditorium with a capacity of 2,300, Goodman and his crew kept 3,500 foot-tapping Trojans busy yelling for 'more' for almost an hour. Class rooms were empty and the aisles packed.

Soon afterward Louis Prima and his wild-eyed gang added fuel to the flames in a sizzling half-hour session. Between them Goodman and Prima had buried sweet music with full honors at the Trojan uni-, and when Anson Weeks accepted an invitation to appear in a jazz-program and presented the same old routine, he slipped into a newly made local grave and made it a double-header.

These opinions are further reflected by the popularity of various swing-'n'-swing resorts around town. Jimmie Grier, who for three years has held his local leadership by changing style to fit trends as they come and go, is now mixing more and more stomp with his old standbys, the sweet and slow. Nowadays his music 'Goes 'Round and 'Round' as he stomps out this current craze with the best of them.

There has been enough student patronage at the Ambassador hotel's Cocoanut Grove to affect even Ted Lewis who has had a band as long as most of we kids have been alive. Though he varied his floor show and picked up new entertainers along the line, his same old melodies lingered on—'till he hit L.A. A month ago the announcement that he was to open at the Grove didn't exactly make the Trojans happy. But Lewis hasn't been up there for so long without knowing how to handle this sort of a dilemma. Now he swings it and he's got the Trojans that can afford the Grove solidly behind him.

The boys and girls aren't hitting the Wilshire Bowl. It's because of Sterling Young who sounds exactly like Flo-Rito. That doesn't help any here. Sterling's stuff is even more ignored by the lads since old r. Goodman innoculated the campus.

Now here's the paradox. Ex-football player Larry Lee at the Beverly-Wilshire, as uninspired as the Supreme Court, has captivated an insurgent group who seem to go for his sentimentality, such as 'Dancing in the Dark.' Swing fans suspect that his trumpets can't handle fast music. And even those loyal to Lee admit he can't sing. But he'll change.

Vi

When pocketbooks are slim, and the fraternities and sororities dance by radio instead of going out for the evening, Glen Gray's recordings get the most requests. Gray, the smart fellow, mixes them up. When he's hot, there isn't anybody hotter. When he's sentimental, he wrings tears from a coed's heart. These days at the Greek-letter houses almost nothing is being heard of Lombardo, Olsen, Ray Herbeck, Garber, and others who sell sentiment instead of swing. A lot of Trojanettes still think Lombardo is too adorable. But he's slipping rapidly with the boys.

England has furnished U.S.C. students with four recording favorites. Ray Noble, ace of them all, keeps the radio stations busy answering Trojan requests for almost all of his English recordings, old as they are. Strangely enough his popularity diminished when he broke up his band and came over to America to reorganize with Yankee group. The answer might be that Noble isn't as hot as he used to be.

Jack Hylton, the British Paul Whiteman, is liked, even on recordings, because he's not afraid to mix tempos, and can make a phonograph scream when he's in the mood.

Not so well known, but the idol of a select group of stomp fans who know swing when they hear it, is Lou Stone. He's another Britisher. Few of his recordings are extant, but the Stone fan—and there are many on the campus—can (and will) sit for hours, playing over and over some of his classics, 'White Jazz,' 'Black Jazz,' and 'Embassy Stomp.' His addicts complain woefully, however, because of the singular lack of Stone discs.

Local collegians are also requesting more and more of Bert Ambrose. The demand here for 'I'm on a See-Saw' was due chiefly to the popularity of Ambrose's recording of the number .

The general antipathy of the dancing crowd at Southern California is for such unexciting maestros as Wayne King. Don Bestor, according to campus opinion, is as corny as they come; Freddie Martin is too unbending and unoriginal, and such old timers, once favorites, as Gus Arnheim, Abe Lyman, and Carol Lofner are out of favor. The trouble, They don't swing it.

Colored Bands

One set of students is wild about the swing music as dished out by colored musicians. Fats Waller, Cab Calloway, Duke Ellington, and Louie Armstrong rate high with them both as stompers supreme and as colored entertainment. And while on the subject of colored orchestras, the most recent rise to fame in the opinion of the Trojans has been made by Jimmy Lunceford. He orchestrates his swing music, doesn't throw it together. The ardent stomp fan can discern the subtleties of jazz arrangement as expertly as highbrows know their symphony interpretation, and Lunceford is unquestionably a master. At least, these college students are beginning to think so.

Feminine opinion, as it so often does, differs in some choices. Though the coed likes to swing with just as much enthusiasm as the male collegian, she still likes to be soothed with music upon occasion. This might explain the partial success of Larry Lee, previously mentioned, who's certainly soothing if nothing else. Eddie Duchin draws the popularity vote from a lot of U.S.C. girls. Ozzie Nelson, too, garners a following from the coed group. There are others, though, whom the girls admire that are regarded as offside by the sacred cult of swingists. Take Ted Flo-Rito. The majority group on the campus—exponents of the stomp—listen in shocked surprise when the romantic coed coos, 'Isn't Ted divine?' But sorority girls won't accept Wayne King. They demand variety, at least, and think King is pretty stodgy.

Not So Favored

Those thought to be favorites with the general public seem to go the way of all flesh when collegians voice their opinions. Chief among these is Rudy Vallee, regarded as perhaps the leading orchestra-variety show on the air. He is greeted with disdainful looks and the whir of turning radio dials when his hour comes over the ether here. Fred Waring, another of the Vallee type, rates not much higher. His orchestra is regarded as slightly hammy, and is sneered at by Goodman addicts.

Another smart, sophisticated orchestra which deserves a better fate has been crossed off the local eligibility list. That's Richard Himber. There are many more—Hal Kemp, whom they say is becoming just a trifle old fashioned and runs to the corney at times; the Dorsey brothers (recently split up) who swing but don't quite strike the popular fancy. And Paul Whiteman, who might as well abdicate as King of Jazz, if Trojans can be believed.

Other names might be more popular at Southern California if a personal appearance in Los Angeles could be arranged. Leo Reisman rates highly with those who have heard him; Ben Bernie, after his Catalina Island engagement, earned many friends though this was more due to the ol' maestro himself. Some who still remember Phil Harris, when he played at the Grove, wonder every once in a while what has happened to him. This query is mostly from the gals.

Rating of Benny Goodman at the top indicates which direction the wind is blowing. The old order changeth, in jazz as in other things.

(Next week: Harvard)

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Music Notes

Members of the Songwriters Protective Association last week received a circular letter advising them that the SPA's legal department was prepared to handle the details of copyright renewal gratis.

All that the writer had to do, said the letter, was to submit a copy of the original copyright along with the registration fee and the association's attorney would carry on from that point in Washington.

Arthur W. Frew and Frank Ferneau of the United Attractions, new band booking company, will bring 'name' bands, etc., to Columbus, as well as the rest of Ohio, Indiana, Kentucky and Michigan. First attractio.. is Ina Ray Hutton, on March 18, to be followed by others.

Landt Trio and White, NBC act, have had several comedy tunes accepted by Shapiro-Bernstein for publication. These include 'The Gee Men,' 'The Lie Detector,' 'The Three Explorers' and 'Old Man Worts.'

Jerry Johnson's orchestra has replaced Billy Lustig's at the New Kenmore Hotel, Albany. Roscoe Ails heads the new floor show.

Chester Wright and Robert Forrest penned 'I Stumbled Over Love' for Metro.

Arthur Freed and Nacio Herb Brown have completed 'Would You?' for Jeanette MacDonald in Metro's 'San Francisco.'

Jerry Pettit of Denver has moved his orchestra to Casper, Wyo., for an indef engagement at the New Gladstone hotel.

Arthur Schwartz scores and Irving Caesar writes lyrics for 'Mark of Zorro' at 20th-Fox.

George Olsen crew follows Veloz and Yolanda into Cocoanut Grove, L.A., April 13.

L. Wolfe Gilbert celebrated silver anniversary of 'Waiting for the Robert E. Lee' riday (28).

Gus Kahn and Con Conrad cleffed 'Lady Comes to Town' which Metro is trying to spot.

KUR-ZHENE'S TOUR

Palm Beach, March 3.

Joe Zelli is taking his imported Persian maestro, Massard Kur-Zhene and a band of 18 north on a tour after the Florida season at the local Zelli's.

Ending It All

With threatened revival of the nth 'moon' song cycle superinduced by 'Moon Over Miami', Willie Raskin is writing the moon song to end all moon songs, 'Moon Over 48 States'.

SWING STUFF

Max Kaminsky annexed by Tommy Dorsey for ride trumpet . . . 'Stuff' Smith's bunch and McKenzie and Condon's auditioned for a battle of music at the Paramount, N. Y. . . Swing pianist Gerry Moore knocking 'em over Millie's Inn, London....Tenorman Joe Mecik arranging for Henry Busse and occasionally cutting loose with some fine licks....Top first-trumpeter Adolphus Cheatham, with Cab Calloway, getting offers from Fletcher Henderson....Jim Mundy of Earl Hines' orchestra arranged

Race Records

Latest wrinkle in disc collecting is putting a premium on race-Benny Goodman's 'Goody Goody' ....The Connie's Inn relief band, alternating with Don Redman, causing plenty comment. Otis Johnson on trumpet and Clarence Grimes on clarinet standouts,...WOR staging jam session on the air March 12,... Joe Venuti returned to New York ....Ofay drummer Mannie Berger, pupil of Chick Webb's, noteworthy newcomer....Tony Pastor, crack violinist, joining Benny Goodman's sax section....Sid Black taking th hot tenor passages with Tommy Dorsey....Altoist Jimmy Williams discovered in London....Chick Webb playing Franklin Hall, Yale, night of junior prom....Forrest Crawford joining jamsters at the Famous Door, N. Y.

records waxed for sales in the South. With the deserved exception of Bessie Smith, no mind was paid to these platters until Mead Lux Lewis was discovered by Johnny Hammond. Mead Lux' 'Honkey-Tonk Train Blues' was cut under the direction of J. Mayo Williams, a graduate of Brown University and present head of the race recordings at Decca, along with a thousand other numbers. Williams names the late Leroy Carr as the greatest all time piano-vocalist. Carr's 'How Long Blues' sold over 200,000 copies on Vocalion. A present Decca artist, Georgia White, accompanied by guitar and bass, is selling heavily. 'River Blues' is standout. Today, a best seller averages 25,000 copies. Other top-notchers are Joe Pullum on Brunswick, and Amas Eston on Bluebird.

On the Air

The revamped 'Gems of Color' hour hit the ether waves with plenty splash. Chick Webb, with Ella Fitzgerald on vocal, backboned the program while the Ink Spots and the Cecil Mack Choir alternated. High spots consisted of 'Milenberg Joys' in which trumpeter Sidney de Paris and tenorman Macrae were standout. A novelty solo on the flute by Wayman Carver made the cats fall out. Arrangements were solid with the brass section headlined. The theme-song, 'Shine,' allowed Ella Fitzgerald to swing out with her youthful tone and fine phrasing in spite of a tempo that dragged.

The Captivators let go on 'Goody Goody,' abandoning the usual heavy arrangement for hot solo work with fine results. The Three Tell Sisters gave out a nice version of 'Alexander's Ragtime Band' with an okay trumpet backing as well as the usual good guitar. The more accompaniment these trios have the better. Abe Lyman caught trying the swingo on 'Goody Goody,' with a fine arrangement, but no solo work. Vocalist gave a fair imitation of Helen Ward.

Disc Dictums

Decca offers the fans the all too infrequent tenor work of Babe Rusin on a new Bob Howard release. Titles are 'You Hit the Spot,' and 'Whose Big Baby Are You.' Berigan on trumpet, Signorelli on piano, and Art Shaw on clarinet take most of the solo passages. A little too much vocal brings this platter down. Another disc by Jimmy Lunceford rates high. 'I'm Nuts About Screwy Music' and 'I'm walking Through Heaven With You,' are the titles. The second was waxed a long time ago.

'Screwy Music' lives up to its title in a big way, being a plenty precise performance of an intricate arrangement. Ed Tompkins takes some incredibly high notes on his horn, and Joe Thomas fans a few on the tenor, Showing what five reeds and six brass can do with enough rehearsing. Incidentally, Cecil Scott plays the fine clarinet on those Willie 'The Lion' Smith race records.

Victor is planning to wax Christopher Columbo' by Gene Krupa's band in Chicago. Personnel will consist of Chu Berry, Roy Eldredge

Vallee, Taylor, Romberg Testify At Wash. Copyright Hearings; Buck, Burkan Cite 'Power Trust'

Wasnington, March 3.

Dat ol' debbil radio was battered and beaten for three days last week as the House Patents Committee, ostensibly considering technical details of copyright revision, listened to Tin Pan Alley recite its grievances against music users and insist on retention of the $250 punitive damage provision of existing copyright statutes.

With contingent of big-name composers providing window dressing, Gene Buck and Nathan Burkan, voicing arguments of American Society of Composers, Authors & Publishers, charged the 'power trust' and Wall Street are responsible for moves to modernize antiquated statutes, protested that the Duffy bill (passed by the Senate last year) would benefit 'exploiters' of music, and passionately opposed any material alterations of the 1909 law.

Impeachment of a Federal judge was threatened as committee members, showing slight interest in basic issues or merits of revision bills, bickered in a fashion which left little doubt there are only slim chances that legislation will be enacted at this session of Congress. Name-calling reached new highs when ASCAP mouthpieces and legislators alike slammed broadcasters and other music users.

Only two of Buck's supporting cast—Deems Taylor and Sigmund Romberg—received opportunities to go to bat last week for the present copyright measure as Buck and Burkan, latter pinch-hitting on legal aspects of performing rights tiff, monopolized what time was not consumed by the publicity-hungry committeemen. Raft of other big names, including George Gershwin, Rudy Vallee, Irving Berlin, Charles Wakefield Cadman, Billy Hill and Mabel Wayne, fidgeted, but were denied chances to express their views on the copyright issue.

Vallee Testifies

Rudy Vallee, frozen out by long-winded committeemen last week, occupied the spotlight today (Tuesday) as an expert on copyright legislation, and eventually confessed his only knowledge of the Duffy bill was derived from reading a brief by Burkan listing the features objectionable to ASCAP.

Heckled and harassed by unfriendly questions from Congressman O'Malley, Vallee entered blanket objection to all features of Duffy measure and gave unqualified approval to the Sirovich bill, although admitting he had not read either proposition.

Describing himself as 'merely a neaphyte, a young stripling in the Society,' Vallee warned organizations assailing ASCAP and backing the Duffy measure that 'they're digging their own graves and killing the goose that lays the golden egg.' He 'resented' the tag of 'racketeer,' and ballyhooed the Society as 'protector of the little fellow.'

'The worst feature of the Duffy bill is the killing of inspiration of persons who create music,' Vallee testified. 'The songwriter of today finds more difficulty in writing tunes than he used to six years ago, because the voracious appetite of radio demands 30 songs a year instead of five or six, and gives very little remuneration.'

Defending the licensing system, Vallee declared: 'There is no relation between performance and remuneration. A song may bombard you from the air and the screen, and yet bring practically nothing to its creator. If the Duffy bill passes, writers will have less reason to write. If I were a writer, I wouldn't dig down and starve to write a score for a show and then get almost nothing.' Pleading for legislation encouraging tunesmiths, Vallee said his popularity depends on quality of music, and warned that the Duffy measure will wipe out 'the thing that encourages the creative spirit,' he told committeemen, 'My radio program is no better than the tunes I can find for my guest artists.'

The ASCAP license fees are 'a joke' instead of exorbitant, Vallee said, declaring the Hollywood restaurant, New York, pays $50 a week to the Society and grosses $20,000.

Taking the stand for a brief moment, Burkan charged the National Association of Broadcasters inspired the Washington suit, accused broad-

(Continued on page 60)

Jones on Tour

Isham Jones leaves the Lincoln hotel, New York, March 27 for a tour of one-nighters, including college stands. He winds up the United Cigar and Whalen Drug Store accounts over WOR and associated stations the same week.

Tommy Dorsey may replace at the Lincoln.

WB PUBLISHERS' $4,400 PROFIT FOR JAN.

Despite the fact that it hasn't published anything but picture scores since the first of the year, the Warner Bros. publishing group came through the month of January, last, with a profit of $4,400. In January, 1935, it lost $8,000.

Music Publishers Holding Corp., the WB subsid involved, has been able through its breakaway from the American Society of Composers, Authors & Publishers, to effect substantial savings in general operations. Its plugging staff has been cut down to a bare skeleton, while by refraining from publishing any tunes by outside writers it has not had to pay advances, which for the Harms, Remick and Witmark firms have in recent years amounted to as high as $10,000 a month.

Another angle that has not proved as discouraging as Warners had anticipated is the renewal of copyrights by writers whose works are in the WB catalogs. Warners claims that few writers have refused to grant such renewals because of the ASCAP schism.

List of stations which have obtained licenses from Warner had by yesterday (Tuesday) grown to 241. Major indie station group, which is represented by transmitters in various sections of the country, is expected to signature agreements during the coming week.

Representatives of the New York Hotel Men's Association failed to turn up last week for license negotiations and Warners proposes to start infringement suits against several of their number as soon as the violations have been properly checked and complaints drawn up.

Petrillo-MCA Remarks Draw Suspension for Hylton's Trombonist

Chicago, March 6.

Joseph Crovello, trombonist with the Jack Hylton orchestra, has been expelled from the local musicians' union on charges that he made slurring statements regarding the union and its president, James C. Petrillo.

While the trial was held in secrecy, it was reported that the remarks Crovello allegedly made concerned the recent union ban on the open booking of local musicians into hotels and cafes by radio station and network artists bureaus.

In connection with this order, it is reported, Crovello allegedly remarked the ruling inferred a close relationship between Petrillo and the Music Corp. of America.

AMU Again

New York branch of the American Musicians' Union, Inc., has become active again, with quarters in the Times Square sector and John Files serving as the new local secretary. AMU's new charter for New York designates that branch as Local 41.

AMU was set up in Chicago in 1892 after a group of musicians had broken away from the local branch of the American Federation of Musicians.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ, and WABC.

Lights Out
I'm Shooting High
Write Myself a Letter
Feel Like a Feather
Table for Two
It's Been So Long
Alone
West Wi
Please Believe Me
You Hit The Spot
So This Is Heaven
Let's Face The Musi
Cling To Me
Building Up To Letdown
Old Fashioned Song
Rendezvous in Honolulu
Lovely Lady
But Where Are You
Let Yourself Go
Goody Goody
Got My Fingers Crossed
Name of That Song
Every Minute of The Hour
Green Fields and Blue Birds
If You Love Me

Publishers Can Collect For Themselves Under Argentine Court Rule

Buenos Aires, Feb. 20.

Right of the American Society of Composers, Authors & Publishers to designate any group it elects to do its fee collecting in Argentine has been vacated by a decision in an Argentine court. Under ruling ASCAP may not interfere with the collecting privileges exercised individually by any American publisher.

Finding resulted from litigation brought by the Musica Internacional Downey, as Argentine agent for Robbins Music Corp., to restrain the General Society of Argentine Authors from licensing the performing rights to 'Sleepy Head,' written by Walter Donaldson and Gus Kahn. Downed contended that it had designated such rights solely to the Argentine Association of Authors & Composers of Music.

Up until the end of 1934 the Argentine Association had been the local collector for ASCAP, but a deal later made by the American Society transferred this function to the General Society of Argentine Authors, better known as the Circle. Argument advanced by Downey was that regardless of what action was taken by ASCAP it (Downey) could retain its alliance with the Association and as such do the collecting for both itself and the writers. In its decision the Argentine court not only upheld this viewpoint but took the position that Downey's rights had precedence over any that ASCAP might give by virtue of President Roosevelt's proclamation of Aug. 23, 1934, under which the citizens of Argentine were given reciprocal protection of their works in the United States.

As the Argentine law now stands, American writers will have to look for their share of the performing rights collections to their publishers. ASCAP is barred from acting through its new collection affiliation in that country.

Suit to Enjoin Cops From Being Meanies

New Orleans, March 3.

Petition for an injunction against police raids on female impersonators at the Wonder Bar, French Quarter night spot, was filed in civil court by Emile Morlet, proprietor. Judge William H. Byrnes refused to set a date for a hearing or to issue a restraining order, sending the case in for regular allotment.

Petition asks a temporary restraining order, to be followed by a permanent injunction, and is directed against Police Chief George Reyer and the city.

Reyer, it is charged, has arrested the female impersonators several times, although they obtain their release on small bonds. Reyer says he will arrest the impersonators every time they appear.

Bobby Meeker's orchestra, which had been at De Witt Clinton Hotel, Albany, since early fall, closed February 29 and headed for the Palace Hotel, San Francisco.

MPPA Under Reorg. Changing Name To Nat'l Ass'n of Copyright Owners; Modify Rules, No Longer 'Protective'

Music Publishers' Protective Association will cease to exist under that name as soon as Francis Gilbert, general counsel for the organization, has obtained legal permission to make a change. The trade group is to be known as the National Association of Copyright Owners. Decision to assume a new title was made at a general meeting of publishers Friday (28).

Switch of names was motivated by two reasons. One was to relieve the organization of its original purpose, the enforcement of a code of trade practices or ethics. Other had to do with the realization by the publishers of the movement started among writers to establish themselves as the real owners of the copyrights to their works.

It was also believed by the publishers that the stigma which had been attached to the 'protective' connotation of the name and the fact that the original organization had contained a restricted list of publishers has been of no help in battling the Duffy copyright bill.

Discussion which led to an overwhelming vote in favor of the name switch was started by a member who wanted to know whether the original code of ethics was still a part of the organization's by-laws. When he was answered in the negative he gave as his opinion that the general ignorance in the industry was probably responsible for the failure of the recent new membership campaign. He added that the angle about the code's elimination had not been mentioned to those asked to join and that if it had, he was sure there would have been a substantial turnout.

No Opposish

It also developed during the discussion that the old code had been used by the proponents of the Duffy measure to attack the publishers' position. Some one then wanted to know why the MPPA tag couldn't be dropped altogether, and when no one voiced any opposition, it was moved that the name of the organization be changed.

MPPA was organized in 1919 primarily to curb plug bribery in the vaudeville business. Association later assumed other functions, such as a credit bureau, the licensing of mechanical rights and the registering of song titles. The credit angle was dropped last summer when it was decided to reorganize, with this incurring a revision of the membership classifications and a reduction in dues.

Modificati

New constitution makes both Class A and Class B members eligible to vote instead of restricting the franchise, as is now the MPPA rule, to Class A members, and establishes six other classes of membership. Reorganization also entails the setting up of a separate bureau for the licensing of synchronization rights, with the expense of operation underwritten by major motion picture companies.

MPPA rules, relating to registration of titles and administration of a code of ethics are also affected. The code will be administered under separate autonomy of the industry instead of having it come under the supervision of the association, while under the revised rule for song registrations the original registrant waives his rights if he doesn't publish the song under the title submitted within a year after registration.

Music Men's Show

Second benefit show of the Professional Music Men, Inc., takes place at the Alvin, N. Y., next Sunday (8).

It was postponed from March 1 due the mixed schedules of some of the important name talent turning out for the song exploiters' frolic.

U. S. Publishers Threaten Suits Over Can. Sheets

Flier into the song sheet business, which had the Music Publishers Protective Association and the Songwriters Protective Association locked in a bitter wrangle last year, has developed an aftermath in Canada. Among those involved in threatened litigation as the result of the publication of sheets in the Dominion is W. St. Clair Low, head of the Canadian Music Sales Corp.

American publishers who charge that Low had no authority to include their numbers in the lyric folios, which were sold for a dime throughout Canada, will not decide on what steps to take toward Low until they have obtained from an expert on Canada copyright an opinion covering the question of infringement involved. In the meantime these publishers have received assurances that the Canadian folio will be discontinued.

Situation in Canada was brought to the attention of music men on this side by the Trans News Co. of Canada, distrib for the sheets. Trans News became concerned over its position in the matter when a fight broke between the originators of the Canadian folio, Paul Schwartz and Albert Siegel. Schwartz wired the publication distrib from the States that neither Siegel nor Low had any authority to okay the use of copyrighted numbers in the folio, and to take the thing off the market. Trans News then wrote publishers in New York advising them of the dispute and the circumstances surrounding TN's checkup with Low on the right to reprint copyrighted lyrics.

Schwartz, a brother of Arthur Schwartz, songwriter, claims he had obtained a franchise to publish the sheets in Canada from Jerry Van Wiseman, who made the original publication tieup with the MPPA and the SPA. American firms which Low represents aver that the rights conveyed to him by them are restricted to the publication of regular sheet music from plates shipped him. Santly Bros.-Joy, which is affiliated with Exclusive Music, is asking Low for $1,000 damages for the unauthorized use of 'The Music Goes Round' verses in one of the Canadian folios.

Letter from the News company brought Francis Gilbert, MPPA general counsel, and Saul Bornstein of Irving Berlin, Inc., to Toronto. Following a conference with Low, it was decided to find out what rule of damages would apply to the case under the Canadian copyright law before making any move to sue or arbitrate.

WPA Sets Up 'Lab' for Composers in Philly

Philadelphia, Mar. 3.

Composer's forum-laboratory has been established here with WPA funds. Idea is to encourage compositions of all kinds, but general supposition is serious music will get preference over jazz.

Each participating composer will get $10 and committee of five well known musicians will act as judges. So far no indication has been given of what will be done with compositions received.

Kaper, Jurman and Gus Kahn have written, 'The Spats and Tennis Club,' comedy number for Ted Healy to warble in 'San Francisco.'

NBC, N. Y. MUSICIANS NEGOTIATE NEW DEAL

Scale committee of the New York musicians union and NBC and Columbia reps have been engaged the past week in negotiating a new contract. Previous agreement with the networks expires today (Wednesday).

Union is asking for boosts in salary all along the line and a reduction in hours for staff musicians.

Duffy Bill Hearings

(Continued from page 59)

casters of trying to handicap the Society by similar prosecution in every state. Unfavorable decision in Washington will be carried to the U. S. Supreme Court, the ASCAP attorney predicted.

Explanation of Washington troubles prompted Congressman Daly to make more threats of punishment for judges unfriendly to the Society, while O'Malley's continued reference to the attitude of Federal courts in Wisconsin brought from Daly assertion that there is 'too much free speech' in Wisconsin. 'It's a good thing he's not a Federal judge,' Daly said concerning the Washington decision, 'for this Congress is in a mood to take action, and I was going to add him to the list.'

Sympathetic Majority

While a preponderant majority of the committee was avowedly sympathetic to ASCAP, the copyright pool received occasional kicking around during the week from Congressmen Thomas O'Malley of Wisconsin and Braswell Deen of Georgia, who heckled Buck and Burkan with pointed questions about methods employed to force music users to obtain performing licenses.

'Wired radio' and television were portrayed as ogres threatening the economic future of tunesmiths as ASCAP spokesmen defended efforts to obtain royalties from hotels, exhibitors, barrooms and broadcasters, with Buck fearing perfection of new entertainment ideas will seriously affect the music industry.

Pointing out that the North American Co., huge public utility holding firm, is back of wired radio, Buck declared this method of pumping music into homes over telephone and light wires is liable to be eminently successful because there are millions of people kicking at the quality of advertising over the radio.' If and when the system is put into widespread operation, composers will be exploited through use of recorded programs from which only 2c. royalty is received, if the $250 minimum is knocked out of the present law, Buck declared.

'Though millions and millions are being paid for advertising, the American composers receive less for the use of their works than in any other country,' Buck asserted. 'Here's what wired radio will do: They'll engage a big band to make one disc or perform from a central spot and take our works for 2c. apiece.'

Sharpest tiff between ASCAP representatives and the committee came when O'Malley charged infringement suits have been brought against scores of small taverns and saloons which cannot afford stiff licenses. Wisconsin Congressman told Buck that Federal courts in his state have found the only way to handle ASCAP, which is 'throw them out on their ear.'

After Buck admitted that society attorneys in various cities are paid on a percentage basis, Burkan termed Wisconsin 'the most flagrant case in the union' of piracy, asserting that 30 hotels pay only $3,000 annually to the copyright pool. Both Buck and Burkan denied that ASCAP employed 'shake - down' methods, but conceded infringement proceedings have been threatened in order to compel persistent violators to obtain licenses.

How It Works

'This is how we work,' Burkan explained. 'An attorney finds a restaurant operating with an orchestra to attract people. He sends a notice of violation and asks the restaurant to either take out a license or stop using our music. We send a second and third notice. Then if the man refuses there is filed in the United States Court a complaint. We don't make a practice of collecting damages. We want to sell music.'

This outline of Society procedure brought from O'Malley an accusation that ASCAP is 'trying to charge whatever the traffic will bear' and on observation 'that's what gives it the aspect of a legal racket.'

These remarks irked Burkan, who shot back, 'We resent that from your lips or the lips of any Congressman or Senator. In the name of common decency and fair play, don't try to put through this iniquitous bill by calling us a racket.' ASCAP counsel characterized O'Malley's charges as 'part of the false, fabricated, villainous information that has been thrown in to cover up the purpose of the Duffy bill.'

Defending Society efforts to check piracy by small niteries, Burkan complained that restaurants and saloons with a pair of instrumentalists or radio entertainment 'pay for their beer, telephones, meat, and advertising, but don't pay for their music.'

National Association of Broadcasters was pilloried by Burkan during an assault on the radio industry. ASCAP attorney told legislators the government's anti-trust suit was inspired by the 'power trust,' read N.A.B. bulletins to support his contention that the industry is out to break up the copyright pool, and referred to trial proceedings to demonstrate that radio is grabbing music without compensating the creators.

The broadcasting trade association in 'confidential' reports to members has 'dragged in the Department of Justice in the most improper manner,' Burkan said, quoting a bulletin which said the matter of contract renewals had been talked over with Federal officials. 'What business was it of the Department of Justice to discuss with N.A.B. the renewals?' he asked. 'Mind you, the broadcasters are calling in an assistant U. S. Attorney General.' What is the business of the government whether they get a better contract? The purpose of this suit is to put us out of business so those broadcasters can get from our members their works for nothing.'

'Big Corporations'

The question of discriminatory contracts between webs and independent stations came up momentarily when O'Malley sought information about royalty formulas from Buck. Admitting that chains get better terms than individual broadcasters, the ASCAP prexy said 'Here's the big thing—when you're dealing with N.B.C. and Columbia you're dealing with big corporations.'

ASCAP's repeated demands for retention of the $250 punitive damages irked Congressman Deen, who wanted to know why, if the Society has collected only $8,800 in damages, there should be so much excitement over this clause. Buck's stock reply was that the damage provision is 'a deterrent against piracy.'

'Why not have $250 damages for every automobile accident?' Deen inquired.

'Why put an automobile that may last a year in the same class with a song that will last a hundred years?' Buck retorted.

Challenging the equity of the license system, the Georgia Congressman expressed the view that if 'every music user is compelled to pay a royalty, all physicians should be taxed by authors of medical textbooks from which they derived their knowledge. This view brought from Buck an explanation that 'there aren't millions of piracies. I haven't heard of any stealing of medical books,' while Burkan pointed out that the right of reproduction is restricted in the case of inventions and writings.

'Your Society is valuable,' Deen commented, 'but there is always the danger of an organized minority controlling the majority.'

'One of the most powerful organized minorities in the U. S. is the National Association of Broadcasters,' Burkan shot back. 'We will show you the war chest that's been raised for this campaign by the radio people.'

The $250 damage provision should be retained, the committee was told by Burkan, because 'there is no test or criterion whereby you can fix the value of a performing right.' ASCAP execs strongly opposed the idea of giving the courts complete discretion in determining the amount of damage in infringement cases.

'It is cheaper to pay damages than to get a license,' Burkan asserted. 'If you remove this clause, that's the end of this society. We are going to get damages of 4c, 8c, 12c. There are thousands of infringements going on now. They're going to keep on pirating first and paying later. The man who's not a pirate has nothing to fear.'

Warner Bros.' withdrawal from ASCAP was attributed to a combination of influence by the broadcasters and a desire to grab greater royalties by Buck, who denied the Society is trying to boost its take as a result of the split.

WB Wants More Coin

'Warner Bros. wanted more money,' Buck explained. 'We told them we're not out for all the traffic will bear. So these gentlemen thought this Society could be utilized and they could move in with all the influence they possess. They thought they should be getting millions and millions of dollars.

This Society has tried to be decent with the broadcasters of this nation and to furnish them with service they cannot buy. They tried to form their own society, but they couldn't do it with a million dollars. They even asked our members to write under phoney names. They tried to set up their own Radio Program Foundation, but couldn't.

'Warner Bros. found out they couldn't exert pressure, and withdrew. They asked us to break our contracts so they could step in and get more money. I wouldn't be a bit surprised if right this minute in some room the broadcasters were not in a huddle trying to buy the Warner catalog.'

Admitting the content of the ASCAP and Warner catalogs is a matter of controversy, Buck denied both pools are trying to collect for the use of contested titles. He was confident, however, that in the end ASCAP will win control of performing rights.

Heated debate broke out during O'Malley's quizzing of ASCAP spokesmen, with Burkan objecting to inserting of certain data in the record, and much heavy gavel-pounding was required to reestablish order. During one of these interchanges, Representative Burrwood Daly of Pennsylvania threatened to impeach the Wisconsin Federal judge who has tossed ASCAP attorneys 'out on their ears.'

The outburst followed Burkan's assertion that a flock of Milwaukee suits were rejected on unprecedented technical grounds because ASCAP failed to file incorporation papers with the complaints. Daly roared, 'If there is a judge that threatens an attorney, I shall take it up on the floor of the House and foster and further impeachment proceedings. I think we should investigate this whole situation right now.'

Another similar bit of pyrotechnics occurred the following day when O'Malley read a telegram from a Chicago attorney, charging that the Society sued a 'small tavern' under the $250 clause and that 125 additional cases were filed in a single day. Burkan's temper broke and the ASCAP attorney screamed, 'That's false. We'll pay his expenses. Bring him on here. We'll pay the bill. Let's see him.'

Hill's Dramatic Story

An unscheduled outburst of emotion by Billy Hill, author of 'Last Roundup,' noticeably moved the Committee as the Greenwich Village tunester took the floor to praise ASCAP. Explaining that five years ago the gas was shut off, his rent was unpaid, and his wife was about to have a child, Hill related how he was unable to raise cash because 'I hadn't written anything that anybody had ever heard of,' but told his troubles to Buck, who gave him $200 to get his wife into a hospital. Adding that the baby is now 'a fine little girl,' he choked with sobs and concluded abruptly, 'That's why the Sirovich bill is so important.'

Another like incident upset the hearings when a woman claiming to be descendant of Jefferson Davis, Confederate hero, grabbed the spotlight and started on a tirade against individuals whom she claims have pirated a book she wrote about the Ku Klux Klan. Gendarmes rushed in and hurried her off to the House hoosegow, but soon released her.

The only other witnesses during the initial week were Deems Taylor, who pointed out the loophole through which record makers have been able to avoid licenses, and Sigmund Romberg, who pleaded for American entry into the world copyright union.

'Any bill is concerned primarily with protection of the creator,' Taylor said. 'I can't help feeling that this (Duffy) bill is colored to a large extent by the exploiter of music.'

Calling attention to the provision of the present law which permits disc makers to obtain tunes for 2c royalty per platter, Taylor said the 1909 act deprives creators of the right to sell exclusively and defended the $250 clause as 'the rock on which ASCAP rests.'

'I'm worth practically nothing to anybody' under the compulsory phonograph license feature, Taylor commented. 'That's one bad feature of the present law. The Duffy bill is even worse. If you strike out the $250 minimum it means ASCAP is going to be absolutely helpless.

Urging action which will give Americans automatic world copyright, Romberg told the committee that his shows are being pirated in numerous foreign countries which do not recognize American copyright under existing laws.

'Stew' in Columbus

Pittsburgh, March 3.

Following five-week stand in Wheeling, W. Va., George Sharp's production of 'Drunkard,' which played here all of last season and part of this, moves on to the Hotel Virginia, Columbus.

Show will alternate with 'No Mother To Guide Her,' also presented here at beginning of this winter. Sharp expects to return to Pittsburgh and Fort Pitt hotel in fall with a new melle revival, probably 'Murder In Old Red Barn,' which Harry Bannister is now doing in Manhattan at American Music Hall.

Playing lead in Sharp's 'Drunkard' is his wife, Mabel Kroman, long time stock fav here in her husband's repertory company at old Pitt.

GEMELLI'S SECRET MARRIAGE

New Orleans, March 3.

Secret wedding seven years ago of Angelo Gemelli, operator of the Chez Paree, was revealed in civil district court here Feb. 28 with the filing of a petition for separation by Mrs. Bertha Boisblanc Moore Gemelli. She seeks an injunction against disposal of community property, pending outcome of her suit, in which she asks $25 a week alimony.

Her husband, Mrs. Gemelli's petition says, has steadfastly refused to acknowledge and announce their wedding, declaring that to do so would 'ruin his professional career.' She says he purchased the club with funds she provided.

L. A. EMERGENCY TAX OFF

Los Angeles, March 3.

By vote of 298 to 132, musicians' local, 47, AFM, voted to wipe out, effective March 1, the 1% emergency fund tax paid for some time past by studio musicians.

Attempt to provide for payment of 1% weekly tax by all members of local lost by two-thirds majority.

N. Y. Police 'Flit Men's' Charges Vs. Fr. Casino Tossed Out of Court

Alexander C. Anderson, inspector and boss of the bluecoats in Times Square, received an upset in West Side Court when Magistrate Anthony F. Burke ruled that, in his opinion, Sergeant Mike De Luca and Francis Hunt, plainclothesmen, Anderson's 'flit men,' failed to prove that the show at the French Casino was indecent.

De Luca and Hunt told of paying $10.50 for steak sandwiches and highballs on the night of February 7. They paid tops to sit up front, they swore. Both testified they have excellent eyesight and sat up front so that they could testify minutely.

The court room was jammed. The hearing lasted four hours and fifteen minutes. Summonses had been obtained from Chief Magistrate Jacob Gould Schurman, Jr., and were issued for Carl M. Snyder, manager, and the corporation.

Hunt, principal witness, testified he and his boss, De Luca, viewed the entertainment from their table, 35 or 40 feet from the stage, and that they found the show shocking and indecent. Much of the testim. centered about In a Couturier's Shop number.

The court wanted to know how Hunt knew the 'bride' in one of the scenes, who had lost her wedding gown, was nude. Hunt told of his vast experience in observing burlesque shows and cabarets.

Morrison's Bookings

Chicago, March 3.

Morrison hotel has added two more bands to its advance booking ist and is now pencilled in until far into the summer.

Ted Lewis band starts March 13, followed by the new Sophie Tucker orchestra setup in April. Then the Casa Loma orchestra and Ray Noble orchestra. First two bands set through the Music Corporation of America, the latter two through Rockwell-O'Keefe and the William Morris office.

B. R. Team Opens in S. A.

Rio de Janeiro, March 3.

Garland and Chula, dance team from the U. S., opened at the Casino here Sunday (1).

Team is in for six weeks.

Bill Miller.

Santly-Joy NOTES

From the Maestro-Song Writer RAY NOBLE—His Most Beautiful Song and Fox-trot
"The Touch of Your Li "

Here's a Swing Hit—Farley & Riley's
"I'm Gonna Clap My Hands"

On the Air—Everywhere!
"So This Is Heaven"

Those Two Swell Songs from 'Dancing Feet'
"Everytime I Look at You"
"Dancing Feet"

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"I LOVE TO RIDE THE HORSES
(On a Merry-Go-Round)" from "King of Burlesque"

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Jazz Me Blues
Sari Waltz
Parade Wooden Soldiers
Frasquita Serenade
TANGOS (Orch. 60c)
Derecho Viejo
Amapola
Quiereme Mucho
Mama Yo Quiero Novio
Por Que
Donde Estas Corazon
RUMBAS (Orch. 75c)
Negra Consentida
Mama Inez
My Shawl
Peanut Vendor
Jungle Drums
Cuban Belle
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Night Club Reviews

Kabaret der Komiker

(BERLIN)

Berlin, Feb. 18.

Ever since Kurt Robitschek, now managing the Paris Alhambra, walked out of this house early in 1933 amid some very exciting moments and not entirely to the satisfaction of the acts (Cardini, American card and coin manipulator can tell a story), the Kabaret der Komiker has gone through hectic days. Scores of so-called showmen tried their luck in vain, and the house experimented with all sorts of shows. It was closed so often that the public never knew whether it was open again or not, and several attempts to regain its former prestige failed miserably.

House is now back to its old policy, minus the home guard of legit actors that gave it its name. These now rate as non-Aryan and have long departed for other shores, except one or two (Max Ehrlich and Willy Rosen), who are back in town but under the clipped wings of the Jewish Cultural League. Curiously enough the Jewish Cultural League has its own cabaret under the same roof as the Kabaret der Komiker, at the adjoining Cafe Leon, but like all its enterprises, whether grand opera, drama or cabaret, is temporarily closed now by order of authorities.

Current bill of the Kabaret der Komiker offers five m.c.'s, all of them good and working in pairs. They are Hellmuth Krueger, a bradny fellow; Peter Sachse, Kurt Seiffert, who looks like the late Fatty Arbuckle; Robert Dorsay and Hans Reimann. Platte and Seiffert are responsible also for an entertaining sketch. Trude Hesterberg, a favorite here and in all the German cabarets, gets a big reception.

Charlotte Ander accents on 'Vamp' with poor material. Three Rilands are clever instrumentalists and singers.

Barma is exceptional in acrobatic dances, and more good dancing is offered by Melas Sisters and Marja Tamara.

Show is the nearest attempt to American vaudeville possible here, except that it refuses to degrade its specialty acts to open or close the show, as done in the States.

EL TOREADOR

(NEW YORK)

Havana in New York is El Toreador on Central Park North, just west of Fifth avenue. It's one of the most colorful niteries in town, on the edge of Spanish Harlem with a corking rumba-tango, Don Gilberto, whose native rhythms are arresting, but whose sole shortcoming is that the dance grouping is awry. He switches from a rumba to a tango to a waltz in that sequence instead of playing them in sets. Almost any foxtrotters will essay a rumba, but the moment Gilberto switches into a tango or a waltz he chases 'em off the floor.

The show is pert and hotcha—just enough for variety, speed and tempo. Medardo m.c.'s it (he was handicapped by a bad throat the night caught) and also essays a snatch of good-humored legerdermain.

Ramon and Lucinda are the Argentine dancers. He's almost a camera type, but Lucinda would do better with a little wardrobe. Considering the tempo of a spot like El Toreador, couturier accoutrements are perforce limited, but a little dressing up would help their professional progress.

Fermin and Gloria are the Mexican dance team. They do native tamale tempos. Gloria is a personality looker.

The idea catering to the Spanish, Mexican and Cuban tastes is completed by the rumba specialist, Fantasia Novia who gives out the hip-weaving in boxoffice manner. All three acts do repeat numbers and click.

The natural balustraded setting of El Toreador permits an effective entrance for all acts from the balcony upstairs. There is also a strolling quartet of strummers who sing at the tables. No couvert; $1 minimum check.

Frank Martin is impresario, and it's a spot that rates a better biz break than evidenced, although the Lenten season would have especial effect here. *Abel.*

VERSAILLES

(NEW YORK)

Lucienne Boyer again clicks at the Club Versailles, N. Y. This marks the French chanteuse's third return to this nitery. Her strong impression in N. Y. makes one wonder anew why she didn't register in Florida at the Bath and Tennis club, where her engagement had to be cut short. Her artistry, especially when singing in the Gallic tongue, asserts itself in the manner in which she holds the interest of her public.

Surrounding show is equally sturdy. Manya and Drigo give out ballroom dancing in their usual high-type terp manner. Both look svelte on the floor and click with their routines. Reed Lawton is the barytoning entr'acte and likewise effective. Isay Volpin is Mlle. Boyer's special maestro, per usual. Joseph C. Smith's orchestra and Alfredo Brito's tangoists alternate with the dansapation.

Versailles continues one of the strong money-makers in New York's night life. With Nick Prounis recuperating in Florida following a bad siege of poor health, Arnold Rossfield is the Boniface at the door, aided and abetted by Roberto, et al. *Abel.*

POSTPONE PHILLY BAND SUIT

Hearing on injunction suit of Universal Artist Bureau against Del Regis orchestra, scheduled for last week, was postponed until March 26.

UAB, claiming breach of contract, seeks to halt band from playing any engagements. Del Regis, with counter-claim of contract violation, adds the assertion that the contract's year option is illegal.

STEWART SHUTS DORADO

Salt Lake City, March 3.

Wally Stewart, Salt Lake nite club operator, who, last month left his Club Dorado to the management of his wife, closed the spot Feb. 28.

He plans to devote all his time to the Alta Club, haven for Utah millionaires. Stewart has been in the biz for nearly 25 years.

BLACKSTONE'S SHUTTER

Chicago, March 3.

Indications are that the Mayfair room in the Blackstone hotel will shutter for the spring and summer, March 31, following the current appearance of the DeMarcos and the Al Kavelin orchestra.

Randalls' Miami Return

Havana March 3.

The Randalls, dance trio, now in their sixth week at the Sans Souci, with another fortnight to go, open a return engagement March 17 at the Hollywood Beach (Fla.) hotel's Bambo Room. It's a return engagement there. Their current engagement here marks the Randalls' fourth Havana season.

They opened Dec. 31 at the Hollywood Beach (Miami suburb) resort for two weeks and had to come here by previous commitment, hence the deferred return.

DINNER-NITERY HITS PARIS TWICE

Paris, Feb. 26.

Dinner shows at $2, everything included, have hit Paris. Blossomed out Saturday (22) in two spots at once, one in Montmartre and the other on the Champs Elysees.

Montmartre spot is Chez les Nudistes, Joe Zelli's old place on the Rue Fontaine. Done over, place offers two show's nightly, at 9.30 and 12.30, with customers allowed to buy a $2 meal or drinks which range in price from $1 to $1.60.

Barbara La May, American contortive dancer, is headlined. Also Helene and Regis, dance team, plus six local attractions and a nude line of 20 girls. Title of show is 'Voluptes.'

Champs Elysees spot is the old Lido, also done over by Leon Volterra, with the swimming pool, a feature since the opening 10 years ago, eliminated. Dinner price is the same as in Montmartre but drinks run as low as 65c.

In covering over the pool, Volterra has enlarged the floor and installed a small advancing stage similar to that of the Bal Tabarin. Opening show headlines Borrah Minevitch, doubling at A.B.C.; Lu Ann Meredith, billed as a Hollywood star; the Dormonde bicycle act and 18 Tamara Beck girls.

KANAWHA CHANGING HANDS

Lynchburg, March 3.

Kanawha Club has folded, but report is that William (Tubby) Hiyes will take it over.

It had been under Haley's management.

MASTERS ON B'WAY

Chicago, March 3.

Frankie Masters band is slated to replace the Abe Lyman orchestra at the Hollywood, New York, April 11, when Lyman shifts to the College Inn here.

Buddy Rogers follows Lyman at the Inn.

RICHMAN IN CHI

Chicago, March 3.

Harry Richman is dated for the Chez Paree on March 23, following the current Milton Berle show.

Franz Waxman, formerly of UFA, joined Metro music department to do scoring.

Nat Shilkret scoring 'Mary of Scotland' at Radio.

Frasetto Ousted Over 'Benefit' Refusal As Philly Union Warfare Opens

Philadelphia, March 3.

Action commenced last night (2) in the local musical war, which has the Philadelphia hotels, restaurants and broadcasters lined up against the musicians' union, when the Pennsylvania hotel dismissed Joe Frasetto's union band upon the leader's refusal to play a benefit. Hotel substituted with a non-union aggregation, which had already rehearsed the floor show and was being held in reserve. Hotel management declared it will sue Frasetto for breach of contract, and the leader expects the local union to defend him.

This was followed today (Tuesday) by a union ban against LeRoy Wilson's opening at the Arcadia International restaurant on the grounds that, although Wilson is a local member, his musicians are out-of-towners. Wilson left for New York to file an appeal with Joseph N. Weber.

More fireworks are due tomorrow (Wednesday), when Tony Shayne is scheduled to succeed Mickey Alpert in the Walton Roof show, with Alpert going to the Paradise, New York. Shayne is on the local union's nix list and if he opens as booked, the union will pull out the Walton's current band, Milton Kelem's.

The warfare which has been threatening since the militant faction came into power at union headquarters will come to a head today at a general union meeting. Extensive replacement of union bands in reprisal, with resultant strikes all over town, appears likely.

Seven Reasons

Situation in general concerns:

1. Recent union rule barring all 'benefits' by musicians under any circumstances, whether men are paid or not, without specific permission from union in each case.

2. Recommendation by union executive committee, being voted for possible passage today, calling for alliance with the American Federation of Actors.'

3. Dispute with stations WCAU and KYW over classification of commercial or sustaining programs, which may result in new setup or end of present agreement and dismissal of house bands. Union is also making another effort to force WFIL to take house band.

4. All band leaders being notified (a) that all future contracts must be okayed by union and (b) all past cases of under-scale engagements must be reported by leaders at once—for lenient punishment if reported, or severity if not.

5. Rule that no amateur or vaudeville show may be given without at least five musicians as accompaniment.

6. Union's protest to Philadelphia Inquirer (morning daily generally called 'conservative') about recent editorial about WPA music.

7. New rule that absolutely no one may enter union headquarters without displaying his union card.

The new no-benefit rule seems most likely to lead to the warmest scrap. Union steadfastly opposed benefits. When fines failed, latest action was taken, barring them under any circumstances. That applies to the so-called 'benefits' in hotels where cabaret band merely goes from one room to another in same hotel, playing for flock of guests who pay the house. Although hotel men's organization has gone on record as opposed to 'benefits,' it has no power to enforce its rule.

Certain hotel men give plenty of 'benefits,' almost for any group that requests. One, in particular, is understood ready to make a fight on the question, even to heaving out the union musicians and, if they take part, the union waiters. There's some talk among both the musicians and waiters that, rather than lose their jobs, they'd throw their union membership overboard.

Another angle is that union has been a trifle reluctant to bring matters to a head as, if the one place lets out union employees, several others are known to plan following suit at once. In two recent battles with hotels musician-waiter question, the union broke even. It won in one case and lost in the other.

Two spots, Frank Palumbo's and Rafters, recently let out union bands. They've not had any trouble. In Palumbo's case, the grief started over number of men to be employed in band. When union raised the ante, Palumbo gave 'em the boot. Only retaliation was putting him on their 'unfair' list.

Levys' Kick

Dispute with WCAU and KYW has union locking horns once more with Leon and Ike Levy, operators of the stations. Union has given up demand to have stations contract all bands through union instead of through leader, but it still is holding out for fines it claims are due for remote dansapations last summer while stations were without house bands. Another point of contention is on spot announcements. Union claims spot announcements tend to make sustaining programs commercial and it wants musicians paid commercial rates on such programs.

Complication on that point is that Levys say Romeo Cella, former president of the union, verabally agreed with them on both questions before signing contracts with them about house bands for two stations. If Cella did that, is alleged, with idea of putting men to work and making good showing for votes in annual election, he denies it now that he's no longer in office. National president Joe Weber last week took a hand in that dispute, sending a representative to confer with both sides and report back to him for settlement.

Sudden announcement of ruling that all bandleaders must report to union on cases of past and present under-scale jobs has employed musicians in a panic. Many say they don't know what to do. It's an open secret that few places pay scale, but men working on such jobs figu they might as well take it or someone else will. Many leaders are afraid to report such cases, fearing heavy fines or suspension. But, in case they don't, there's the fear men in their band may report them.

Union protest to Philadelphia Inquirer, apparently, had no effect. Paper (anti-New Deal) ran an editorial ridiculing the WPA music project as 'boondoggling.'

New union rule about non-members being barred from union premises, allegedly, is aimed at non-union musicians who 'enter union headquarters and transact business, thereby depriving our men of work.' It's hinted, however, that the rule is also designed to halt outsiders from 'spying' on union proceedings and plans.

Inside Stuff—Music

Date for forthcoming Paul Whiteman concert in Carnegie Hall depends on run of 'Jumbo' at the Hippodrome. If the production runs well into the summer, a Tuesday night date will be decided upon. Program is being considered now and may have a Rodgers-Hart composition on hand for the main modern work. Whiteman wants to use an opera singer, if possible, to solo before the orchestra.

Either the N. Y. Philharmonic or the Philadelphia Symphony will appear on the boards, with the Whiteman contingent augmenting the personnel. Returns are to be turned over to the modern music museum at Williams College, which the orchesra leader has endowed. 'Jumbo's' Tuesday night shutdown policy will be the only available time open for the performance during the spring season, when Whiteman wants to stage the concert.

While doing research on 'Brave Old Army Team,' Shapiro, Bernstein & Co. discovered that the 'Rain Chain Song,' which West Point cadets by tradition whistle just before a parade, is based on the music of a World War hit, 'Long Boy,' which the publishing firm also controls. 'Rain Song' is included in an anthology, 'Songs of the U. S. Military Academy,' which was edited by F. C. Mayer, organist at W. P. Shapiro-Bernstein does not propose to bar Mayer from future inclusion of the number.

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NEW ACTS

CHARLES and HELEN STONE
REVUE (3)
Dances, Piano, Songs
13 Mins.; Full
Grand O. H., New York

An entertaining flash act. Charles Stone, blond boy, is a nifty dispenser of tapology, stylish, rhythmic and capable of wearing clothes nattily, besides having an eye to costumes. Perhaps if his attractive blonde dance partner didn't hide behind long skirts the combo effect, already good enough, could be improved.

Tapping a 'Poet and Peasant' overture (if that was it) has become standard, but Stone and his lithsome partner wearing full dress offer a different swing, zestful and interesting.

A blonde pianist sings by the piano, before a mike, to introduce a 'Lady in Red' routine by Stone and his partner, in costume. It's a cute trick. The brunet toe dancer is also good, and while the act lets down a bit with that back bender, latter does a speedy back twisting finish to lift the pace again that continues more forcefully with 'Poet and Peasant,' which follows.

Special drapes would heighten the act's atmosphere and before a band, Charles Stone and his partner would fit anywhere. *Shaw.*

JUDY BRENT
Songs
6 Mins.;
Grand O. ., New York

Perhaps if Judy Brent were taken in hand by persons who know how, this brunet who disports a peppery style of singing ought to come along in time to put 'over' songs more gracefully and more tunefully than she does at present.

If the girl had any training it has not been from experts. Her gown is of gold cloth and wraps long enough to trip her across the stage. Like other newcomers to the stage, she hides much behind a mike that's not really musical.

Deuced here and didn't know when to quit with her half-polished imitations of stage and screen satellites, giving the impression somehow that she hadn't seen or quite understood some of the persons she was burlesquing. Nevertheless she was a hit here. *Shan.*

CARTER and HOLMES
Comedy, Acrobatics
10 Mins.; One
State, N. Y.

This is almost a dumb act, but a knockabout sock that can go places with more polish. No team, since Mitchell and Durante, has inflicted so much punishment on itself in such an entertaining way. Coupled with the mayhem, the boys have one bit that's a comedy wow, a takeoff on a pair of wrestlers.

Undoubtedly funny to wrestling fans, this bit is also a gem to those unfamiliar with the antics of the groan and grunters. It gave Carter and Holmes enough applause to tie the show up here in the dence.

Team is young and can still learn, but they're apparently on the right track. That is, if they live through those falls. *Scho.*

MILLER, KEELAN and DEAN
Instrumental, Dances, Piano
13 Mins.; Full
Grand O. H., New York

These two girls and a boy, who trumpets loudly, try very hard to please but somehow don't impress strongly, especially the boy and his brass work. Using a trombone, the boy simulates steamboat and engine noises, but they all sound alike.

Opened here but not enthusiastically on a four-act layout. The girls dance and areshapely, one on her toes and the other taps. Piano used is for accompaniment for the boy. *Shan.*

'A TRIP TO HITLAND' (9)
Songs
30 Mins.; Full (Special)
Grand O. H., N. Y.

Regularly the G. O. H. final offering is allotted about 20 minutes for its stuff, but this one utilized a good 30, with house not liking it very much. Overlapping caused by the songwriters in the act suddenly announcing they would write a special ditty for the matinee house, and then apparently taking their time about it.

Those listed include Billy Baskett, Eddie Nelson, Johnny Tucker, Freddie Rose, Gene West and Ernie Burnett, plus the Manhattan Trio for specialized chanting. Each of the tunesmiths presents short bits of their best-sellers of another day, most all of which get a hand. But that extended visit hurts their chances later.

Black drop used, with five pianos arranged in semi-circle. Mc. uses a microphone for his duties and moves it regularly for the individual spotlight bows. If clipped, the act would be appropriate for general entertainment.

Voices of the trio frequently off key. Announcements on stage a bit muddled also, which mixes up the routines of the various pianologists. *Bral.*

FLOYD CHRYSTIE and Co. (2)
Comedy and Acrobatics
10 Mins.; One
Grand O. H., N. Y.

What's new in this comedy acrobatic act is the droll character assumed by Chrystie. He's shy on the stage, later prances around coyly and ensnares special attention with his deadpan remarks. There's more talking than usual in this one. Partner is a husky who bears the brunt of the stunts.

There's the familiar foot slipping bit off the shoulder, and then some eye-gouging business, which house ate up. Talk is ample enough to hold.

Act doesn't look new, but is not in the files. *Bral.*

FOUR BOBS
Dances
8 Mins.; One
Grand O. H., N.

Short and snappy dance turn. Four colored boys, decked out in dark brown tails, plus tan hoofing slippers, for fast array of stepping. It's rhythm stuff, not distinctive, but noticeable for its pep and energetic spirit. There are solo breaks for each of the dancers.

No 'truckin' included. Deuced here on a four-act program. *Bral.*

MICKEY KING
Aerialist
10 Mins.; Full
Grand O. H., N. Y.

This tiny girl specializes in body and twist turns in mid-air. She sells her feats well, makes the acrobatic flashes neat in delivery and was okay here as an opener.

To close, she hands out a stiff sample of 62 wrist flips, with audience giving periodic outbursts of applause. When she lands on the stage for a clear-cut perspective, she stacks up as being more attractive in the s.a. line than is usual for feminine aerialists. *Bral.*

LANG AND SQUIRE
Comedy
10 Mins.; One
Grand O. H., N. Y.

New material for this standard mixed team. Luise Squire, tall blonde, begins to chant, with her partner out to sell pork chops. The laughs start when she asks him to sit down, and no sofa is in sight. Imaginary effects continue, until the dramatic fireworks are turned on and there's a shooting fray re-enacted, and a final blow-off ending in an electric chair.

Act is labeled 'Just Nonsense.' Laughs are confined to the delivery end mostly. For a second bow there's Harry Lang's standard whistling bit, and it brings the act a nice hand.

Team has been doing some radio work of late, but this material outlay is all fresh in substance. In next to closing position here on a break-in, the turn landed solidly. *Br*

Bolln P. A.'ing Air Act

Los Angeles, March 3.

Gene Bolln, formerly exploiteer for F-WC and Warners on Coast, is handling advances of road tour of 'Calling All Cars,' Coast ether act.

M. D. (Doc) Howe, of Fanchon & Marco office, is booking the turn following preliminary week's showing at F&M Paramount here.

Saranac Lake

By Chris Hagedorn.

Eddie (Shuffle Feet) Ross down with a slight cold; ditto Bob Merrick.

Harry Gordon gaining lots of pounds.

New innovation by Dr. Karl Fischel of hot chocolate every night in the Lounge at nine proved okay; most all patients gained weight the past month.

Mrs. Frances Robbins, owner-manager of the Northwood San., to Hot Springs for six weeks.

Marya Blake doing fine with her shorthand lessons. Teacher is Betty Huntington.

Tommy Abbott up for one meal the past week. Doris Connes okay for two meals in the dining room.

Garry Sitgreaves operated on last week to repair broken ligament in left hand.

Hannah Zimmerman and Sir John Louden both up again after beating off colds.

Rita Preftacy taking the rest cure religiously.

Write those you know at Saranac.

One-Man Show

Chicago, March 3.

Milton Berle came to the rescue of Balaban & Katz, Friday morning (28), when the 'Vanities' unit arrived three hours late at the Chicago theatre. Berle, who is appearing at the Chez Paree, rushed over at the request of B. & K. and did 40 minutes on his own while the 'Vanities' scenery was being hung.

Show went on at 2 o'clock, two hours behind schedule.

Howard-Shelton Dated

Chicago, March 3.

Balaban & Katz has set Tom Howard and George Shelton to head the Oriental bill for the week of March 13.

Another Major Bowes amateur unit comes to the house March 20.

N. J. BROS. IN N. O.

New Orleans, March 3.

Buddy, Joe and Charles Canton, brothers of Jersey City, N. J., have leased the ground floor of the Baiter building in the business district here for a nite club.

They have started work of remodeling and decorating with a view of opening by March 15.

UNIT REVIEWS

JACK BENNY UNIT
(STANLEY, PITTSBURGH)

Pittsburgh, Feb. 28.

At beginning of his p. a. swing last season—also in Pittsburgh—Jack Benny discovered a sock unit formula and has wisely decided to stick by it. Air comic's present layout is practically the same, with a couple of variations, and it's smash entertainment from start to finish.

Gets off to nice start with some eye-filling modernistic stuff by Stuart Morgan dancers, and then Benny steps out in 'one' and from there on even a sensitive microscope would have trouble detecting a listness moment. After a short session of wisecracks he brings on Mary Livingstone, and big hand indicates the missus is still an important cog in the Benny works.

Georges Metaxa does a swell 'Alone' after a few preliminary gags with Benny, and then latter is on again with Benny and Mary in a funny bit. Metaxa winds up with 'When a Gypsy Makes His Violin Play,' which brings on Benny again at the finish in gypsy rig for more screams.

Benny is around practically every minute and that trigger-mind of his is always busy. He's shrewd enough not to take any chances and whole unit shows the wisdom of his astuteness. After Metaxa, he actually gets through a fiddle solo and then tops it with a phony dramatic recitation about young girls and their mothers and the facts of life. On the heels of this, he announces he has three gals seeking an opportunity on one of his talent quests and that's the cue for the Chicken Sisters. Dead-pan girls repeat their riot of last year and tie up the proceedings.

For a finish Benny has another sock, not quite, however, up to last season's stunt when, after trying to play the fiddle all through the performance, he finally got out onto the apron and got through the first couple of bars only to have the screen curtain go down on him and the flicker start. This time he has the Llazeed Arabs and after they've gone through some brisk tumbling, on dances Benny in the same get-up and horns in on their pyramid bit while they proceed oblivious of his presence. Finally he lies down on the floor, disgusted, and lets them go ahead.

Then Benny dances off into the wings as if to make ready to whirl across the floor and hotfoots it back of the curtain to the other side while one of the Arabs does the tumbling for him. It's a variation, but a strong laugh curtain.

Practically nothing Benny can do to improve on this layout. It's bullet proof right now. *Cohen.*

MELODY PARADE
(ORPHEUM, LINCOLN)

Lincoln, Feb. 29.

With most of the talent meeting for the first time on any stage here at the Orph this week, it's surprising this unit is as good as it is. Surprise act of the show is a wire turn, Chattita Trio, two lads and a gal, all Spanish, although the billing has Wally Stoefler and his band, a fairly well known name here, plastered to high heaven.

Wally and the boys warm up with 'White Heat' and then intro Cassill and Barrett, a trim terp team. Dressing is good and both members smart to look at, the girl an eye-filler. The work is easy and slow. The first time they're on it's a number built around 'Stormy Weather' and finishes up with the shutter being given a whirl in front of the spot for a flicker effect which is nice. The last time the two come out it's for a waltz, which is okay.

Maxine Harding, petite little singer, gets by on her looks. She returns later for a bit of clowning with Stoefler over the number 'Outside of You,' for which the hand is more reassuring.

Band does a 'Melting Pot' bit, some old and some new tunes for an interlude, and then turns the stage over to Curry and Hall, new act from the night clubs. Used to be Curry and White. Hall is new and shows it, but he may come along. He does one bit, the present day crooner and his love for the mike, which will go fine some places although somewhat blue. Several of Curry's gags are that way, too.

Chattita Trio, on the wire, is the closer. All three are youthful and evidently think very little of a broken neck. One lad has a dance routine on the wire which is a hand wringer. Everything is straight away, but it's done with a snap that makes it count. *Barn.*

Redheads vs. Blondes
(ORIENTAL, CHICAGO)

Chicago, Feb. 29.

Taking the best parts of his 'Platinum Blondes,' unit, Jack Fine has dyed the hair of half of the girls titian, let the rest continue to douse their tresses with silver glint. Show consists of 30 femmes, of whom 18 are in the chorus and the rest principals. Latter are mostly specialty people. There are four chorus numbers.

Unit will deliver 60 minutes of good entertainment for the average audience, and with proper exploitation should get better than average grosses. The show offers exploitation possibilities.

At present the only talking and comedy act in the show is Boice and Marsh, holdover from 'Platinum Blondes.' Spotted next-to-closing, the girls indicate a tendency to slide off. They are getting into a rut and they need some new material. They are a good, natural team, and with some brighter, newer material they would again be surefire.

More to the point, with knockabout comedy, are the Dawn Sisters. In their two appearances the girls clicked cleanly, first on their novelty dance and later in a knockabout adagio. Other acrobatic dancing item is contributed by the Southern Sisters, fair enough.

Fine has spotted three strong turns for specialty numbers in the show. Dale Winthrop is a great little tap dancer. Has everything at present but salesmanship. With a bit more experience she is a cinch to develop. Sissle and Neal are a harpist and a whistler. Whistling girl is a comer.

Taking as much as possible from the opening of the second act of 'Great Waltz,' Fine has his 18 girls togged up in white ballet costumes and faking toe work. He has utilized the intermittent side-lighting effect out of 'Waltz' and has Ruth Pryor spotted as the ballerina. It went over powerfully with this audience. The fact this mediocre number is such a click is an indication that the public as a whole is swinging over to what they think of the better class stuff, and whether it really is better or not doesn't count. *Gold.*

Lanny Ross in Detroit

Detroit, March 3.

Lanny Ross heads the attractions list of the second annual 'Little World's Fair' opening here Friday (6) at Convention Hall. Detroit Symphony ork will open exposition, while Benny Kyte's WXYZ band, Del Delbridge's ork, a 100-piece accordion choir, a marimba band, various choral and sport groups will provide entertainment rest of week. Ross will do four shows daily.

Meanwhile, in the General Motors Building, Horace Heidt's ork will furnish music for G. M.'s special car exhibition.

Shilling Case Again Postponed to April 23

Although the court had previously ordered that the trial of William Shilling, indie agent, charged with operating a theatrical employment bureau without a license must proceed or else the defendant be discharged, the case was again adjourned when called in N. Y. Special Sessions last Friday (28). A representative of the license department requested the postponement, stating that a new license statute governing theatrical employment agents was pending before the Board of Aldermen and for this reason asked that Shilling's trial be put off until April 23, which was done.

Shilling's arrest occurred Sept. 10, which was prior to an agreement of Loew's, RKO and Indie agents' associations to submit to licensing under the proposed new statute.

Unit Time

ittsburgh, March 3.

Joe Hiller and Sid Markie's National Theatrical Exchange is booking units exclusiveiy into the Casino here, in addition to the Granada, Beaver Falls, Pa.; New Bradford theatr , Bradford, Pa.; Capitol, Wheeling; Drake, Oil City, Pa.; Mishler, Altoona; Caremic, E. Liverpool, O., and Park, Meadville, Pa.

Units such as 'Follies de Paree,' 'Band Box Revue,' 'Cocktails of 1936,' Count Berni Vici show, et al. are being routed in these houses.

Colored Unit in Dixie

Baltimore, March 3.

A colored unit passed through en route south from New York to play Negro houses in Dixie states. Show is carded to open this week in Winston-Salem, N. C., and continue through the Carolinas, Tennessee, Georgia, Alabama and Louisiana.

Lew Crawford assembled the unit. Cast includes Baby Cox, Troy Brown, Ernest and Freddie, Marcus Slater, Beatrice Richmond, line of ei ht girls, and Floyd Ellis' orchestra.

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AGENTS WITH ACTS AND MATERIAL WILL BE PROTECTED

RKO Bankrolling Another Unit, 65 People in 'Follies Comique' at $7,500

RKO for the second time this season is bankrolling the production of a unit to play its own theatres, this time the 'Follies Comique,' a 65-people show that is figured to cost the houses it plays around $7,500 per week. Circuit's first production attempt was 'Vanities,' which cost the theatres around $11,000 a week and lasted only two weeks.

Macklin Megley will stage the 'Follies Comique' for RKO, on a salary and royalty basis, while Bebe Barri will put on the dances. It opens in Providence March 17 for a two-day 'dress rehearsal,' goes to Boston for two weeks' opening March 19, then for a week at the Palace, Cleveland. No time booked after that.

Acts set thus far are Iana Denise, who was at the Weylin hotel, N. Y.; Luelene La Riviera, Dolores and Candida, last at the Rainbow Room in Radio City, and Ferry Corwey. All told there will be a ballet containing 16 girls, 12 showgirls, two fill-in femmes and 28 principals.

Koerner's Idea

Idea for this production, as with 'Vanities,' was advanced by Charles Koerner, RKO division manager in Boston. Circuit figures the show will be a cheap substitute for the French Casino productions, two of which toured the RKO houses at $8,500 net, plus percentages and r.r. and baggage costs.

'Folies Parisienne,' last Casino show to play the vaude houses and now at the Casino in Miami, sails for England March 14 to open at theatre in London April 2 for a three-month run. Current Casino, N. Y., show will follow into the London spot.

Must Be B.O.

London, Feb. 28.

An American actor who has been doing agency work here for some time approached a vaudeville circuit here with a view of scouting for some talent for him in America, where he is due shortly.

Exec was willing to rely on the actor's judgment, but insisted acts must not be above $250, and added 'Will you please see that you get a few film names.'

Edwards 'Show Case' at B'way, N. Y., on 2-a-Day

Gus Edwards, with brand new bankrollers, is going through with his straight vaude, two-a-day, plans for New York, having negotiated a lease on B. S. Moss' Broadway theatre. His idea is an all-stage show composed chiefly of new talent, with the latter supported by a sprinkling of standard acts. Reported that a guarantee for at least three months' rent for the theatre was put on the line.

Putting up the money for Edwards' venture are Louis Smilansky, lawyer and owner of the Whittier hotel, Detroit, and Samuel Levy, attorney. Both angeled the legit revival of 'Ghosts,' which Nazimova is now touring.

First show at the Broadway will open on or about April 6, with the house at the same time undergoing a change of name to Gus Edwards Show Case. Theatre was originally opened as the Colony. Scale for the vaude policy will be 50c. matinees and $1.00 nights, all seats reserved, with the two-a-day policy varying on Saturdays when a midnight show will be given. This will also include auditions for talent not already in the show. No films, not even newsreels, will be shown.

Besides the standard acts and new faces, a stationary line of 16 girls will be included. No dance director or pit orchestra has been engaged as yet. Edwards himself will book the shows and stage, but will not appear on the rostrum. He started to audition talent, including writers and composers, early this week. He doesn't plan to use name acts.

Though the amateur angle is masked by the 'new faces' billing, Edwards will give prizes to new writers for skits, songs and acts, but what salaries will be paid besides is not disclosed. Like the Palace in its closing days, Edwards' shows will run as long as they can, no weekly change being contemplated.

Last straight vaudeville try in New York was at the Earl Carroll theatre. This also was in revue style and lasted four weeks.

F&M LINES UP MORE FILM NAMES FOR P.A.'S

Numerous additional picture personalities are being piloted for stage engagements with the Fanchon and Marco agency acting for them. They include Alice Brady, Luis Alberni, Fred Keating, Ivan Lebedeff, Florence Lake, Lila Lee, George Bancroft, Russell Hopton, Helen Costello and Monroe Owsley.

F&M is putting Miss Costello and Owsley out in an act to be billed as 'Grease Paint,' written by William E. Barry.

$16,100 Awarded Father For Death of Dancer

Albany, March 3.

A jury in Supreme Court here Saturday (29) returned a verdict for $16,100 in a suit asking $210,000 for the death of a young vaude dancer. Latter, Virginia Roberts, was killed and three other members of her family were injured when a Rutland train hit their automobile in 1933.

Action was brought by Joseph L. Roberts and the surviving members of his family for the death of the girl and injuries to the others.

Fitzgerald Ill on Coast

Hollywood, March 3.

Harry Fitzgerald is at Queen of Angels Hospital here, recuperating from a stroke suffered last week. He is 53.

The veteran vaudeville agent came out here about a year ago to join the Fox studio's casting department, and later opened an agency with Jack Marcus.

Name Act Competish Strong in Minneapolis

Minneapolis, March 3.

Strong competition between the Publix Minnesota and Singer Orpheum has both houses going out after big stage shows and name attractions. Orpheum has Ted Lewis this week and Eddie Peabody unit next week, with Veloz and Yolanda unit to follow.

Horace Heidt band comes into the Minnesota this month. Jack Bonny also has been copped by same house. Second edition of the French Casino show, previously skeded for the Orpheum, has been cancelled.

'Spices' Plastered

Cincinnati, March 3.

Plaster on the properties of 'Spices of 1936' revue, with Count Berni Vici which played the Shubert here last week, was lifted by private settlement. Court action was instituted by Milton Schuster, Chicago agent, who alleged Harry Rogers owed him $700 on a $3,000 note, given in 1926.

Schuster declared that Rogers is sole owner of stock in Berni-Rogers, Inc., and that he transferred his holdings to the corporation to place them beyond the reach of Schuster. Common Pleas Judge Dennis J. Ryan appointed a receiver.

2 U. S. Acts to B. A.

Etta Moten and Helena Justa, colored singer and dancer, respectively, and White and Manning, ofay dance team, sailed Saturday (1) for South America and an eight-week booking at the Maipe theatre, Buenos Aires. Eddie Meyers agented.

Open there the end of this month.

Fields Takes Bath, Stops Creditors from Hounding Comeback

The page in contemporary show history which is being written by Benny Fields, who is making a comeback (which is paradoxical to show business because all of a sudden this vet songster is being 'discovered'), has forced Fields and Blossom Seeley, his wife, to file individual petitions in voluntary bankruptcy. Staging his comeback after a series of tough breaks, which his intimates were cognizant of, Fields found himself harrassed almost from the second day after his opening at the Hollywood cabaret-restaurant on Broadway, with creditors dunning him on old accounts.

One of these items is for $8,000 to Mme. Frances, the couturier, with whom, Fields avers, his wife had spent many thousands. Miss Seeley lists Mme. Frances, Inc., for $2,000, and Frances & Co., Dressmakers, Inc., for $6,000. These items constitute her sole liabilities. There is the usual $250 exempt valuation for personal wearing apparel, which constitutes her sole assets.

Both reside at the Hotel Warwick. Fields' liabilities total $13,661 and $250 assets, valuation of personal apparel. Among the creditors are Goodman Ace (Easy Aces); Jack Benny, $1,500; Ruth Etting, $500; George Burns (and Allen), $500, and Park Central hotel, $1,000, etc.

Long a standard team, with the breaks against them, Fields went to Chicago as a single working in joints solo because latter couldn't afford a two-act especially jeopardizing the reputation of Blossom Seeley. Finally he got into the swank Chez Paree there. His Broadway comeback is the current big noise of the main stem.

SLEEPER JUMPS TO CATCH ACTS

New York's vaudeville bookers are now journeying to Philadelphia, Boston, Baltimore, Washington and even Chicago to see new acts and units, with the big town now a dead source for material. Dropping of stage shows by RKO at the Jefferson on 14th street and the Tilyou, Brooklyn, closed the last channels. Only the G. O. H. remains.

Vaudeville production in New York has also become practically a dead issue, producers not chancing any investments along those lines when there is so little playing time and no circuit break-in or showing houses. Result is an acute shortage of playable flash acts. Scarcity of flash acts is giving the larger novelty turns a break, with six and seven-people acrobatic acts a regular thing now on the five-act shows.

VINCI AND YOUNG SPLIT

Baltimore March 3.

Sam Vinci and Frank Young, who have been at Al Getz' nitery on westside for three solid years, split up last week. Young continues at the Getz spot as a single.

RKO Palace, Chi, Dropping Vaude For 'Follow the Fleet' and May Not Return to Stage; B&K's Angle

Chicago, March 3.

With the RKO Palace dropping vaude for the first time and going straight flickers for 'Follow the Fleet' (RKO), it is reported that the house will not return to flesh again and will shortly be taken over by Balaban & Katz either on a lease arrangement or on an operating deal. The Palace is the only RKO house in the midwestern territory now, the circuit having given up the Woods, State-Lake, Englewood and Belmont in the past three years. Reported that the circuit is not anxious to remain active with only one outlet.

RKO has been on the verge of disposing of the house several times in the past year or so. Three firms are possible take-overs, B.&K. Mort Singer and Jones, Linick & Schaefer. With Leo Spitz, B.&K. attorney and advisor, now chief of RKO, it looks a cinch that if any switching deal is consummated it will be with B.&K. Latter's acquisition of this house would give it control of the loop.

B.&K. has been on the spot for enough screens in the loop for all the product which is being turned out. Bulk of squawks from public and press over the late releases in the city have been directed at them. Chicago is about six weeks behind the rest of the country on releases and on many pictures run as high as 10 weeks behind the other key cities. 'Nite at the Opera,' 'Magnificent Obsession,' 'Ah Wilderness' and 'Rose Marie' are among pictures which have been booked into the loop long after the other cities played them.

B.&K. could utilize the Palace for long run flickers, in which case it is likely that the Oriental price would be boosted from 40c to 50c, which would allow the J. L. & S. State-Lake to hike to 40c all week instead of its current 35c top.

RKO pictures would be protected for a guaranteed loop and nabe outlets in B.&K. spots through a long-term franchise deal with B.&K.

Top and Bottom

Detroit, March 3.

Week of March 13, the following extremes will play Detroit's two vaudfilm houses:

Il Milano company's production of 'Rigoletto' at the Fox, and Major Bowes Amateurs at the Michigan.

Rockefellers Protest 'R. C.' Gerber Unit

The Rockefeller interests are steamed over billing, advertising and representations of a stage unit called 'Radio City Follies,' which played the State-Lake, Chicago, last week and the Fox, Detroit, the week previous. Unit is laying off this week. Alex Gerber produced and is booking it. He's a franchised RKO agent.

Among talent in the unit is a line of girls billed as the Roxyettes. That was the former name of the Radio City Music Hall line, now called the Rockettes.

Claiming that the show misrepresents, Rockefeller Center attorneys made a demand upon Gerber and Jones, Linick & Schaefer, operators of the State-Lake, Chicago, that the billing be changed. This occurred last week at about the time the unit was ending a week's engagement in Chicago. It has no further bookings set.

Rockefeller sources say that the 'Radio City Follies' unit represents that it is made up of people, including girls, who have played the Music Hall, N. Y. Wee Willie Robyn is in the show and has played the Hall but others in the troupe haven't it is claimed. Advertising also, has used silhouette cuts of Rockefeller Center buildings, it is charged.

Chi Newspaperman's Union Idea for Colored Talent

Baltimore, March 3.

Franklyn Frank, Chicago correspondent for the Associated Negro Press, has started a campaign to unionize colored nitery talent. In Washington and Baltimore, where there are about 30 colored nite spots, talent is being contacted.

Frank's proposal is to establish minimum salaries along lines the AFA has put into practice, with the hope that the colored group may eventually affiliate with the American Federation of Labor charter holders.

PHONEY 'NVA BENEFIT' GYP IN BALTIMORE

Baltimore, March 3.

Baltimoreans were gypped by a pair of phonies who several weeks ago peddled 25c tickets to nonexistent 'N. V. A.' benefit which was touted to take place at the Auditorium here this week. Yesterday (Monday) Leonard B. McLaughlin, operator of house, got calls from several people who inquired about the show. Inquiry disclosed the racket, which cops are now looking into.

Recently in Washington, D. C., police collared a pair of youths who were conducting a similar stunt, with tickets priced the same for an 'N. V. A. benefit' there.

Buyers were told that due announcement would not be made in papers until week show would play. The racketeers worked apartment houses mostly.

J. Fred Lovett Benefit

Providence, March 3.

Rhode Island and nearby Massachusetts showmen last week to put over benefit show for family of J. Fred Lovett, vet theatre manager in these parts for over 30 years, who died recently. Benefit staged at the Carlton. Realized over $2,000 for Lovett's family.

Talent of all kinds was donated by local theatres as well as booking agencies, a 4½ hour show for $1. Martin R. Toohey, LeRoy manager, Pawtucket, chairmaned committee; John F. Hodge, manager of Strand, Providence, treasurer, and Lieut. William F. McTernan, assistant police censor, secretary.

DOT LEE IN BOSTON

Dorothy Lee goes into Keith's, Boston, Thursday (5) for a week. She's an added starter with the 'Hollywood Restaurant Revue.'

Agented by Bill Miller of the Charles Morrison agency.

Balto Catholic W'kly Threatens Boycott Of Vaud Theatres Playing Dirty Shows

altimore, March 3.

Baltimore Catholic Review, diocesan weekly covering Balto and Washington, would not carry an ad for Loew's Fox, Washington, because house has on stage currently a unit, 'Bring on the Dames,' which paper terms 'filthy.' Unit played Loew's Century here last week and some readers of Review complained to sheet.

The Review, in current issue, raps Balto Century and indie Hipp for 'smutty' stage shows it claims houses has been having. Paper has been squawking to managements and has been appeased by declarations that nothing objectionable will ever be shown on stages henceforth. Review threatens that if 'dirt' continues, it will advise Catholics to boycott theatres.

Paper this week is also tearing into Keith's for current pic, 'Klondike Annie' (Par), Mae West starrer.

4 American Acts Open On London Vaude Bills

London, March 3.

Chaz Chase opened at the Holborn Empire, doubling from Grosvenor House. Over nicely, though Gaudsmith Brothers are laugh hit of show.

Jules Bledsoe and Clarence Johnston opened at the Dominion. Bledsoe replaces Turner Layton in the former duo team. Present combo is not well blended, with Bledsoe overshadowing his partner.

ROTH AND SHAY HOME

Roth and Shay, after two years abroad, arrived from Germany Monday (2).

American team has played the Continent almost continuously in the past 10 years, hitting these shores but twice a year in that period.

Anti-Block Hearing

(Continued from page 6)

monopoly, are a cloak for dishonest business practices, compel the showing of undesirable pictures and prevent the showing of desirable pictures,' in the opinion of Abram Myers, Allied counsel.

'There is no industry in the United States that has more persistently and flagrantly disregarded the anti-trust laws than the motion picture producers and distributors,' bellowed Myers.

The Allied counsel charged industry overlords with drawing up contracts that contain no means of identification for the pictures covered, switching features from straight to percentage basis and vice versa and holding for late distribution new films with big box office pull.

Switching from his attack on big studios, Myers told the committee it would be 'foolish to imagine us coming here to advocate something that is going to put the distributors out of business' and predicted happy days for both exhibs and the producer-distributor, should block booking and blind selling be given the gate. The big shots would make more money in the end, because better pictures would have longer runs, Myers contended, and this would also appease the educational and civic groups yammering for clean pix.

Nathan Yamins, president of Allied States and kingpin of a string of independent theatres in Fall River, Mass., gave as his chief squawk fact that block booking 'forces us to buy bad pictures in order to get good ones' and accused producers of serving up films with the best box office possibilities under the percentage clause of their contracts. Yamins, later singled out as a target for the remarks of George J. Schaefer, former Paramount chief, assured the subcommittee that small exhibitors are anxious to run better films in their theatres but are forced to run inferior films because of 'play or pay' rule which imposes a tariff on all pictures included a block.

Complaining that his new theatre at Newton, N. J., is playing to fewer paid admissions than the smaller house which he operated in 1919, Sidney E. Samuelson charged that block booking, since it 'came into full flower in 1932' has cut the number of feature pictures progressively from 800 to fewer than 500.

Praising the Neely bill, Samuelson said, 'I am convinced that the elimination of this monopolistic practice will restore to this industry a great era of prosperity.'

No Rebuttal

Spokesmen for the big companies had to take it and like it during the first day's hearing. Hopes of Charlie Pettijohn, Hays mouthpiece, for free-for-all discussion with testifying exhibs faded when Senator Neely imposed a gag on the opposish, in order to speed up hearings.

In addition to squelch administered Pettijohn, the West Virginia Senator sharply rebuked Hollywood representatives who objected to recessing over the weekend on grounds that important execs could not spare valuable time. Ruffled committee members settled down, after brief spat, to push through remaining witnesses.

Tempo of Friday hearings was speeded up to permit proponents of the bill to wind up testimony and leave time for producer-distributor cohorts to present their side of the picture.

Dr. Henry James Forman, author of 'Our Movie-made Children,' slammed block booking and blind selling as responsible for sins of exhibitors who show objectionable films. Asserting that kids are injured by viewing crime and love-making pix, Dr. Forman said that from 5 to 7 days were necessary for youngsters to recover from the effects of an exciting film. Scenes of horror produce the equivalent of shell-shock in kid spectators, the educator declared, and high school students freely admit copying passionate love-scenes in their private life.

Pointing to the abolition of block booking in Denmark, Katherine V. Lyford, Massachusetts Civic League leader, remarked that 'Hollywood sells Denmark on a selective basis—how can they deny it to American exhibitors.'

Hardships of Dr. Joseph T. Atanasoff, owner of the World, Milwaukee, were aired before the committee. Atanasoff, whose family has been kept in a state of siege behind locked doors of his theatre, handed members of the committee copies of the complaint which he had attempted to press in the Wisconsin courts, charging distributors with conspiracy and collusion against him. Atanasoff asked a Congressional investigation. Complaint is now in the hands of G-men, he said.

Pettijohn Speaks

Charles C. Pettijohn, general counsel for Motion Picture Producers & Distributors of America, sailed into exhibitors and uplifters alike, as first witness in defense of block booking. Starting off with a denunciation of Nathan Yamins, Pettijohn went into personalities and attacked one witness after another.

Walter B. Littlefield, Boston exhibitor who had testified earlier that he had refused to play the new Mae West picture in his theatre, played Mae West films last year and the year before, Pettijohn charged. Later admitting that he had confused Littlefield with another New England witness, Hays attorney was forced to make public apology.

Press comments unfavorable to Dr. Forman's book were read aloud by Pettijohn, who recommended a similar study by one-time New Dealer Raymond Moley as a saner picture of the situation.

Pettijohn lit into the Allied group by challenging their interest in better films. 'No morals are involved with theatre managers,' he cried, 'With them a 'good' picture is the one that brings them in, a 'bad' keeps them out.'

'Ostensibly written to alter the trade practices of the industry, the real effect of the present bill would be to strike a blow at the freedom of the screen, at the progress of an art and at the great popular service of motion picture entertainment,' Pettijohn declared.

Referring to the interest of civic organizations in the Neely bill, Pettijohn claimed, 'The red herring that has been drawn across the trail of this measure is that its provisions would meet an allegedly 'moral issue.' That is the excuse for a certain type of promotion that this measure has already had.'

Prominent reform workers had been misled into working for the bill, in the belief that 'certain minority elements' throughout the U. S. would be entitled 'to dictate the moral standards of the screen for their community,' Hays lawyer insisted.

Kent's Opinion

Pettijohn's assertion that exhibitors were not concerned with the moral side of the issue was supported by Sidney Kent. 'The moral issue is not tied in with this thing at all, Fox president said, confirming Pettijohn's statement that exhibitors tagged films 'good' or 'bad,' according to their box office potentialities.

Independents testifying at the hearings were not representative of the industry, Kent said, adding that if a poll of indies were taken, not more than 25 or 30% would vote to outlaw block booking.

Defending block booking as the 'most practical sales method yet tried by the industry,' Kent challenged statements of the bill's opponents that exhibitors would show better films if free to do their own selecting.

Nudist pic, 'Valley of the Nude,' was cited by Kent as an example. Film, of 'half-clad' nature lovers was tossed out by larger affiliate theatres, Kent contended, but was gobbled up by curious patrons of indie houses.

Cochrane, Universal's v.-p., described the motion picture business as 'a gamble based on averages.' Exhibitors are aware of that fact, Cochrane pointed out, and 'while the exhibitor buys 'blindly' he knows from experience 'just about what he will get 'through his knowledge of stars and companies.'

Cochrane bitterly denounced exhibitor witnesses as 'amateur and professional tinkers who make their living by raising Cain,' and rapped the Neely bill as 'both destructive and old-fashioned.'

George J. Schaefer produced contracts signed by Nathan Yamins, to show that the self-elected guardian of Fall River morals had booked Mae West picture for seven days, after buying for four days. Yamin's general manager, Schaefer said, had been active in a film clean-up campaign in a nearby town, and in a newspaper interview had stated, 'After seeing Mae West's last picture, I actually blushed.'

Schaefer produced facts and figures to show that selective booking had been tried by Paramount in 1919 and had been 'found uneconomical and unsound." Under the drastic Neely bill, big affiliates could afford to buy the best films, Schaefer pointed out, while the small theatre owner would have to take what was left.'

Three exhibitors appeared in support of block booking and blind buying during the last session of the hearings. M. A. Lightman, Memphis, exhib and owner of 45 houses, said that a selective buying system would result in sale of undesirable films at low prices to exhibitors who did not care what sort of pictures they ran in their houses. He predicted that such a condition would bring about expansion of 10c houses sponsored by persons looking for 'banned' pictures.

Stanley Sumner, of Cambridge, Mass., and Alfred F. Mayhew, New Haven, Conn., expressed themselves satisfied with the present sales method of group selling and praised distribs who, they said, cooperated with exhibitors and the public to the best of their ability.

Club women representing the better known sapolio organizations voiced their distaste for block booking throughout the hearings, although Mrs. M. P. McCoy, of the General Federation of Women's Clubs, declared that 'methods of distribution are matters of trade concern only' and said that the industry 'should and can discipline itself.' Several other women witness unexpectedly defended opponents of the bill.

15 YEARS AGO

(From Variety and Clipper)

Censorship in the District of Columbia busted by its opponents, including both picture and church people. Regarded as an entering wedge to national censorship.

Ohio censors clamoring for control of theatrical posters.

Chaplin's 'The Kid' did better than $80,000 at the N. Y. Strand. Stockholders kicking at the rental price.

Harry Houdini formed a company to make four releases a year. First one was plenty, so he quit.

Famous Players planning to spend $3,000,000 on its next 24 films. Around $125,000 each, which was big money then.

Out in Los Angeles William A. Brady suggested smashing all exhibitor organizations and starting anew with only one. Still the aim and still in the future.

Mary Pickford's 'Pollyanna' had rolled up a gross of $900,000, but her 'Suds' was only around the $400,000 mark.

'Ben Hur' roadshow off again. Second time it had been halted due to jams between Klaw and Erlanger, joint owners.

Charles Horowitz, song writer, in the hospital for bad burns. Spent the time writing a comedy and sold it as soon as he came out.

Chicago jolted theatre managers with the proposition to base licenses on admission scale. Also considering an ordinance to prevent upped prices on Saturdays and Sundays. No action on either.

Equity was seeking through N. Y. legislature an act to require managers to file a bond in $250 for every player sent on the road. Too strong, and killed.

Even in those days the Marcus show was now and then branded as salacious. Doesn't seem to have hurt any. Stopped in Toledo.

Another freak bill in Albany to fine managers who advertised actors not actually appearing. Legit was the goat for freak bill in those days.

Authors' League in a jam with Hearst. Claimed the publisher sought control of picture rights to all stories bought. Pubs still cut in.

Lillian Walker, of the Vitagraph, was asking $750 a week for personal appearances. Did a three-minute act.

50 YEARS AGO

(From Clipper)

Alberta Gallatin given the bounce by Janisch in Chicago. She took so long to dress she missed the first scene.

'Clio,' a classical drama, not regarded by Chicago as hot, but the girls were so pretty the show made money for a fortnight.

Chicago theatre managers voted against employment of lithographs as an economy measure. Usually such an agreement lasted from six to eight weeks.

Panorama of the Battle of Gettysburg to be taken on the road under canvas when summer came. Blow-off was a bunch of fair dates. Really a cyclorama.

Boston was suffering from zero troubles. Three above made worse by heavy winds. Shot business.

Henry Miller was playing in Boucicault's 'The Jilt.' Just a leading man then.

James O'Neill was threatening to do 'Hamlet' but making too much money in 'The Count of Monte Cristo.' He stuck to Edmond Dantes for years, just as Lewis Morrison clamped himself to 'Faust.'

Bartley Campbell in bankruptcy, but not seriously involved according to the referee.

Ed Solomon and Lillian Russell in supplementary proceedings over a judgment for $309.64 on a loan of £50 made by a London jeweler. Solomon promised to pay out of the proceeds of the first week of his now opera 'Pepita.' Miss Russell had backed Solomon's loan.

Cole and Sells shows both planned on Coast invasions. A compromise gave Cole the northwest and Sells took California.

J. J. Rosenthal quit as Minnie Maddern's advance. Jack Osterman's dad and a four star p.a.

PAULINE COOKE
PRESENTS
TWELVE ARISTOCRATS
This Week
Loew's State, New York
"COOKE & O. L. OZ"

BUY DOROTHEA ANTEL
Invalid Actress, Famous Greeting Cards. 21 Original and Exclusive Designs, One Dollar. Agents Wanted to Sell Cards. Liberal Commission. Call or write
DOROTHEA ANTEL
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FOUR FRANKS
'Youthful Stars of Steps and Tunes'
Many Thanks to George Black and Val Parnell for a Successful and Pleasant Engagement in
'CRAZY SHOW,' at the LONDON PALLADIUM
Which Terminates March 7th
Thank Jack Taylor for 24 WEEKS' CONTRACT TO CO-STAR in His Annual Blackpool Show Titled 'KING JOY'
Our Best Regards to Ferdi Simon, Lou Wolfson and Guy Perkins
American Reps:
WILLIAM MORRIS OFFICE
New York
GUY PERKINS, Middle West
European Reps:
FOSTERS' AGENCY
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Personal Rep:
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Variety Bills

NEXT WEEK (MARCH 6)
THIS WEEK (FEB. 28)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

ALBANY
Keith's (6-9)
Carl Shaw Co
Lester Cole Co
(Three to fill)
BOSTON
Keith's (5)
H'wood Rest'rn't R
Dorothy Lee
(27)
Bebe Barri Girls
Ford Marshall & J
Ross Pierre & S
Roger Pryor
Michon Bros
Gine DeQuincy & L
Lupe Velez
CHICAGO
Palace (6)
Bebe Barri Girls
Petch & Deauville
Nonchalants
Bobby May
Ross & Stone
Ralph Bellamy
Thelma Leeds
CINCINNATI
Palace (6)
Daniels & Lyon
C'ntinental C'v'lc'de
(28)
Buddy Rogers Bd
CLEVELAND
Palace (6)
H'wood Secrets
(28)
Ada Leonard Rev
Red Hodgson
MINNEAPOLIS
Orpheum (6)
Ted Lewis Bd
SCHENECTADY
Keith's (5-7)
Virginia Lee
Lathrop Bros
Zeb Carver Co
Weist & Stanton
Phil Regan
Earl Jack & B
TROY
Keith's (6-9)
Will & G Ahearn
Rogan & Barlow
Earl & Fortune
Leon Navara Orc
(One to fill)

Loew

NEW YORK CITY
State (6)
Jack Benny
Mary Livingston
Lizzeed Arabs
George Metaxa
Stuart & Morg'n Co
Chicken Sis
Phil Baker Co
HARRISBURG
Regent
'Making Talkies'
Hap'ed in Harrisb'g
PITTSBURGH
Stanley (6)
Jan Garber Orc

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Wk.: Jane Chesney, Rob't Braine

BALTIMORE
Century (6)
Gautier's Toy Shop
Goff & Kerr
George Givot
Ted Adair Rev
DETROIT
Fox (6)
Inie 3
RICHMOND
Loew's (6)
Dave Apollon Rev
WASHINGTON
Loew's Fox (6)
Gwynne Co
Roger Pryor
Stone & Lee
Fats Waller Orc

Paramount

NEW YORK CITY
Paramount (4)
Eddy Duchin Orc
Pickens Sis
BOSTON
Metropolitan (6)
Bert Gordon
Bert Frohman
Regis Toomey
Cardova Sis
D & E Barstow
Riani DeBori
Larimer & Hudson
Emma Ortero
Edgar King
CHICAGO
Chicago (6)
Wallace Beery
Carr Bros & B
Oriental (6)
Jane Withers
DETROIT
Michigan (6)
Herbert Lynn & M
Tommy Trent
Bryant Raines & Y
Frank Conville Co
John Boles
OMAHA
Orpheum (6)
Ina Ray Hutton Bd
Jack Pepper Co
MONTREAL
Loew's (6)
Mickey Braatz
M & L Robbins
Revel Baxter & D
The Aristocrats
Line Girls
TORONTO
Shea's Hip (6)
Shirley Gordon
The Brodells
Frank Gabby Co
Aaren & Broderick
Ming & Toy
Line Girls

Wilbur Cushman

ABILENE
Paramount (11-12)
Cavalcade of Laffs
Murand & Girton
Charlie Brugge
Evans & Rudie
Peroy & Pals
Danny Harris
Pat Nemo
Dan & Ann Manos
Mile Lila
7 Play Boys
BARABOO
Al Ringling (9-10)
Chatterbox Rev
Al DeCarr & Sp'tty
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Topical Tunesters
BILLINGS
Babcock (10-11)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Clairs
Juanita
Waneta
Billy Joy's Bd
BOISE
Pinney (8-9)
Chicago Follies
Col Chas Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
CEDAR RAPIDS
State (6-8)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
CHEYENNE
Lincoln (6-7)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Margie Richman
Tony Francisco
Billy Burt
Dot Higgins
P'r'dise Rhythm Bd
Gay & Marcia
CLARKSDALE
Paramount (6-7)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Meyer's Bd
CRESTON
Strand (10-11)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
DUBUQUE
Orpheum (11-12)
Top Hat Rev
Great Togo
H Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
DULUTH
Garrick (11-13)
Chatterbox Rev
Al Do Carr & S
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Topical Tunesters
GREENVILLE
Texan (11-12)
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iorn Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
HELENA
Rio (7-8)
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Clairs
Juanita
Waneta
Billy Joy's Bd
HUTCHISON
Fox (6-7)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Koban
Chan Knoll 3
Bert Dexter
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
JACKSON
Century (9-11)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Meyer's Bd
KEOKUK
Regent (8-9)
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
LACROSSE
Majestic (7-8)
Let's Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Blaine & Douglas
8 Melody Men
LINCOLN
Orpheum (6-8)
Top Hat Rev
Great Togo
H Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
MACOMB
Illinois (9-10)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashi & Osai
Vince Andrews
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens
MASON CITY
Cecil (11-12)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
MITCHELL
Paramount (10-11)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
MUSKOGEE
Ritz (11-12)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co
OGDEN
Orpheum (6-7)
Chicago Follies
Col Ches Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
OKLAHOMA CITY
Liberty (7-10)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co
OTTUMWA
Ottumwa (11-12)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashie & Osaid
Vince Andrews
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens
PITTSBURGH
Cozy (8-9)
Fads & Fancies
Gabby Bros
Murdock & Mayo
DeLoule & Milo
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLoule
Jimmy Read
42nd Streeters Bd
SAPULPA
Criterion (11-12)
Fads & Fancies
Gabby Bros
Murdock & Milo
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Haywar
Louise DeLoule
Jimmy Read
42d Streeters Bd
SIOUX FALLS
Egyptian (7-8)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & P
Syble Lee
B Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
ST. LOUIS
Grand O. H. (6-12)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Rolsman
Rolsman's Co
VANCOUVER
Beacon (6-12)
Town Scandals
Jo & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
WACO
Orpheum (6-8)
Cavalcade of Laffs
Curand & Girton
Charlie Brugge
Evans & Rudie
Leroy & Pals
Danny Harris
Pat Nemo
Dan & Ann Manos
Mile Lila
7 Play Boys
WICHITA
Orpheum (8-10)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Koban
Chan Knoll 3
Bert Dexter
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
WINNIPEG
Orpheum (9-14)
Blue P'r'diso Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Margie Richman
Gay & Marcia
Tony Francisco
Billy Burt
Dot Higgins
Paradise R'yt'm Bd

Warner

PHILADELPHIA
Earle (6)
Riley & Farley Co
(28)
Falls Reading & B
Regis Toomey
Cantor's Co
Xavier Cugat Orc
PITTSBURGH
Stanley (6)
Jan Garber Orc
(28)
Jack Benny Rev
Mary Livingston
Stuart Morgan Co
Lizeed Arabs
3 Chicken Sis
WASHINGTON
Earle (6)
Large & Morgner
Xavier Cugat Orc
(One to fill)
(28)
California Rev
Raymond Wilbert
Fred Lightner
Riley & Farley Co

Independent

CHICAGO
State Lake (29)
Radio City Follies
DENVER, COLO.
Denham (27)
Kit Kat Klub Rev
INDIANAPOLIS
Lyric (6)
Eddie Peabody
Aunt Jemima
Delmar Moore & M
Ross Pierre & S
Monroe & A Sis
KANSAS CITY, MO
Tower (6)
5 Elgins
Lowe & Hite
Bliss Lewis & A
Jack Carson
LOUISVILLE
National (6-9)
Gertrude Avery's R
Barney Grant & L
Mecca Samuel & L
Avery & Stooges
Thelma Dean
Murray Brown Orc
NASHVILLE
Princess (10-12)
Gertrude Avery's R

London

Week of March 2

Canterbury M. H.
1st half (2-4)
Rolf Holbe
3 Girlies
2d half (5-7)
Van Cello & Mary
4 Smith Bros
DOMINION
Jules Bledsoe
Clarence Johnson
New Victoria
3 Cossacks
3 Carlton Sis
Trocadero Cab
Mignon Nevada
Hutch
Geo Doonan
Chris Charlton
Bennett & Williams
Maurice
BRADFORD
New Victoria
4 Brilliant Blondes
Dudley's Midgets
Dennis Boys & R
Mary O'Hara
EAST HAM
Premier
Roper & Pam
Vedras
Troy Sis & Wilton
EDGWARE ROAD
Grand
Leon Cortez Bd
EDMONTON
Empire
16 Rhythmites
Fred & B Taylor
HOLLOWAY
Marlborough
R & D Myles
Rusty & Shine
Jubilee Juniors
ILFORD
Super
Stewart & Olive
3 Virginians
Mona Vivian
ISLINGTON
Blue Hall
1st half (2-4)
Van Celo & Mary
4 Smith Bros
2d half (5-7)
Rolf Holbein
3 Girlies
KILBURN
Grange
Leon Cortez Bd
LEWISHAM
Palace
S & M Harrison
Angela Parselles
LEYTONSTONE
Rialto
Laurie Joy & G
Hugh Ormonde
Valliere
NEW CROSS
Kinema
Lester & Andree
Kam Tai 3
Tarano & Hardw'ke
OLD KENT ROAD
Astoria
16 Tiller Gls
Peter Bernard
PECKHAM
Palace
Lester & Andree
Kam Tai 3
Tarano & Hardw'ke
SHEPH'RDS BUSH
Palace
Balzer Sis
Vine Moore & N
STAMFORD HILL
Regent
R & E Myles
Rusty & Shine
Jubilee Jrs
STRATFORD
Broadway
Stewart & Olive
3 Virginians
Mona Vivian
STREATHAM
Palace
5 Sherry Bros
TOOTING
Granada
5 Sherry Bros
TOTTENHAM
Palace
Jan Ralfini Bd
Len & Lucette
TOTTENHAM CT. ROAD
Paramount
Terry's Juves
Tessa Deane
Harry Champion
H Lipton's Debs
WALTHAMSTOW
Granada
Chas Manning Bd
Laurie, Joy & G
Hugh Ormond
Valliere

Provincial

Week of March 2

ABERDEEN
Tivoli
'Brighton Follies'
James Hunter
Bruce & Radcliffe
Musaire
ALDERSHOT
Hippodrome
Phyllis Robins
Bob Lloyd & Joy
EDINBURGH
Theatre Royal
'Follies on Parade'
Caryll & Mundy
GLASGOW
Paramount
Ann Penn
3 Admirals
W Rogers & Taylor
Pavilion
'Blackbirds'
Peg Leg Bates
Walter Batie
Tim Moore
KINGSTONE
Empire
Diamond Bros
Peggy Cochrane
Conrad's Pigeons
Bert Weston
Max Herman
LEITH
Capitol
Medlock & Marlowe
LIVERPOOL
Paramount
Rawicz & Landauer
SHAKESPEARE
Horace Goldin
Hilda Baker
Jack Douglas
Crastonians
NEWCASTLE
Paramount
Songs from Films
16 Mastersingers
Elaine Robinson
David Evans
Eric Palmer
PLYMOUTH
Palace
Owen McGiveney
Manley Bros
Selma 4
Tex McLeod
MacCarthy H & R
St John Sis
READING
Palace
Teddy Joyce Bd
Fred Culpitt
Yeltony 3
Tommy Dixon

Cabarets

NEW YORK CITY

Archmont
David Howell
Bal Musette
Ann Kennedy
Flo Hill
Georgie Daniels
Gordon Davis
Bobby Leonard
Tommy Martin
Parisian Serenaders
Barrel of Fun
Ed & Morton Beck
Bobby Tremaine
Percy Stoner
Bill's Gay 90's
Joe E Howard
Kay Parsons
Gus Wicke
Will Ward
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davin
Black Cat
Lonny Simmons & Rhythm Kittens
Cafe Trouville
Burt Stevens Orc
Casino Venezia
John di Michael
F Bracciante Ens
Chateau Moderne
Billy Castle
Elena McCoy
Muriel Rogers
Fnk McFarlane O
Chez Josephine Baker
Josephine Baker
Rocky 2
Helen Gray
Ray Benson Orc
Antobal's Cubans
Club Cliquot
'Contin't'l Variet's'
Vera Strilska
Jancy Dolova
Tonsie Say
Maxine Dallmer
Bonnie Beard
Valia Valentinova
Vava Prozenko
Pola Marcho
Sasha Polesciruck
Col F Maybolm
Club Gaucho
Dimitri
Virgil
Persa Ravel
Los Gauchos
Rilla Dau
Munoz & Bolau
Club Richman
Lee Carr
James Sperry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Jean Abbott
Kay Harris
Al Appollon Orc
Cocoanut Grove
Jean McCulley
Raye Prince & C
Dick Messner Orc
Connie's Inn
Maxie Armstrong
Eddie Green
James Anderson
Kaluha
Don Redman Bd
Delmonico's
Murray Alan
Jay Mills Orc
Jack Dempsey's
Dorothy Williams
Carol Chapelle
Heat Waves
Ted Norvo Bd
'Eighteen' Club
Jimmie Rogers
Mary Mercer
El Chico
Consuelo Moreno
Portia Portar
Emilie de Torre Orc
El Toreador
Ramon & Lucinda
Toreador 4
Fermin & Gloria
Fantasia Novoa
Medaro
Don Gilberto Orc
El Morocco
Ernie Holst Orc
Famous Door
Red McKenzie Bd
French Casino
'Follies de Femmes'
Emilee Adreon
10 Argentina Ladies
Alphonse Berg
3 Bredwins
Georges Bruyais
Choppy
M'rg'erite DuFresne
Estelle & LeRoy
Marita Farell
Clily Feindt
Dany Flore
Little Fred
Vera Nargo
Orbal
Mlle Paris
Piroska
Andre Randall
Sherkot
Sonia Ganssar & A
Jack Denny's Orc
Vincent Travers Orc
Russell Patterson's Personettes
Gino's Cedar Gard'n
Filberto Toselli
Don Martin Orc
Gloria Palast
Paul Tremaine Orc
Gr'nwich Vill. Inn
Albert Pryme
Elena McCoy
Pat Clayton
Lillian Cairnes
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Aida Luciano
Bulkis
Chubby Ross
Jules Keaton Orc
Jim Healey's
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Jack Rich
Lindy Lou
Brown & Brown
'Toots'
Sunny Lambert
Paul Bass Orc
Hickory House
Kirby Walker
Marjorie Naylor
Francetta Malloy
Ted Lane
Arthur Gansfried E
Wingy Manone Bd
H'lyw'd Restaurant
Abe Lyman Orc
Benny Fields
Jack Waldron
Bob Anson
Marion Martin
Rose Blane
Barren & Lane
Cass Dalley
Gertrude Briefer
Marg'rita Laureiton
E Jelesnick Orc
Hotel Ambassador
Clara Belle Walsh
Jack Holland
June Hart
Vincent Bragale
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Ivor Peterson
Hotel Biltmore
Russ Morgan Orc
Linda Lee
Goff & Kerr
Nadine & Giraldo
Hotel Buckingham
Bob Fram
Patricia Leeds
Hotel Commodore
John Johnson Orc
Donald & Durano
Terry Green
Claire Vermonte
Hotel Edison
Sammy Wilson Orc
Mac Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Fifth Ave
P Handelman Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Gr't North'rn
A Ferdinando Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or
Hotel Lincoln
Loretta Lee
Barker 3
Isham Jones Orc
Hotel Lombardy
Teri Josefovits
Hotel Madison
Val Olman Orc
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Don Richards Orc
Lillian Kenny
Jaysnoff Sis
Hotel New Yorker
Bob Crosby Orc
Vera Van
Frank Tennill
Ray Baduc
Hotel Paramount
Phil Traverst Orc
Hotel Park Lane
Max Bergere Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Yost's Call Co
Hotel Pierre
Pancho Orc
Gregori Franzell O
Hotel Plaza
Eve Symington
Lydia & Joresca
Henry King Orc
George Sterney Orc
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Esther Velas Ens
Guy Lombardo Orc
Hotel Savoy-Plaza
Endor & Farrell
Dick Gasparre Orc
Maurice & Cordoba
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Bert King Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St. Moritz
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarova
Andrea Salama
Leo Resnick
Leon Navara Orc
Hotel St. Regis
Kay Thompson
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Bernie Dolen Orc
Hotel Waldorf-Astoria
Corinna Mura
Enrico & Novello
Dr. Ross
Charles Magnanti
Orville Knapp Orc
Michael Zarin Bd
Hotel Warwick
Arthur Skrilow Orc
Hotel Weylin
Charlie Wright
Bobby Brooks Orc
House of Morgan
Helen Morgan
Clifford Newdahl
Carl Randall
Phyllis Cameron
Don Alberto Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Betty Murray
Mary Lane
Janice Andre
Chiquita Venezia
Warren & Bodle
Carter & Schaub
Midgie Parks
Joan Miller
Billy Mack
Joe Capella Orc
Mary Barton
3 Raymonds
Danny Higgins
Dorothy Darr
Gladys Faye
Kitty Mulligan
Gene Walter
Joe Ricardel Orc
Kit Kat
Alfredo Allman
Toots & Al
Aida Ward
Donna Clara
Jackie Mayley
Bob Hargrave Orc
La Rue
Costain & Crane
Marie Almonte
Nick Yonsen Bd
Eddie Davis Orc
Leon & Eddie's
Eddie Davis
Nan Blackstone
Billy Reed
Kirk, Mills, H'ward
Wilson B & M
Mimi Rollins
Princess Ahi
Wm Farmer Orc
Madeleine's
Jack and Jill
Lucille Jarrett
Dumar Orc
Joe Gray 3
Man-About-Town
Al Manuti Orc
Maisonette Russe
Codolban Orc
George Orda
Jasha Nazarenko
Boris Belostozsky
Nadia Kortez
Maxim's
Jane & J Farrar
Rita Renaud
Irving Fields
Val Ernie Orc
Mon Paris
Jean Sargent
Versatile 3
Barry Winton Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Michael Tegnor
Vivian Howard
Joo Lilley
Harold Woodall
Hazel Webster
New Montmartre
Elsa Maxwell
Jacques Fray's Orc
Normandie
Ann Courtney
Ernest Charles
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Stuff Smith Bd
Paradise
Eddie Garr
Georgie Tapps
Tic Toc Girls
Betty Kean
Robbins Fam
C Dornberger Orc
Place Elegante
Tommy Mills
Steve Lenti
Eddie Blanchard
Bill Farrell
Benn Kauff
Irve Harris
Leo Lazaro Orc
Rainbow Grill
Smart Set 4
Nancy Noland
Ruby Newman Orc
Rainbow Room
Dario & Diane
Pickens Sis
Nancy Noland
Nano Rodrigo Bd
Ray Noble Orc
Russian Kretchma
Gypsy Markoff
Adia Kuznetzoff
Nastia Poliakova
Nicholas Vasilieff
Mura Toumanova
Dario Birse
Orlik & Lolik
Mischa
Nicholas Matthey
Gleb Yellin Orc
Russian Troyka
Vera Strelska
Vova Protzenko
Dunya & Kola
Dina Larina
Sasha Leonoff
Amstel's Bd
San Souci
Jerry Blaine Orc
Ship's Grill
Rex Evans
Sidewalks of N. Y.
Roscoe Ails
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini Orc
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Chunk Robinson
Ollie Potters
Arnette
3 Blink Boys
Amos Bonds
Marion Helreton
Stork Club
Teddy Lynch
Gus Martel
N Brandwynne Orc
Sally's Showboat
Alberta Pryme
Betty Rowland
Dorothy Buckley
Doris Scott
Frackie Scott
Francis Smith
Jimmy Wats'n B'ys
Thru the Looking Glass
Billy Keaton
Bo Brummels
Kitty O'Reilly
Juvelle Donahue
Vivian Grey
Marcelle Curran
Louise Stewart
Maurice McNeil
Billy Mannan
Alice Lowell
Coletta Ellsworth
Lee Erwin Orc
Tony's
Beatrice Kay
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Thomashefsky's
Harry Littman Orc
Ches Doherty Rev
Ubangi
Gladys Bentley Rev
Pearl Baines
Ray White
3 Melody Maids
Avon Long
Hot Foot Watson
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Ben
Willie Bryant Orc
Versailles
Lucienne Boyer
Manya & Drigo
Brito's Rumba Bd
Joe Smith Orc
Village Barn
Roy Cropper
Kirk & Lawrence
Mildred Bragdon
Collette & Barry
Milton Mann Orc
Village Nut Club
Riviera Boys
Lou Raymond
Iris Ray
Dickie Wells
Kenny Watts
Shim Sham Rev
Wivel
Marianne
Ernie Maran
Boring & Lazar
Betty Bear
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynne Rolph

CHICAGO

Bismarck Hotel
Dorothy Miller
Phil LeVant Orc
Blackhawk
Will Osborne Orc
Dick & Dot Rogers
Chez Paree
Sylvia Froos
Wally & Verdyn
Jack Gilford
The Theodores
The Biltmorettes
Johnny Wells
Milton Berle
Henry Busse Orc
Blackstone Hotel (Mayfair Room)
DeMarcos
Anna Fulton
Kavelin Orc
Continental Room (Stevens Hotel)
Larry Blake
Sonya & Romero
2 Eileens
Harry Sosnik Orc
College Inn
Mary Ann Hewes
Evelyn Chandler
George Olsen
Ethel Shutta
Colosimo's
James Hall
Maggie McGuire
Don Denna & Don
Don Enrico
Countess Alebassi
Faith Bacon
Bob Tinsleys Orc
Congress Hotel (Urban Room)
Benny Goodman
Helen Ward
Gene Kruppa
Leon & Mace
Art Barnett
Club Alabam
Elliott Sis
Anthony Marks
LeMarge Sis
Effie Burton
Ginger Woods
Art Williams
Club Minuet
Danny Beck
Flo Ash
Lucille Shearer
Virginia James
Shirley Handler
Adelinna Dossena
Lew Sales Orc
3 Deuces Cafe
Art Tatum
Zutty
Drake Hotel (Gold Coast Room)
Jack Hylton
Pat O'Malley
Magda Neold
Peggy Dell
Alec Templeton
Effie Atherton
Clive Erard
Merry Macs
Freddy Schweitzer
Georgie Lyons
Edgewater Beach Hotel
Bernie Cummins Or
Dorothy Crane
Bliss Lewis & Ash
Johnny Rexola Co
Harriett Smith Gls
Hi-Hat
Freddy Bernard
McNally Sis
Ada Lee
Marian Kay
Pablo
Syd Lang Orc
Paddock Club
Mary Stone
Andy Rice
Claire Powell
Ann Rush
Jean Kirk
Jess Johnson Orc
Palmer House (Empire Room)
Lime 3
Harald & Lola
George & Martin
Freddy Zay
Embassy 4
Bob Mascagno
Ted Weems Orc
Rainbo-Casino
Alta Warshawski
Sanne & Loomis
Richard Ware
Woods & Bray
Carlton Kelsey Orc
Royale Frolics
Dolly Kay
Henri Lishon
Nell Kelly
Una Cooper
Barbara McDonald
Sid Tomack
Terrace Gardens (Hotel Morrison)
3 Byrons
Rex Weber
Art Jarrett
Rosalean & Seville
Kings Jesters
Rudy Bale
885 Club
Eddie Rickard
The Dictators
Leslie Gold & L
Via Lago
'Pep' Smith
Aimes & Vivienne
Ruth Ennis
Dolly Doline
Farrell Sis
Flo Ray
Ed Kraus Orc
Sol Wagner Orc

PHILADELPHIA

Adelphia Hotel (Cafe Marguery)
Bob Roitner
Walters & Walters
Roberts & White
Earl & Josephine
Jack Gwynne Co
Joan Andrews
Laddie Lamont
Ryan & Fontaine
Ann Seymour
Agnes Tolle
Eddie Bonnelly Orc
Vincent Rizzo Orc
Anchorage Inn
Oliver Naylor Orc
Arcadia Int'l
Billy Lossez Orc
Mario Villani
Pierre & Temple
Romotts
Lillian Manners
Pete Tinturin
Sally La Mar
Albernie
Vaughn 3
Arcadia Girls
Barclay Hotel (Blue Room)
Sylvan Herman Orc
Bellevue-Stratford (Planet Room)
Meyer Davis Orc
Ben Franklin (Georgian Room)
Manny LaPorte Orc
Drews
Robert Reinhart
Ruth Somers
Chez Michaud
Ted Comer Orc
Frank Palumbo's Cafe
George Reed
Alice Lucey
Kane & Harris
Suez & Main
Don & Carita
Lew Hoffman
K & D Schooley
5 Modernottes
Charlie Wilson
Pennsylvania Hotel (Mirror Room)
Daye & Knight
Marcelle Wellingt's
A & M Drake
Dorothy Baum
Alice Garry
Betty Newcomb
Lila Bonnette
Evelyn Harlan
Jeanette Garrette
Walter Donahue
Mirror Girls
Rafters
Frank Fairfax Orc
Bobby Heath
Linda Getz
Ritz-Carlton Hotel
Al Davies Orc
Silver Lake Inn (Camden)
Micky Familiant Orc
Beth Challis
Andre & Ellena
J. & N. Bell
Torch Club
Troubadors Orc
Paul Neff
Dot Landy
8 Roxyettes
Patty & Dean
Town Casino
Al White
Tommy Tucker
De Caros
Selma Hallman

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'gest of Contract

New contract between playwrights and producers for stage productions is a long one, running to nearly 15,000 words. Salient points in it are:

Managers must make no production contracts with non-members of the Dramatists' Guild.

Playwrights must enter no production contracts with managers not in good standing with the Guild.

All members of a production firm must be in good standing with the Guild.

All production contracts, and all additions or modifications of them, must be signed or countersigned by the Guild.

Should an author sell the motion picture rights prior to production on the speaking stage, no contract may be made for such production for a period of one year from date of sale.

Plays must be produced within 12 months of sale.

First minimum payment advance is $100, with $100 more due for further option each month until the sixth month and $150 due each month thereafter. In June, July or August these figures are halved, except for the first payment, which remains the same.

All advance payments must be paid by the manager to the Guild for the author's account and can never be refunded.

If the play is put on in Manhattan and runs for at least three weeks, manager shall have exclusive rights in the U. S. so long as he continues to so produce it at least 75 performances a year. If it runs less than three weeks he forfeits all rights. If play is first produced outside of Broadway, manager must produce 75 performances within four months to hold the rights. If folding after three performances but before three weeks, manager may reopen within three months, with no further option coin due the first month but payable thereafter at the regular rate.

Manager gets exclusive rights to produce in Great Britain for six months after New York opening, with same terms applying as in the U. S.

Royalties

All royalties must be computed on box office receipts from all sources whatsoever, including coin from ticket specs or any other outside payments.

No playwright can waive or reduce royalties without Guild permission.

If done by several companies, each royalty statement is separately computed.

Royalties must be paid within seven days after each Saturday, and accompanied by daily b.o. reports.

Repertoire performance royalties are computed on eight performances' weekly basis.

Guild may at its option demand that all monies be payable to it for ccount of the author.

Guild may at any time require bond from the manager to cover payments.

Manager must pay hotel and traveling expenses for the author for trips to attend rehearsals and premiere.

Manager must rehearse, produce and present play without any additions or changes of script except those authorized by the author, and vice versa. Any change, whatever, becomes the property of the author without payment unless a bona fide collaboration contract is made. If manager feels author unreasonable on this score he may complain to Guild, which will appoint a council member to help straighten things out.

Author must approve cast and director at all times, but must not be 'unreasonable' about it.

Author must be notified of all rehearsals and may attend any of them.

Author retains complete title in and to all rights, except those specifically granted by contract to the manager.

Motion picture negotiator has the right to sell motion picture rights after three weeks' run in New York or 75 performances out of New York, or, on a royalty basis, prior to production.

Film royalty contracts must be for a minimum of 7½% of the gross; there must be an advance or guarantee, under no circumstances returnable; there must be an arbitration clause in case of dispute on accounting; in any dispute on accounting, burden of proof must be on producer (motion picture); picture must be produced within two years after authorized release date; after two years all rights revert, if not produced.

No picture of a play can be released until six months after end of N. Y. run or, if not produced in N. Y., until a year and four months after first performance.

lock Sale

Author can at no time make block sale of picture rights.

Coin for picture sale must be paid to film negotiator for splitup.

Author cannot dispose of stock, amateur or semi-professional engagements until after end of first class production.

Author may release play for production by radio or television one year after production has ceased, except by written permission of the producer. Outright sale to radio or television is not permitted prior to regular production.

Author may release the play for production in foreign language in the U. S. any time, after first performance.

Author may release tabloid or condensed version rights one year after end of run.

Author may arrange for publication of music in any show; copyright must be in his name; music may be released for publication simultaneously with first performance of play; outright sales of music rights must not be made prior to first class production of play; discs, rolls, or other mechanical contrivances of music from play cannot be released within one month of first performance; rights to all music publication or rolls, even for motion pictures, remain the author's.

Top percentages permitted to be paid to managers for motion picture rights are 50% of first $15,000; 33 1/3% of next $15,000; 24% of all money over $30,000.

Top percentages for radio and television are same as for pictures.

Top percentages for stock, amateur and semi- rofessional 50%, same for condensed and tab versions.

Top percentages to producers on music publication, or mechanical reproductions of music 25%.

If production cost is over $60,000, division of motion picture rights may be altered by the Guild Council, and at the author's request.

Where an agent is used for sale of any subsidiary rights, author may deduct agent's commission, not to exceed 10% inclusive, from proceeds before splitup with manager.

In no event can the author appoint the manager, or any of his employees, as his agent in sale of rights.

Motion picture negotiator, appointed by the Guild, shall handle all such sales and negotiations and moneys; he may negotiate and sell without manager's consent; manager has no rights of any kind in film sales except the receipt of his proceeds as and when ready; should the manager consider himself wronged in these negotiations he shall have no recourse in law; the manager must not in any way, directly or indirectly interfere with disposition of film rights; negotiator shall at times keep the author and the Guild informed of all steps in sale, but shall never reveal this information to anyone else.

All film sales moneys are to be paid the negotiator, who will deposit it, then pay 3½% to the Guild and divide the rest as called for.

Negotiator will be paid a maximum of $15,000 a year out of the 3½% of film coin.

Negotiator may be superseded by two-thirds vote of managers in good standing or two-thirds council of the Guild.

All foreign rights except British remain the property of the author, but must not take place until one month after first performance in England, or until manager's British rights expire.

No production of musical comedy, operetta or grand opera based on play shall take place until run of original has ceased, except by permission of manager.

If manager performs any contract breach author may call on manager to correct breach within three days, after which all rights revert if not attended to.

Any and all claims or disputes must be submitted for arbitration.

Contract is for a period of two years from March 1, 1936.

PLAYS ABROAD

REGINA DI ROMA

('Queen of Rome')

Rome, Feb. 21.

New play by Nino d'Aroma at Valle theatre, Rome, starring Tatiana Pavlova.

With playwrights in Italy pretty harrassed for modern subjects outside of patriotic sermons, it is no wonder to find young authors turning to historical subjects. Even when the subjects have already been hashed over as often as that of the life of Mary Stuart.

D'Aroma in his 'Regina di Roma' takes a new slant on an old story by emphasizing the Queen's spiritual side above the political, emotional and personal aspects of her life. He presents her as the last champion of Catholicism in a country in which Protestantism is winning, and makes her death worthy not only of a queen, but of a saint. In this sense, then, Mary Stuart becomes 'Queen of Rome' as much as Queen of Scots. *Hein.*

AT THE SILVER SWAN

London, Feb. 20.

Musical in two acts by Guy Bolton and Clifford Grey; from theme suggested by Edmond Samuels and Henry C. James' story 'The Highwayman'; music, Edmond Samuels; additional numbers, Percival Mackey. Presented by Charlton Morton at Palace, London, Feb. 19, '36. Production by John Harwood.

Town Crier	Richard Tope
John Pritchard	Cecil G. Calvert
Bill Lauder	Billy Holland
Doc Weston	Sebastian Smith
Katja	Magda Kun
Sergei Tonicoff	Steve Geray
Terry Burke	Bruce Carfax
Mary Weston	Marta Labarr
Jack Burridge	Jack Barty
Alice Brevanne	Delysia
Specialty Dancers	{Lucienne & Ashour {Johnny Nit

Anticipated by London theatregoers as one of the important late season productions, 'At the Silver Swan' disappoints. Not the efforts of the hard working star, Delysia, can lift the piece from its rather depressing mediocrity. Lack of melody and originality in the compositions, and a baffling, disjointed and dull book cannot be overcome by the very colorful costumes and dances of a large and comely chorus, or by some diverting comedy supplied by Magda Kun and Steve Geray.

Perhaps the main difficulty is the antique character of the operetta. It is reminiscent of the pre-war type of musical. Choice of Australia in the '70s of the past century as the locale of the action, provides a period as dusty and unattractive as some of the humor of the dialog and situations.

Story deals with periodic visit of an itinerant minister who makes the rounds every six months and marries off the young couples in groups of six and the comedy leans to quips about wedding nights, innuendoes and bedroom vulgarities which date back to Queen Elizabeth.

Charles Morton is the producer

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WOMAN BURNED IN LOBBY OF THEATRE

Odd accident occurred in the lobby of the Music Box, N. Y., Friday (28), during intermission of 'The First Lady,' when Mrs. A. G. Buchsbaum, 22, received burns on the back and legs. Flare of a matchend is believed to have set the back of the woman's flimsy evening gown ablaze as she entered the lobby from the foyer. Ushers and male men patrons pulled off their coats to beat out the fire, but Mrs. Buchsbaum writhed on the floor in pain and had to be carried to a taxi and rushed to the Polyclinic hospital.

Young woman's husband claimed the dress caught fire as she passed up an aisle of the theatre. William G. Norton, manager of the theatre, stated this was not true. Lobby doorr were quickly closed and comparatively few of those seated knew what the commotion was about.

There is a growing tendency for patrons to light cigarettes in legit theatres at intermissions before reaching the lobby and the fire department will be asked to station extra men in the front of houses, with orders to serve summonses on offenders.

At the premiere of 'Victoria Regina,' Broadhurst, Gilbert Miller, producer, acted on his own and yanked lighted cigarettes from the lips of several first-nighters who sought to enter the house while smoking.

Contract Sidelights

Miss Cornell's Illness

Opening of 'Saint Joan,' slated for Tuesday (3) at the Martin Beck, N. Y., was set back until next Monday (9) because Katharine Cornell lost her voice. Star was suffering with laryngitis when she played Pittsburgh last week and was forced to cancel the Friday and Saturday performances there.

Claimed to have been the first time the star missed scheduled appearances on account of illness.

Budapest, Feb. 21.

G. B. Shaw's 'Saint Joan' has had a successful revival at the Belvarosi theatre, directed by Arthur Bardos.

Play was chosen for the sake of Elma Bulla, young actress who sprang into the limelight here only a year ago.

KINSEY'S NEW RECORD; 22 WEEKS IN CANTON

Canton, March.

New record for permanent stock run was established here this week when the Kinsey Players, rep troupe, concluded 22 consecutive weeks at the Grand Opera House. Company has been playing continuously at the local theater since Oct. 5, seven days a week and three matinees weekly.

Engagement, which will run at least another month, will keep the company here until early April, when it closes to prepare for its annual tour under canvas.

Kinsey troupe has been offering two bills weekly, switching vaudeville with legit.

A union stage crew has been employed and a five piece union pit band used.

Edith Ambler players, until this week, held the local long run record, with 21 weeks three years ago at the same house.

Wash. Showman Told Not to Use Balto. Ads

Baltimore, March 3.

Understood the N. Y. United Booking Office has notified Steve Cochran, manager of the National theatre, Washington, to cease plugging shows that play his house in Balto media. Cochran this season has been papering this town, getting press attention, and taking newspaper ads for shows in his house which do not come here. Final play that will be plugged while on the National stage is 'Idiot's Delight,' next week's attraction.

Claimed that the kick against Cochran's practice came from a Balto group of merchants. Beef allegedly is that luring theatregoers over to the capital hurts all forms of biz here, such as restaurants, shops, etc. Report is that some local picture exhibs also squawked.

UBO has a local house, Ford's, as well as the National. Local goodwill is of value for that reason.

$40 Minimum

Equity's council resolved Tuesday (3) that no member shall appear in any amateur or little theatre performance unless paid at least the minimum salary of $40 weekly ($25 for juniors).

This action was taken after Frank Gillmore reported that there were a number of Equity people playing little theatres on the Coast, getting small remuneration, if any wage at all.

Six weeks prior to the expiration of the five-year basic minimum agreement between the managers and Dramatists Guild, latter's president, Sidney Howard, sent a circular letter to producers calling their attention to the fact that the agreement would pass out Feb. 29 and that a new contract would be framed. Showmen, through the Theatre League, sought to huddle with the authors but it was not until mid-February that there was a get-together. Managers point out that it was clear the authors never intended to confer with them over the new contract terms.

There were several joint conferences, during which the authors' committee disclosed to the managers only the points they cared to, then demanded secrecy. Authors further outsmarted the showmen, by coming out with the new picture rights percentages late last week. Actually that gave the managers only two days in which to contract for plays on the former terms.

Broadway legit managers contend that most producers are creative in making presentations. Case in point is that of 'Strictly Dishonorable.' It was a first play by Preston Sturges, then assistant stage manager. He is now on the Coast. Brock Pemberton, who presented the comedy, and Antoinette Perry, who staged it, wrote so many lines into the script that the author threatened suit. Reported that $750 was offered for the original script by Hollywood. Show clicked, however, and the picture rights were sold for $125,000.

Claimed, too, that in script form 'Dead End' was not considered hot for films and got several rejections, but last week the rights brought $165,000, record high for the season.

Equity is on the sidelines in the authors-managers dispute. Actor representatives made no statement, but are inclined to entertain the managerial argument that fewer productions may result, which would mean less chance of actors getting engagements. Equity would like to see disputed points settled by arbitration.

Guild's method of framing the new contract is the same used by Equity, however, in adopting changes of policy during the past season and then informing the managers. No joint conferences in either instance.

Long contract drawn up by the Dramatists Guild without participation of the managers, provides for the retention of Joseph P. Bickerton, Jr. For the past five years, attorney has acted as arbiter, passing on bidding of picture firms, that being the system used heretofore to ensure the author and manager getting the highest price possible.

Under the new order, Bickerton will act similarly but will be shown as the 'negotiator' and act only for the author, who has full say as to film rights. That, however, is subject to final okay by Council of th Guild.

Authors, in negotiations thus far, have claimed that they are switching from a 'minimum basic agreement' to a contract. Former was drawn up by the two groups in joint sessions five years ago. This time the managers didn't sit in at all but were merely handed the results. Nevertheless the contract, as printed, is titled, 'Minimum Basic Agreement Between the Dramatists' Guild of the Authors' League of America and Theatrical Producing Managers.'

New contract promulgated by the Dramatists Guild, setting forth changed percentages favoring authors in picture rights deals, is for two years. At its expiration there may be further changes, depending on how the new deal works out.

Guild not only includes playwrights but all authors, composers and lyricists figuring in musical shows.

Spotting L. A. 'City Hall'

Hollywood, March 3.

Al Leichter is here looking for house in which to produce 'City Hall,' three-act political drama by Ralph B. Potts.

Play, using 14 in cast, will be put on in San Francisco later, under auspices.

Sliding Film Coin Scale Down to 25% for Mgrs. in Authors' New Contract; Writers Get All Rights

Dramatists' Guild went through with its smoldering threat of the last few months Thursday (27) voting in a new contract form for producof new plays on roadway. This new contract, according to the writers, went into effect as of Monday (2) and was passed in the expected take-it-or-leave-it manner by the writers, with only two dissenting votes after a hectic four hour session.

Authors, according to these new terms, have declared themselves the unrestrained owners of all scripts and are now free to dispose of all rights to them without the assent of managers, whether the plays are produced or not. New set-up principally pertains to picture rights, authors claiming full say as to sale for that purpose.

Not only will the authors fix their own sale prices, henceforth, but they will also name the release dates. Cause of the change in the last-named item is that writers claim producers have been too anxious to cash in and have erred frequently in the past by fixing release dates of films too early. Whether or not playwrights have more experience in this matter and can do better, of course, remains to be seen.

Also, managers will receive a less- portion of film coin. Producers were completely ignored in the phrasing of this portion of the contract and were merely handed the new figures at the last minute. A joint committee of showmen and authors had drawn up the minimum basic agreement which was in effect for the five years ending March 1, but the managerial views were entirely disregarded this time.

Mgrs.' Plea Turned Down

While the Guild was meeting at the Shelton hotel, New York, for its final vote on the plan, which had been drawn up and passed in committee and by the councils of the Dramatists Guild and the Authors League, the managers sent word over requesting a postponement of decision for a month or two in order that some of the points in dispute be adjusted. Request met with flat refusal. Managers thereupon said they would refuse to do business under the new terms. Whether they can stick together on that remains to be seen, but since spring is coming on, anyway, it is likely that there will be a protracted battle.

Move on the part of the authors was inspired by the increased participation of Hollywood in the backing of Broadway shows and the few purchases of film rights thus far this season. Apparent lack of bidding for film rights on picture-backed shows is the point made by the authors, as proven, they claim, by the fact that not one of the 24 film-financed shows this year has been bought by any company other than the one putting up the original coin.

Authors, in the new compact, also demand the privilege of selling film rights at any time before or after production. Also they want to be able to make deals that entail both film and stage rights, with a straight percentage for both, in addition to a lump advance payment. All such deals are to be made at the discretion of the author, although they must be approved by the council of the Guild.

Terms in the new contract call for a sliding scale downwards for producers on film coin. Up to $15,000, the producer is to get 50% of rights; above that sum, up to $30,000, he is to get 33 1-3%; above $30,000 he is to get only 25%. On shows whose production cost is over $60,000, exceptions can be made, with the author agreeing on different terms and giving the producer a better break, subject to approval by the Guild council. This would take in mostly musicals.

British Rights

Some of the clauses in the new contract, on the other hand, are distinctly favorable to showmen. British rights will now go to the manager automatically and without royalty payments, but he must dispose of such ri hts within six months. All other forei rights remain with the authors.

Another change in the contract considered favorable to managers gives them monthly options to produce rather than the six-month option in the old contract, and minimum option coin is now set forth. Previously a $500 payment was called for; now this will be cut to $100 a month. A lesser amount applies over the summer months.

Authors now insist that the works of foreign authors come under the same rules as American writers. Whether in book or script form, plays from abroad are to be subject to the same procedure. This measure was stuck in because several producers have been in the habit of putting on plays by aliens without restriction of any sort from the Guild.

'JUMBO' BEING SET IN LONDON

London, March 3.

Negotiations are afoot to produce Billy Rose's 'Jumbo' over here at Earls Court Exhibition Hall. Sir Oswald Stoll also wants the show for the Coliseum but promoters figure the massiveness of the hall more suitable.

John Murray Anderson is here presumably on the deal but refusing to talk.

ROAD SHOW PLANS SET FOR 'DEAD END'

With the picture rights to 'Dead End,' Belasco, N. Y., sold to Goldwyn at a record high for the season ($165,000), road show plans have been made definite. Number two company will not be sent out this season, being due in Chicago around Sept. 1. A Coast presentation will probably reach the boards one month earlier. Deal is pending for London, where Noel Coward plans to make the presentation.

'End' is figured to last on Broadway well into next season. Because its juvenile contingent automatically bars the drama from Boston, Washington and Philadelphia, indications are that visitors to the metropolis from Eastern points have added incentive to see the original.

RADIO-LEGIT TIEUP

Plug for 'Postman' Plus Cash For Use of Theatre Broadcasting

Deal between the Lyceum, New York, and WINS, for use of the legit house to broadcast on Sundays, is a two-way arrangement. In addition to a cash consideration, the Hearst station has agreed to plug 'The Postman Always Rings Twice,' melodrama which opened at the theatre last week.

'Postman' airings are for two minutes, three times daily. First plug was last Thursday (27) afternoon, when George W. Lederer interviewed Spence Bettiehelm, one of the theatre's lessees.

Nichols Play Dates

Baltimore, March 3.

Anne Nichols' production of 'Her Weekend' will play the indie Maryland here week of March 23.

Play opens in Princeton, N. J., March 19, then does two performances at the Playhouse, Wilmington, before heading in here for its first full week. Philly follows Balto and then N. Y.

'Europa' Dramatization

Max Gordon plans to stage 'Europa,' Robert Briffault's best-seller novel.

Deal was put through by the William Morris o ce, with Kyle Crichton acting for the author. Robert Buckner is slated to do the dramatization.

DRAMATISTS' PACT FIGHT AT A GLANCE

Authors claim there is no fight. They have written a new contract, and that ends it as far as they're concerned.

Producers claim they will not sign or accept it, but have done nothing about it as yet. Several meetings have been held with no decisions or protective or battle moves made, though several are under consideration.

Point most bitterly resented by managers in new contract is clause scaling new percentages of film right sales, with producers to get only 50% of first $15,000; 33 1-3% of next $15,000, and 25% above from there on.

Managers also object to authors declaring themselves sole negotiators and owners of film rights and cutting producers out on the negotiation end.

Managers get a 'break' in being handed British rights, and by having option coin cut down to a $100 monthly basis.

Author's answer to picture ri hts squawk is: 'What did managers do before there were any picture rights?'

Producers' angle is: 'How can we get angel money without being able to dangle film coin as bait?'

Hollywood, which is really the cause of the headache all around, has not officially commented.

HIGH SALARIES WASH UP FIVE-ROLE PLAY

High salaries and mild business quickly used up the bankroll of 'Mainly for Lovers,' which stopped at the 48th Street, N. Y., Friday (28th), after playing one week. Although the cast had but five players, the payroll was around $2,200. Application by the management for Equity permission to cut salaries was rejected when it was disclosed that the slice would approximate 75 per cent. Cast agreed to some reduction, but not to the extent planned.

While he did not receive top money in the cast, Arthur Margetson was guaranteed a four-week engagement and the coin for that period was deposited with Equity. Play had one week out of town. Loss was around $20,000, although 'Lovers' was a one-set production. It was presented by Richard Krakeur and B. Charles-Dean. In London play was called 'Lover's Leap.'

Chicken vs. Egg Question on New Writers' Contract; Managers' Idea Of Script Collaboration Cut-in

When Broadway's managers and the authors, as represented by the Dramatists Guild, conferred last week on the eve of the expiration of the basic minimum agreement, it became clear that the two sides were unalterably opposed in opinion as to which was the more necessary in show business. ramatists say that without plays there can be no shows. Managers declare that without managerial skill there would be no hits.

Burning over the Guild's tactics in refusing to meet them before and jointly draw up a new contract, as was done with the original pact, the managers found other objectionable points and say the schedule of picture money participation is lopsided in theory and viewpoint. In answer to the authors' claim that the producer merely supplies the money and little else, the managers say that this type of showman is a small minority.

Managers were indignant when told they did not contribute to the value of plays and declared that nearly all producers either add to the script or in other ways definitely better the authors' work. Authors answered laconically to the effect that the story counted most, with all other factors incidental.

ided?

As showmen see it, the plan of reducing the managerial percentage of film coin in the higher brackets is lopsided. They contend that the more money secured for picture rights the more they should receive as their portion since the success of shows is largely attributable to the managerial or production end plus their upping of the bids. If there is to be a sliding scale, managers say, the authors should get the major share in the lower brackets. But they (managers) are opposed to disturbing the 50-50 arrangement that has existed since the Hollywood end became important.

Just what producers are going to do about it will develop during the spring. Some managers say they will accept plays only from new authors or concentrate on plays of foreign authorship. Such methods could succeed for a time, at least, with the probable result that the Guild would blacklist the holdouts. Another possibility would have the authors going into the American Federation of Labor. Heretofore, however, the playwrights have nixed such a suggestion.

Whatever the outcome, it is likely that producers will act individually. They are represented by the League of New York Theatres, not a closely-knit organization. An agreement to hold out on the Guild may be made, but if the managers stick it will be the first time for them,

inancing

Matter of financing productions may be written down by the authors, but the importance of raising coin is regarded as vital to most people in show business. Status of managers in show business has been questioned before, but they point out that detractors have done little more than talk.

Some producers believe they have solved the problem. Taking the position that they are really collaborators with the author, either by virtue of writing in lines or suggesting script changes, these managers state that they are entitled to a share of the royalties and will contract with authors along those lines. Share of royalties includes part of the author's share of the picture money.

Some managers have made similar arrangements with authors in the past. Late David Belasco was almost always in on the new writing of plays he produced. A few others have similarly treated with authors while some, who could have declared in, stuck strictly to the managerial end.

When it was suggested to the authors that they probably could classify producers, rating those known to work with playwrights as apart from those who do not the Guild was not interested.

Mgrs. Idea

When the managers and authors first huddled, the latter claimed that there was indicated collusion between producers using Hollywood backing and the picture people over the bidding on film rights. Asked to suggest a solution other than provided for in the new contract, the managers put forth a plan. It called for the author to name an upset price on his play, that figure to be known only to the council of the Guild and the author. All bids under upset price would be rejected and anything in excess accepted. Authors' committee thought it a good plan, but the Guild's council killed it cold.

Some of those at the Guild sessions during the framing of contract demanded cutting the managers out of all film participation. Sliding scale is really a compromise on the part of the scribblers.

ATLANTIC CITY WANTS SHOWS

Atlantic City.

This seashore resort's Chamber of Commerce wants the town restored to its former place in the theatrical sun.

As the first step towards accomplishing its objective the Chamber president, Arthur S. Chenoweth, has begun making inquiries to learn if Atlantic City can again get some Broadway tryout shows.

Mayor White is strongly in favor of the movement, voicing the opinion that such shows as George White's 'Scandals' and Earl Carroll's 'Vanities' were a big asset to the resort at one time, and would like to see them brought back.

President Chenoweth says he understands the shows were taken away from Atlantic City because they lost money during the depression years. He feels that wouldn't be true any longer.

SENATOR IN SHOW BIZ

New Haven, March 3.

Chapel Playhouse, Guilford's summer theatre, has been sold to former Senator Harry Durant for $2,850.

J. Burleigh Morton leased the spot past three years for summer stock. Durant is expected to use the building, a former church, for the same purpose.

Grossmith Must Leave Country; Exemption Denied to Kurt Bois

Alien actors figured in two separate items on Broadway last week. In one case Lawrence Grossmith, British actor, was told by the Labor Dep't he would have to vamoose. In the other, Kurt Bois, German refugee, was nixed by Equity as not being indispensable to the production he was being considered for. Neither case has any connection with the current alien actor bill agitation in Washington, though apropo.

Grossmith is one of the most familiar English actors on Broadway, and is currently appearing in 'Call It a Day,' Morosco, N. Y. He was ordered to leave the country because he overstayed the time limit of his passport. Although the London player has made frequent appearances in legit shows here during the past 36 years, he never sought citizenship, nor did he establish himself as a resident alien.

Englishman, one of the original members of Equity, has resident alien standing with that association but the Department of Labor advised him last week to sail not later than March 7. His application for an extension was denied, ruling pointing out that he failed to act when informed that he would have to leave the country in January.

Understood that the Theatre Guild, which presents 'Day,' may request an extension for Grossmith, although his part is not weighty. Grossmith first appeared here in 1899, and from 1914 to 1922 he did not leave America. During an extended stay in Australia new immigration laws were passed and, when he returned to New York, the actor discovered he was outside the exempted resident alien rating. Present engagement is his first successful one in several years.

Bois

Application for exemption of the six month interval which Equity requires between engagements for alien players was denied to Bois. James R. Ullman, who plans presentation of 'The Ugly Runts,' appeared before the council last week with that request, but it was ruled that the services of the player were not that important to the play.

'Runts' was tried out at Ann Arbor, Mich., last season and Equity people were cognizant of the leading parts. Understood that Ullman planned to use Bois in the number three cast assignment. Equity advised the manager that an American actor would serve just as well.

Bois was unlucky in his first part over here, having appeared earlier in the winter in 'Tomorrow's a Holiday,' which John Golden yanked after one week. He received top critical attention. Manager splurged on production and the show ended $40,000 in the red, it is claimed. Bois entered the U. S. under the quota. Although he probably will not appear in another legit show until next season, all other show fields are open to him.

Legit Celebs' Informal On-Stage Reception for William Gillette

Comedy in three acts revived at the Golden, N. Y., March 1, '36, by John Golden; William Gillette starred; written by Austin Strong; $3.30 top.

Theodore Findley..........William Gillette
Judge Trumbull..........James Kirkwood
Dr. Richard Gaunt..........Charles Coburn
Miss Fairchild..........Elizabeth Love
Mrs. Saunders..........Isabel Irving
Poole..........Brandon Tynan
Gordon Schuyler..........William Post, Jr.
John Crawshay..........John Blair
Douglas..........Sydney Booth
Benjamin Surratt..........Scott Moore
Clancy..........Victor Colton
Gray..........John McKee
Policeman..........Robert Burton

An exceptional evening in the theatre was the combined effort on Sunday evening (1) by the players and the audience invited to attend the revival of what in its day was a pleasant comedy called 'Three Wise Fools.' It was in the nature of a reception honoring America's oldest playing actor, William Gillette, who still has plenty on the ball at 80.

Silver hair was not restricted to the cast, for there were many out front, whose names were in lights on Broadway in the past, as well as a liberal number of professionals now in the limelight. Play seems diverting, especially on an off evening, the kick of the premiere came at the finale, when Donald Brian, acting as m.c., introduced stage notables to Gillette.

That came after he suavely chatted about beating the adage anent the age of man, including the prescribed limit set by the Bible. George M. Cohan was first to come up on the rostrum. He said he, too, was a provincial actor and the pair giggled over that, for they have been touring for the past two months to in-and-out business.

Then came Helen Hayes, Lenore Ulric, Fritzi Scheff, Cissie Loftus, Florence Reed, May Irwin and others of the present and the past to felicitate the tall, spare player, who has been hibernating in his estate in Connecticut.

Gillette mentioned he was sorry that John Golden was not present. That was a cue, for the manager was waiting on the long distance telephone and his address was switched onto a loud speaker. Talking from Miami, Golden added his congratulations. It was a neat stunt, something that denoted the difference between the old and the new more effectively than any other incident during the evening.

'Three Wise Fools' was presented by the late Winchell Smith and Golden at the Criterion, N. Y., now razed, in Nov., 1919. Show started slowly but made a run of it, managerial duo at the time making a issue of 'clean plays' after their success of 'Turn to the Right.' Austin Strong, author, was present Sunday evening, also.

Chief in support of the star who gained fame as the stage version of Sherlock Holmes, are Charles Coburn, James Kirkwood, Brandon Tynan and Isabel Irving. William Post, Jr., and Elizabeth Love play the juvenile leads. Latter replaced Mary Rogers, who withdrew shortly after the tour started.

Play is slated for one week only. There was some doubt whether Gillette would return to Broadway and he explained that hesitancy by mentioning his 'sincere farewell' in 1931. No doubt that the show could remain longer, but the house is definitely booked to get 'Star Spangled' next week. *Ibee.*

DEAR OLD DARLING

Comedy in two acts presented at the Alvin, N. Y., March 2, '36 by George M. Cohan; written by and starring himself; staged by Sam Forrest; $3.30 top.

Calvin Miller..........George M. Cohan
Gertrude Collins..........Ruth Shepley
Acton..........Reynolds Denniston
Jane Mayo..........Marian Shockley
Joseph Leggitt..........Charles D. Brown
Mrs. Mayo..........Theresa Maxwell Conover
Julia Taylor..........Edna M. Holland
Clarence Wheeler..........Ben Lackland
Gesso..........M. Hirano
L. B. Stewart..........Joseph Sweeney
McDevitt..........Joseph R. Garry
Captain Cramer..........Walter Gilbert
John Mayo..........Forrest Orr
[illegible]an..........Jack Williams
[illegible]gan..........Dan Carey

George M. Cohan is back again on Broadway in a new play written by him and starring himself. 'Dear Old Darling' is good diversion and generous in comedy. It should attract plenty of people in addition to the Cohan fans.

'Darling' is a lark. It is a stunt in story and performance and good theatre. It has the actor-author-manager on stage most of the evening, but Cohan is the exception, never being hard to take from out front.

Seems that the star wrote his play in a kidding mood. He joshes the cops as much as he spoofs himself and has a good time doing it. Played in two acts, the later section of the play goes pretty far into melodrama and that accounts for a sharp change of pace. Maybe it is too abrupt, quiet stretch.

However, from the opening line, when Cohan walks on to 'Dear Old Darling' delivers. Scene, which is one of the most enjoyable in the play, has Calvin Miller entering with Gertrude, his fiancee, who was married before. Part is played by Ruth Shepley, who does not reappear until late in the performance. Story has her insisting on seeing a telegram, which is an affectionate message from Jane Mayo, an 18-year-old girl whom he had met on a trip to Europe and who had contrived to be with him in London, Paris and the Riviera. Gertie walks, disbelieving his story that the friendship was entirely platonic.

Jane contrives to visit Calvin and leaves a photograph inscribed: 'To my dear old darling, with all the love of my heart and soul.' That cute little message gets laughs from his pal, Joe Leggitt, his butler, and everybody else who sees it. Nobody seems to believe his oft-expressed declaration that there was no affair with the 'child,' while she, on the other hand refuses to listen to his assertion that a man of 50 and a girl in her teens is no deal.

Arrives Mrs. Mayo, the girl's mother, who accuses Cal of improprieties, also the kid's supposed fiancee. Old gal hints darkly of what may happen when Jane's father, an Arizona rancher, arrives by plane the next day. Cal becomes alarmed and asks for police protection. Two detectives query him. There is fun in that, but later Calvin bawls them out and orders them from the house.

All of this provides more fun in the playing than indicated in outline. But the plot thickens and, midway in act two, the audience is let in on a scheme to nick Cal for 100 G's. Cops nip the scheme but a captain of detectives promises to come back and tell Calvin what kind of a sap he is.

Fellow later set down as a 'spotter' is noticed walking up and down across the street and is finally brought into the house. Dialog between Cohan as Cal and Joseph Sweeney as the private dick does much for the laugh score. There is another comedy gumshoer from headquarters who gets giggles by the way he sizes up Cal. Part is assigned to Joseph R. Garry, who seems newer in the Cohan menage than some others—the star even has his Jap valet, M. Hirano, on for a bit. Cohan calls him by another name.

Charles D. Brown plays Cal's pal, Liggett, who gums up the works. Marian Shockley as the little siren, Jane, is also new, coming here from coast legit. Theresa Maxwell Conover is Jane's scheming phoney mother. Others, including Walter Gilbert, Edna M. Holland, Reynolds Dennilson, are in the well chosen and well trained cast. Stager, as always in a Cohan play, is Sam Forrest. *Ibee.*

Postman Always Rings

Melodrama in two acts, presented at the Lyceum, N. Y., Feb. 25, '36, by Jack Curtis; written by James M. Cain; staged by Robert Sinclair; Richard Barthelmess starred; Mary Phillips featured; $3.80 top.

Nick Papadakis..........Joseph Greenwald
Cora Papadakis..........May Philips
Frank Chambers..........lchard Barthelmess
State Trooper..........John Kearney
Policeman..........Joseph Cotten
Walter Sackett..........Dudley Clements
Manny Katz..........Charles Halton
Secretary..........Mary Holsman
Matron..........Queena Bilotti
Insurance Adjuster..........Walter Vonnegut
State Trooper..........Al Cunningham
Priest..........Philip Ryder

Plays dramatized from novels have the presumed advantage of a following among the readers, but percentage of such stage successes is comparatively small. Despite the sensationalism of the story in 'The Postman Always Rings Twice,' it is questionable fare.

Perhaps the fault lies in the fact that the principal characters are objectionable persons. Author got away with it in his book, which was a best seller. Also, it was bought for pictures but the Hays office nixed it. Presented in two acts, the most effective portions come after intermission. That the principal who evokes most audience sympathy appears only in act one is a handicap.

Impression is that the two plotters in the clumsy homicide are on stage too much. Relations between Frank Chambers and Cora Papadakis, corn-fed wife of the Greek proprietor of a wayside inn near Los Angeles, are rather casual. Man is the type who thumbs his way from town to town and claims to gag his way to coffe meals. Cora is bored with her existence, having married the Greek to get away from slinging hash in a cheap eating joint.

Cora and Frank go for each other soon after he starts working in the place, the good-hearted Nick being unsuspecting to such an extent that he reproves her for snubbing the bum. There is no clear reason for them killing Nick, though the district attorney ascribes reasons after they bash in the Greek's head and run him over an embankment in a car.

Situation which has Frank sign a complaint against Cora leads to the play's few diverting scenes, those in which the d.a. builds up a case of murder, only to have wily defense lawyer kick over the apple cart. In the end Cora is killed when the car in which she and Frank are driving to Frisco smashes into a pole. Frank, who has married her—she is to have a baby—is convicted of murder. Just before walking the last mile he confesses to a priest that he is innocent of that charge, but not of the other one, of which he was freed.

Divided opinions over the playing of Frank, by Richard Barthelmess, his legit debut. It is a ratty character which could have been handled in a tougher manner, but how that would improve the story is not indicated. Mary Philips as Cora has a difficult assignment, too. She helps plot the murder, so is hard to like.

Cast is well chosen throughout, and if the play does not click it can hardly be charged to the actors. Joseph Greenwald turns in a corking job as Nick. Charles Halton as Manny Katz, clever defense lawyer, and Dudley Clements as the prosecutor, contribute the all too few engrossing moments. *Ibee.*

WPA Review

WOMAN OF DESTINY

Drama in four acts by Samuel Jesse Warshawsky. Presented by the Managers' Try-Out Theatre (Federal Theatre Project) at the Willis, N. Y., March 2, '36. Supervised by Otto Metzger. Staged by Edward Vail. Scenery designed by James Marcum and executed by Cleon Throckmorton. 55c. top.

Cast: Alexandra Carlisle, Joseph Guthrie, Terry Carlson, Robert Perry, William Roselle, George Zorn, Henry Trader, Fuller Mellish, Roger Quinlan, Alice Cavanaugh, Dorothy Raymond, William Laville, William Brady, Wilfred Clark, Walter Scott Weeks, Dillon M. Deasey, Horace Head, J. Warren Lyons, Robert Harrison, Tom Morrison, Walter Green, Carlton Macy, Howard Hall, John F. Morrissey, Lee Beggs, Robert Conness, Henry Sherwood, Boris Korlin, Frank Verigun, Frank Kelly, Theodore Collins, George C. Mantell, Ralph Simone, Kermit Augustine.

For a time this new WPA offering looks as if it might be another biting jab at first lady activities, but this idea is soon squelched with an ultra-serious discussion of party platforms, armaments, war clouds and Japanese and Russian embassies. First lady angle does creep in, though, only here it jells into a lady president of the U. S. She's the woman of destiny.

Sam Warshawsky has written the play in a sombre mood, not saying anything particularly new, and the soap-box attitude of the characters makes it dubious fare for Broadway. Half a dozen managers have held the rights.

There's no lift to the intended dramatic scenes. One character, a war-shocked son left blinded by the last conflict, moves as a whispering chorus through the play. He enters whenever his mother is about to make a decision, clinching her final remarks, and wandering in and around with a wealth of vociferous war speeches. Cast is large, and all are mature. Not a single young person in the long array.

Woman of destiny theme is not a bad one for stage fare, but as pieced together here the situations lack any punch. Using Japan and Russia as probable war adversaries is old stuff on stage and screen. In serving the purpose here to project a feminine leader of the country, it is repetitious and dull. Only part to convey suspense is where woman prez takes the oath to guide the nation.

Show is mounted in good taste. Everything is simply constructed under Cleon Throckmorton's eye, from designs by James Marcum. A garden scene, which takes too long a time to set up, gets some special attention from the audience. That's where these productions do manage to get across, in hitting those who have not followed legit much and have forgotten the value of stagecraft.

Opening has a woman political leader holding the whip hand. After making a clever move for the inner circle workings, she finds herself elected vice-president. She's against war, and talks this continually. When she doesn't, her blind son is on stage doing so. On the eve of another world war, the president dies of heart failure, and she's put into office as the war plans begin to whirl above.

Alexandra Carlisle plays the leading role, giving it a certain command. She's not of the WPA, but was stuck in by the Shuberts for test purposes. Robert Perry is the blind soon.

Last scene has the cabinet resigning, with the leader practically left by herself. She calls in the foreign ambassadors, then telephones their countries and straightens the snag. There's no war, and she suddenly forgets all about the green table palaver and decides to go home and see if her grandchild is ailing.

Curtain falls on a week note. Program has the show scheduled for three acts, plus an extra scene, but as presented it is done in four straight acts.

Washingtonian aura does well in supplying so many roles to mature actors. Stage is flooded with diplomatic characters half the time. *Bral.*

Plays Out of Town

NOT FOR CHILDREN

Pasadena, Feb. 26.

Satire in three acts (nine scenes) by Elmer Rice. Directed by Thomas Browne Henry.

Cast: Jack Rae, George Reis, Thomas Browne, Jean Inness, Douglas Wood, Louise Lorimer, June Shafer, Joan Wheeler, William Henry, William Eberhardt, Mildred Young, Charles Lane. Produced by the Pasadena Community Playhouse, Pasadena, Cal., Feb. 20, '36.

Following the poor reception of 'Between Two Worlds' and 'Judgment Day,' Elmer Rice had some rather harsh things to say about New York's drama editors. At that time he declared emphatically that he was off the theatre for good. As it happens, he had a play all written several years previously and shelved saying the same things. He sat down and polished it up, sharpening some of the barbs.

In it he kids himself, the theatre, the critics, the producers and the actors. However, he goes overboard so far that few audiences will understand what the play is all about. There's some good sequences in it, but on the whole it's a disjointed, episodic play that will render most audiences punch-drunk.

While disjointed, Rice has written numerous entertaining episodes, which, with music, dancing and production, would do well in a revue. He has done a good job of burlesquing the down-to-earth drama, smart writing, soliloquy on a bed, and several other acts.

Piece opens with the producer of the show stepping down front and announcing that he has produced a play which he does not understand, so he has engaged two professors, one male and one female, of applied psychology, to explain the proceedings. Pair take their places in front of the curtain and go into a dry dissertation on the drama and why it is all wrong. Here comes the tip-off on Rice's theory that he finds himself dependent on an interpretive medium which is essentially artificial, conservative and conventional; he is appealing to an audience which is slow of apprehension and impatient of subtleties, which is on an emotion..l and intellectual level akin to adolescence and which, as he matures in his art, diminishes.

From here the play starts with the usual scene of a husband and wife preparing for divorce at the breakfast table. As the plot unfolds, the two characters on the sidelines interrupt, explain the faults of the scene's construction. However, the following scene has nothing to do with the opening act and has the audiences bewildered until it is half over. Between acts, the two interlocutors discuss God, religion, sex and other unrelated subjects.

Play drifts in and out of sequence continually, and, at one time, goes into the dressing rooms of the players, with the two professors evidently members of the cast. Here it goes completely screwy and becomes a play-within-a-play-within-a-play. Second and third acts follow out this plan generally, occasionally going back to the couple who are after the divorce.

Rice may have written with tongue-in-cheek, but if he did he was taking considerable chance, for in doing so he laid himself wide open. He also picked a title which is a pip for sarcastic wisecracking.

Play is exceptionally well cast for Pasadena. Thomas Browne Henry, who also directed, and Jean Inness, play the leads, the two professors. Both handle their long speeches excellently. Charles Lane gives an interesting characterization of an agent; Joan Wheeler and William Henry are acceptable juves; Douglas Wood and Louise Lorimer are okay in minor assignments. George Reis overplays the producer. Rest of the cast acceptable. Henry's direction is capable at all times.

Opening night saw half of the audience start for their cars at the close of the second act; they had to be advised that the play was not yet over; some of them returned.

Play has already been done in London, but never in New York. *Call.*

New Haven Shubert Reorg

New Haven, March 3.

Taft Realty Co., former title holders of property including the Shubert theatre, has been granted an extension of first law date from March 2 to May 5 in order to attempt a resumption of title through reorganization under Section 77B, Federal Bankruptcy act.

Property is now under a foreclosure judgment in action brought by trustee of first mortgage bondholders. Judgment is for $1,382,832.05, and property could be redeemed by payment of this amount.

'Jubilee' Closing

'Jubilee' goes off the boards Saturday (7) and will not tour from the Imperial, N. Y., where it is in its 21st week. For months it was a Broadway standout musical and was figured set into warm weather. Capacity trade with $35,000 weekly grosses were registered week after week, then Mary Boland, starred, had to return to Hollywood.

From that time on business slipped and last week the pace slowed down to around $17,000. After an interchange of telegrams between Sam Harris at Palm Beach and Max Gordon on the coast, closing notice went up Monday. Duo produced 'Jubilee' with Metro's backing.

Show's total production cost was $182,000. It ear..ed back $115,000 and would doubtless ha.. operated out of the red had the cast remained intact. Decision to close has an angle that 'Jubilee' was a hard luck show. There was a back stage fire while the show tried out in Boston and a more serious blaze shortly after the Broadway premiere. Miss Boland lost her mother and there were several other obits in families of the cast.

'JUBILEE'

Opened Oct. 12, '35. Only one knock in the carload of frontline critics for this Harris-Gordon musical, Garland (Telegram) saying 'Jubilee' falls short of its pretentions.' Hammond (Tribune) said, however, it is 'full of first-class fun, rhythm and splendor.'

Variety (Ibee) said: 'Quite evidently the 'ayes' have it.'

Another major musical ends this week, 'At Home Abroad' going to the road from the Majestic after a run of 25 weeks. It was an early musical click and first led the list with grosses approaching $40,000 weekly. Revue is claimed to have earn d excellent profits.

'AT HOME ABROAD'

Opened Sept. 19, '35. Shubert revue was generally praised by the first stringers, with nearly all of them crediting Beatrice Lillie for most of the show's entertainment. Brown (Post) said it 'will unquestionably take its place as one of the new season's major musicals.

Variety (Bige) said that lack of comedy 'is likely to keep a productionally excellent show from reaching its just rewards.'

'Hallowe'en' stopped at the Vanderbilt last Saturday after playing one week and a half to small pickings.

'HALLOWE'EN'

Opened Feb. 20. Only Mantle (News), of the major critics, gave this horror play a chance. Anderson (Journal) opined, 'I imagine that by next week the cast will give up playing it.'

Variety (Ibee) said: 'Hardly figures to appeal to the average theatregoer.'

'The Devil of Pei-Ling' flopped out of the Adelphi on Saturday also. It was likewise panned and, even with cheap tickets, could get nowhere.

'THE DEVIL OF PEI LING'

Opened Feb. 20. Coverage of this thriller got 100% negative notices.

Variety (Kauf) declared it 'a poor play.'

'Mainly for Lovers' stopped at the 48th Street late last week after eight performances.

'MAINLY FOR LOVERS'

Opened Feb. 21. Notices on this were mixed, with the majority, however, thumbing down the comedy. Anderson (Journal) said it is depressing 'that a comedienne of Dorothy Gish's subtle talent can't find anything better.'

Variety (Ibee) said: 'Not funny enough for Broadway.'

Actor Sues Equity for Salary Alleged Due from 'Eternal' Bond

Actors Equity and its officers individually were named defendants last week in a suit for $294, filed in Municipal Court, N. Y., by Henry Rosenblatt, actor, who accuses the organization with double-dealing in distributing bond money to the cast of the abandoned production of 'The Eternal Road.' Suit is unique in that Rosenblatt, son of the late Cantor Joseph Rosenblatt, also accuses Equity of negligence in failing to procure sufficient bond to pay off the cast in full.

According to affidavits filed by I. Robert Broder, attorney for Rosenblatt, Equity admitted the actor as a member, then, in distributing the bond to the cast, handed him a non-member's share. Rosenblatt, who adopted his radio name of Paul Dennis in the show, had been signed at $175 weekly for the show, and claims his share from the bond should have been $350, less $56 membership fee for Equity. Instead, he charges, he was told that his share from the bond was $102, with Equity deducting membership fee and handing him a check for $46.

While the Meyer W. Weisgal spectacle was still in rehearsal under direction of Max Reinhardt, Rosenblatt was approached by an Equity deputy to join the organization. He signed an IOU, which was to have been deducted from his first week's salary, or from the bond, with Equity doing the latter, but not, Rosenthal maintains, from what should have been his share.

According to Broder, Rosenblatt was told by Charles Mantia, of Equity, that the older members of Equity who were in the cast were paid off in full first, with the balance then divided among the other performers. Rosenblatt refused the $46, but was later sent a check for $102, with an explanation that his membership had been rejected. This Rosenblatt also refused, with Equity's Council deciding not to alter the situation after it had been approached by Broder.

Broder contends that there's no line drawn in Equity between old and new members so far as sharing in bond money is concerned, and that Rosenblatt was therefore eligible to a full share in the distribution of the coin, or else that all the Equity members in the cast should have received equal shares in proportion to their contracted salaries.

Officers of Equity named in the suit are Frank Gillmore, president; Osgood Perkins, Florence Reed, Arthur Byron and Peggy Wood, v.p.'s; Paul Dullzell, executive secretary and treasurer, and Leo Curley, recording secretary.

432 ON WPA ROLLS IN UPPER NEW YORK

There are 432 persons, mostly players, enrolled on the New York state WPA relief theatre rolls (outside of New York city), and 130 musicians. Latter are part of the Federal Music Project, but are being booked through the State Theatre Project, under the direction of George Gatts.

Gatts is auditioning for vaudeville units this week, with 150 to be selected for vaude units which will tour the state.

One audition will be held today (Wednesday) at the County Center, White Plains. Another is slated at the post office, Hempstead, L. I. on Thursday (5).

State touring plans now include Sing Sing. One stock presentation is carded weekly at the prison, the Westchester WPA theatre unit appearing.

Howard Due April 15

Leslie Howard's presentation of 'Hamlet' with himself in the lead is due in New York April 15. Star is slated to arrive from Hollywood middle of this month, production going forward in his absence.

Alternate plan would have Howard tour for six weeks and appear as 'Hamlet' in the fall. Actor, however, figures a 10-week season this spring in New York is preferable.

N. Carolina Units

Charlotte, N. C., March 3.

'The Drunkard' was presented for three days by the Asheville WPA group, as its second play. 'Light,' a new play by Kenneth Ellington, of Asheville, in rehearsal. Did Ibsen's 'Master Builder' early in February.

Three persons were authorized here as an employed staff to assist Director Thomas B. Humble of the Charlotte Little theatre. Robert Putnam has been hired as general assistant and D. L. Payne as technician and carpenter. A secretary is to be selected.

Mrs. Alexander Mathis, director of the Elizabethan Players of Roanoke Island, has been made project supervisor for the Roanoke Island and Dare County project. She will have a staff of four assistants. Part of the efforts of this group will be directed toward an observance of the 350th anniversary of the landing on Roanoke Island of Sir Walter Raleigh.

Advertising Coin Lack Is Another Headache to WPA

Press department of the WPA shows in New York faces the problem of how to acquaint the general public with information concerning the various attractions and where playing. It was hoped to secure permission to use a percentage of the receipts for advertising, but no such ruling was secured and no other provision has been worked out.

There are 238,000 persons on the federal relief payrolls in New York. It is proposed that each address a letter to his or her favorite newspaper, making the request that the names of the shows and theatres booked be set forth. Each regional director will be asked to impart that idea to all those on the various payrolls.

Business in the legit theatres already open has been slim. In five nights (no matinees and Monday nights free to WPA members or people showing home relief cards) the takings at the Manhattan, N. Y., for 'American Holiday' were around $480 last week at 55c. top. That was the best gross reported yet. In Harlem at the Lafayette, 'Walk Together Chillun' got approximately $300, top being 40c. Latter scale goes for 'Chalk Dust,' which opens at the Experimental theatre and 55c. for 'Woman of Destiny,' which started in the Bronx Monday (2).

15 CUTRATERS

Ducateers Take It on Chi ut Leblang Biz Up

Drop in New York agency ticket sales reacted in the cut-rate field, Leblang's listing as many as 15 attractions last week and most shows making allotments on a half-price basis. That was not the top number of shows at bargain rates this winter, one week in January listing 17.

Lively trade is reported by Leblang's lower floor branch. Explanation is that many average-salaried suburbanites kept indoors by the January and February storms ventured forth during last week's mild weather. It is this class of patronage that goes for cut-rate tickets.

No Leventhal Billing

Philadelphia, March 3.

Name of Jules Leventhal, producer of road versions of 'Squaring the Circle' and 'Sailor Beware,' is being kept off those shows for the local dates. 'Circle,' opened at the Broad Street Theatre here last night (2), and is billed as a Tri-Art production. That's the firm which offered it here last September, which, since then, has stepped out.

'Sailor Beware,' scheduled for the same house March 16, will be billed as presented by Samuel F. N. Nirdlinger (manager of theater), according to present plan.

Homer Mason on Vaude Unit for Connecticut

Bridgeport, March 4.

Homer B. Mason, of the former variety team of Mason and Keeler, is directing a vaude unit of the Federal Theatre Project at Park theatre here. Acts will tour Connecticut after the Bridgeport stand.

Project's drama company, directed by Cecil Spooner, gets going next week with James Gleason's 'The Shannons of Broadway.' Already recruited to support Miss Spooner in the play are Marian Belmont of Stamford, formerly with the Heckscher Players in New York; Marian Thompson of Fairfield, and Dorothy Weller, another Manhattan old-timer.

Park's working personnel is operating under Gertrude Dondero, state director; Charles E. Blancy, supervisor; Hal Clarendon, technical director; James Conroy, house manager; and Frank A. Silva, Jr., press.

TALENT SWITCH NIXED BY D. C.

Syracuse, N. Y.,

Plans that called for replacing the locally recruited leads in the Federal Theatre Payers (WPA-sponsored and financed stock company) with imported troupers have been officially nixed by Washington officials. Setup had contemplated replacements on the theory that it was essential to better productions for the season, which is to continue until July 1.

Federal Theatre Players is housed at the Civic theatre by arrangement with Syracuse university.

First two productions had Arthur Roberts and Dorothy Holmes featured, both locals. Under official administration turndown of the imported talent idea, they probably will remain. Contemplated change called for Grant Gordon and Grace Carney coming on from N. Y. for two leads and Erford Gage joining as juvenile from Albany.

DETROIT WPA STARTS ON 'LILIOM' REVIVAL

Detroit, March 3.

After weeks of delay due to scarcity of actors and bickering, Detroit's $30,000 WPA theatre project finally will be launched March 16, with Franz Molnar's 'Liliom' as the opening production. Cast will total about 25, while 75 more will participate as ushers, stage hands, etc.

Jack Marvin, local project director, plans to produce one play every two weeks until May 15. Next production will probably be 'I Confess.'

Lead in 'Liliom' will be taken by Peggy Fenn, 25, who has been in radio here for some time and toured in 1931 with the Detroit Players. Helen Dubois Budd, 61, whose career includes legit work with Sarah Bernhardt and Jesse Lasky and silent pic work with Richard Dix, will have one of the female leads. Another is Elynor Knight Hill, 51, who formerly owned a stock company in St. Joseph, Mo.

Thomas Wood Stevens, of Chicago, assistant administrator of national projects, is here to set things in order for the opener, site for which has not been definitely chosen. Likely, however, that the Detroit Institute of Arts audo or one of the downtown dark pic houses will be used. Mrs. McKee Robison, socialite, heads the local sponsoring committee, with Edwin Gramercy, ex-Bonstell player, as director and Gordon Fairclough, former N. Y. stage manager, as technical director.

Louisville's In

Louisville, March 3.

Local legit is on the upbeat with 'Tobacco Road' occupying the stage of the Memorial Auditorium this week. Charles Timblin heads the company.

Walter Huston in 'Dodsworth' is set for a single performance, March 20, to be followed by Nazimova in 'Ghosts.'

Harry J. Martin, who formerly operated summer stock at the Brown and National theatres, has announced plans for a season of five to ten weeks in the Auditorium of Columbia Hall.

WPA Finally Started in New York With Four Shows Open; 4,700 on Payroll in City and 9,000 in U. S.

4 Philly Units

Philadelphia, March 3.

Various units of the theatre project of Philly's WPA have fulfilled 26 dates during February, playing to approximately 10,000 people. Dates have all been of a charity nature, with the first commercial booking not figured until the end of March. After that admission performances are being skedded, both here and upstate, to be played on a regular percentage basis.

Four units now working—three vaudeville and one marionette. Two of the vaude units are white and one colored.

Officials of the local WPA say that there are not enough out-of-work legit actors here to make that feasible. Those that are jobless have been absorbed and taken care of in directorial and other departments.

Flash Opening For 'Two Flags' L.A. Fed Project

Los Angeles, March 3.

Federal Theatre Project became potent on the Los Angeles legit front last week when 'Under Two Flags' opened at the Mayan theatre and local officials of the FTP announced that the government agency had taken over the Mason and Musart theatres and was about to close a deal for the Music Box in Hollywood.

Project will start four shows in rehearsal this week. Also will start casting 'The Bohemian Girl.' Agents are on the road arranging for tours, with Long Beach, Anaheim, Santa Ana, San Diego, San Bernardino, Redlands and Riverside lined up to handle the troupes. This is the first legit activity of the local project, which has heretofore confined its activities to variety, concert shows and orchestras.

'Under Two Flags,' roduced as it was some 40 years ago with all the old time hoke and scenery-chewing retained, got away to a good start on opening night. In order to get a flock of people in the cast, stage was at all times filled with players.

House was capacity and the audience, well schooled in behavior at productions of this type due to the local three year run of 'The Drunkard, got into the spirit of the thing. Not to be outdone by Hollywood, the Federalites went for a flash opening with lights and loud speakers.

Expected that within four weeks some 300 players will be employed in these 50c. legit shows in this sector.

NEW WAY OF TOURING WPA IN MID-WEST

Peoria, Ill., March 3.

WPA actors who have been doing the late Frank Bacon's 'Lightnin' here, offered to do it anywhere else if expenses were guaranteed, with the understanding that any intake above guarantee should be given to local organizations.

Decatur, desiring money for its Civic Symphony Orch, responded, and the guarantee was posted by Mrs. W. S. Ridgely. Arrangement was that she was to be repaid from the first $80 taken in Feb. 27-28; sum of $80 was arrived at as $50 for transfer from Peoria and $30 for rental of an auditorium in Hill high-school. An afternoon performance Feb. 28 was rent-free because it was for children and sans admission.

Gross for first show fell far below $80 but business, at 50c. per, was much better Feb. 28. Needs of the Civic orch were not greatly lightened by the excess of gate over costs.

Opening of 'Woman of Destiny,' in the Bronx (Willis theatre) Monday (2) and the start of 'Chalk Dust' tonight at the Experimental (Daly's 63rd Street) finally gets most of the new plays on the Works Progress Administration theatre projects schedule in operation in New York. There are several more to come, but the opening dates are indefinite.

New plays have absorbed plenty of attention of the federal theatre project's staff, but is not the largest of its activities. There are 30 show sub-projects, some with three or more separate units. There are 4,700 persons on the relief theatre payroll in the city of New York alone, about 48% of that number being actors. Around the country over 9,000 are employed in various WPA theatre projects.

Estimated that $1,750,000 still remains of the $3,000,000 alloted to the New York region. Approximately $500,000 is now being expended monthly. Most of that is in wages, only 10% being allowed for materials and other items. Therefore indicated that by the end of June, when the WPA relief program is dated to wind up, the theatre project in the metropolis will have more than expended its funds. Application was made for an additional $1,000,000 by former regional director Elmer Rice, but no decision is known to have been made in Washington.

Any objection to WPA shows coming within the Broadway zone appears to have become dissipated, since it is clear that such attractions can draw very little money. At the box office pace they have been going, the takings are less than expected, approximating 50% of the weekly rent paid on an average.

Theatregoing public is supplied with little information concerning the relief shows and those playing the neighborhoods are reported faring little better than in Manhattan. Drama critics have mostly passed up the WPA presentations, dailies using reportorial items so far with one or two exceptions. Constant delays in opening dates is partly responsible as well as pressure of regularly presented attractions.

4TH NEW HAVEN PLAY BUT STILL RED INK

New Haven, March 3.

WPA theatre project here goes into its fourth production ('Good-Bye Again') this week (4) with aggregate figures plenty overboard on the negative side of the ledger. Bills are changed fortnightly, with six shows weekly (Wednesday-Saturday) and to date the average take per production has approximated $150. This just about covers the red ink used in the bookkeeping system.

Response to the project has been pretty mild, de pite fair enough offerings. Theatre is in an out-of-the-way location, which may account somewhat for the vacant pews. Scale of 35-55-83 and 40c. mats doesn't draw 'em.

Heavy original expe diture has been disposed of and project may see better light from now on. Ians include early presentation of a modern version of Moliere's 'Would-Be Gentleman' and American premier of 'The Enchanted Cat,' Walter Klavun and Henry Busse staging the latter.

Metro Cooking Up Stager in Studio

Hollywood, March 3.

Believed the first instance of a studio engaging a writer to do a play for New York stage production is the assignment at Metro of Elmer Harris to develop an opus which Max Gordon will produce on Broadway with studio backing.

This will also be Metro's first play in which it goes from scratch.

Plays Abroad

AT THE SILVER SWAN

(Continued from page 66)

and Delysia, long a favorite here, the star. She wears some stunning creations of the Victorian period. But all the bustle is in the costumes. Delysia sings two melodious numbers, 'Man I Adore,' (reminiscent of 'The Man I Love') and 'Encore.' Not much of the score will find its way into popular orchestrations in the cafes or over the radio.

Comedy team of Magda Kun and Steve Geray furnish some early amusement, but they are asked to carry too much of the plot. Their style of humor and dancing is original, however, and less of it would have made it more enjoyable.

Bruce Carfax sings and plays the tenor-hero in rather cock-sure fashion. Hit of the evening is an Apache burlesque by Lucienne and Ashour, who do an acrobatic specialty of startling intensity.

There is a bit of primmadonning by Marta LaBarr, and some very low-down comedy by Jack Barty. Neither is very good.

COMO UNA TORRE

('Like a Tower')

Madrid, Feb. 11.

Three act drama in Spanish by Felipe Sassone, produced at Lara theatre, Madrid.

Isabel	Maria Palou
Carmen	Pilar Munoz
Elisa	Irene Caba Alba
Juana	Matilde Galiana
Pepita	Jacinta Alenza
Father Antonio	Manuel Gonzalez
Carlos	Gaspar Campos
Mario	Vincente Moya
Vincente Molinet	Julio Sanjuan
Pedrito	Pedro Hurtado

This is Felipe Sassone's first play in several years but the interval didn't add quality. A bit on the ascetism side and almost converted into a continuous sermon. Catholic press gave it a hand here but the liberals panned it.

Story is about a girl who gives up the only man she ever loved in order to make her sister happy. Fellow in the case happened to be the sister's divorced husband and the sis was going to the dogs without him.

Gaspar Campos as Carlos, brother of the girls, steals the acting honors. Maria Palou, who plays the role of Isabel, sacrificing elder sister, does a good job, but the emotional acting becomes a little too racking by the time the last curtain drops. *Ziff.*

Almost in Confidence

London, Feb. 17.

Comedy in three acts by Reginald Long, presented by the Repertory Players for one night at the Aldwych theatre, Feb. 16, '36. Produced by Gordon Sherry.

Arthur Heskell, M.P.	Aubrey Dexter
Cynthia Heskell	Margaretta Scott
Anthony Tollhurst	Harold Warrender
Alfred	Philip Hollo
Lady Constance Wilder	Fabia Drake

Rights to produce this play were contracted for by Victor Payne-Jennings before this try-out. As played before an audience, plot is involved and confusing. It vacillates between comedy and farce and, as a result, is neither one nor the other.

Author sets out to deceive his audience, which is always resented and generally conceded to be bad construction. Also one cannot be expected to be sympathetic to a story where all the leading characters are rotten.

Hero is a burglar, heroine is a prostie. Big 'surprise' is almost at the end of the third act, when the 'heroine,' supposed to be married for nine years to a dignified member of parliament, turns out to be his mistress.

There are some very funny scenes, which would be highly diverting in a worthwhile plot, but in its present form the play is unsatisfactory, despite a general excellence in the acting. *Jolo.*

DAME NATURE

Paris, Feb. 19.

Three act comedy by Andre Birabeau, presented by Paulette Pax and Lucien Beer at Oeuvre, Paris.

Father Jacques	Edmond Gransdet
Janitor	Paul Paulet
Leonie Ferrot	Odette Joyeux
Doctor	Louis Pordoux
Andre Taluyers	Jean Paqui
Robert Bataillon	Emile Genevois
Madame Taluyers	Paulette Pax
Mr. Taluyers	Allain Durtal
Benjamin Levy	Claude Berjac
Uncle	Valliery
Marechal	Claude Saint-Val
Madame Clairac	Jacqueline Leclerc
Josette	Paulette Laurens

Girl of 15 and boy of 14 have a baby. That's what this play's about. It's not morbid. It has comedy and pathos. Wdekind did a piece on the same subject, 'Awakening of Spring,' about 20 years ago, but he got all worried over the tragedy of the case.

Not so Birabeau. He represents his kids as almost perfectly innocent, and not realizing the implications of what's happening. Two comedy scenes stick out: In the first act, when the doctor, having told the girl what's the matter with her, insists on seeing the prospective father and is floored when a kid in short pants walks in. And in the third, when the boy's mother, warned by a blackmail letter from the girl's drunken father, goes to see the girl under the impression that the guilty man is her husband, not her son.

Pathos is thickest in the second act, when the boy is forced to remain at his home for a children's Christmas party, while the girl is having the baby. He gets the final news of the birth from a kid pal, while he's running a Punch-and-Judy show for his little guests.

Despite unevenness of writing and mood, show is interesting, and its early reception here indicates moderate success. *Stern.*

Cecile Sorel Sued on Bill for Face Lifting

Paris, Feb. 26.

Before going into the last Casino de Paris show Cecile Sorel ordered a face lifting operation performed by a woman beauty surgeon, Dr. Asdery. She agreed on a fee of $2,000.

After a few treatments Miss Sorel stopped coming. Not that the operation wasn't satisfactory, she says, but it was sufficient. On getting the doctor's bill she decided she'd pay only one-third of the fee, $666. Dr. Asdery thinks otherwise, and is suing for the full $2,000.

COMEDIE FRANCAISE'S NEW TIME OFF RULES

Paris, Feb. 23.

After years of vagueness and indecision, definite the amount of time they can have annually for engagements were served on members the Comedie Francaise by Minister of National Education Guernut.

Members of the Comedie who have served 25 years or more get 60 days off a year, to work or rest, as they see fit. Fifteen-year veterans get 50 days off, and those who have served less than 15 years get 45 days.

Days off can be taken ad lib, but the artists must turn in a time slip for every day taken, and anyone playing legit, film radio engagements without authorization and turning in the slip gets a $65 fine. Same fine will be levied for every day in excess of the annual allowance which an artist may take, and if anyone takes more than ten days over the allotted time, daily fine will be doubled.

Kindergarten

(Continued from page 1)

Oscar Serlin, head of Par's eastern casting department.

Preliminary steps toward instituting class work already has been started by RKO in the east, with 20th Century-Fox, under Joseph Pincus' direction, ready to begin operating a school in the next few weeks.

Metro-Goldwyn-Mayer, under the supervision of Al Altman, eastern talent scout, has plans under consideration, but is not set on details or time when it would be started. But Metro's school for actors and actresses seems assured because some officials of company are understood to be appalled by the mediocre calibre of talent and now available from the stage, and its general inadequack on the whole. Further contributing factor is that any likely artists often fail to measure up to camera requirements.

Installation of school at present depends on how much next season's production sked is hiked and on how greatly legit hits decline. Metro already has a stock company for girls on the west coast.

Kelly's Disappointment

Actual steps looking to some school or 'company coaching setup may not be taken for at least a month by Universal. It is likely that nothing will be done until future management control is definitely set. Recent visit of Dan Kelly, U's casting director, from the Coast is said to have convinced officials. He went back to Hollywood, after scouring N. Y. stage for talent, stating he was thoroughly disappointed with the 1936 crop of legit actors. He signed only one girl, and she is unknown both in the theatre and to the screen.

Warner Bros.' eastern talent office denies that the company would launch a school. Special coach, who also arranges tests, has been used by WB for some time in the east.

Paramount's training school turns out the average pupil in eight weeks, but the duration of study course depends on individual ability. Presently there are 40 enrolled. Recruits are culled from every branch of the entertainment field, besides from ranks of models, beauty contests and university dramatic societies. Oscar Serlin, who founded the school, does not consider the present season as worse on the legitimate stage than others in recent years.

While some of the eastern talent hunters are convinced that the current year marks a new low for furnishing prospective film talent, others have become increasingly aware of the trend over the last few years.

No question but that the calibre of talent found in legit field was not measured up to picture qualifications, forcing film companies to search vaudeville, burlesque, radio, cabarets, college drama societies and model guilds for suitable types.

Baker

(Continued from page 1)

adherents have maintained indignantly, never so much as got going in the vast and impersonal reaches of the Winter Garden. Well, the Baker bumps got going Friday night all right, in a costume which her amazed press agent, A. Arthur Price, confided cost 175 smackers at Brooks for seven little straps, but then Mr. Price had forgotten to count the gold beads.

But first Miss Baker, standing gracious and poised by an impressive pile of unopened flower boxes at the head of the stairs leading down to the main room, personally greeted her guests, who were making a great to-do about personally greeting her. It showed the muggs already seated inside and watching that they had been to Paris and knew everyone there worth knowing. It was not until after these gaily Continental carryings-on had finally subsided that Miss Baker made her way to the floor and, gracefully welcoming everyone again, called for her presents. Whereupon a chic little colored page boy scurried forth bearing a large be-ribboned pink box which, opened, turned out to be the pen of a live baby pig dressed in babies' rubber pants.

Then Miss Baker plunged into the box again and this time pulled out a baby's bottle filled with milk, while some of the guests squealed their pleasure at being present at what must certainly be something terribly like Rome in Nero's day, whereas others of the guests—the cons, doubt—didn't get that impression at all, and just sat glum.

The Pros and Cons

However, the Baker cons and the Baker pros all agreed that she put over her song, in which the lines of the lyrics begin in French, and then give up and finish in English, with a charming sense of humor and a small but obedient voice. The pros were very excited when later Miss Baker returned in a sweepingly dramatic red velvet cloak—matched by the red velvet capes of her two white male dance partners dressed as Zouave officers—for it was plain from the beat of the tom-toms that now Miss Baker was really going to get going. She did, once her cloak had been snatched off by her partners, after some pretty fancy yearning—though the cons took it cooly, remembering the specialty of one of Miss Baker's partners earlier in the evening, who, whipping a piece of needlework out of his pocket, had showed how the jerky movements of needlework embroidery are like th movements of the rhumba.

The Baker bumps are accurately directed, with a nice thought to acceleration. They start slowly at her waist, convolute through the abdomen, and emerge from her hips in epic upheaval. Nevertheless, Chez Josephine Baker seems a spot apt to draw more very good looking young men escorting older women than older men escorting pretty young girls.

Inside Stuff—Legit

Martin Jones, who recently took title to the Vanderbilt, New York, made two unusual bookings since he bought the house. Both deals concerned 'Mulatto,' mixed cast drama which he produced. Show was playing the Vanderbilt but was moved to the Golden because 'Granite' had been booked in prior to his taking possession. Arrangement called for the Golden management to serve notice to vacate on any Monday but gave Jones the right to give notice up to Thursday. That accounted for 'Mulatto's' quick return to the Vanderbilt, 'Granite' flopping out in one week.

However, Jones booked in William de Mille's 'Hallowe'en,' figuring it might click, and moved his own show to the Belmont. Similar Monday-Thursday deal was made, so when 'Hallowe'en' stopped suddenly Saturday (29), 'Mulatto' switched back in again.

'Mulatto' has drawn small grosses. Understood that between fixed charges it can break even on about $3,500, its claimed pace.

Deferred radio appearance of Fannie Brice in the radio version of the 'Follies' a week ago Saturday reflected at the boxoffice all last week when radio fans inquired at the Winter Garden, N. Y. b.o. if Miss Brice was still ill. She didn't join the radio 'Follies' program until this past Saturday (1), but was in the stage production all the time. On broadcast nights the curtain is held to 9 p.m. instead of 8:45, per usual, to permit Miss Brice to return to the Winter Garden. The Palmolive hour is 8-9.

Perhaps the topmost royalty hookup for any musical is for 'Ziegfeld Follies' with the sundry authors, stagers and Billie Burke Ziegfeld getting cuts on the gross.

When the managerial duo of Smith and Golden opened 'Three Wise Fools' in November, 1919, at the old Criterion, N. Y., the play was rated doubtful and a deal was made with the late Joe Leblang whereby th latter would have cleaned up. Attendance improved, whereupon 'the ticket man tore up his contract, giving back full control of tickets to the managers. Attraction went on to a profitable long run.

'Fools' was revived this season and is current for the week at the Golden with William Gillette starred. In the original presentation Claude Gillingwater played the lead.

Special reduced price tickets for 'Jumbo,' Hippodrome, N. Y., being distributed as a variation of excursion trip exploitation. Crew of former box office men are on the job under the direction of Ned Alvord. Distributors, working principally in the outlying metropolitan area, call on the personnel officers of industrial plants, leaving slips redeemable at half the box office price.

Slips are limited in the number assigned to each plant, approximating 25% of the total payroll. Planned to distribute about 1,000,000 slips in this way.

Gertrude Flynn, who originally played the lead in 'One Good Year,' Fulton, N. Y., has not returned to that cast as reported. She was supposed to rejoin after the swift departure of 'The Puritan,' having left 'Year' for the latter play.

Cast of 'Year' is on percentage, although the minimum salary requirements apply. Miss Flynn asked for a set salary and the show's management is still quibbling about it.

Pasadena Community Playhouse has been given an anonymous gift of $100,000 to be used for the construction of a five-story building, in the rear of the theatre. Will house executive offices, rehearsal halls and a carpenter shop.

'The Postman Always Rings Twice' was presented at the Lyceum, N. Y., last week in a two-act lay-out. Several days afterwards it was split up into three acts.

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ZIEGFELD FOLLIES, WINTER GARDEN, NEW YORK

Lenten Doldrums Ahead but 'Boy' 12G, 'Waltz' $19,500, 'Porgy' 15G, Chi

Chicago, March 3.

Down into the Lenten doldrums sinks the ship of legit as this town prepares to rush into hiding until Easter. While other branches of show business prepare to add extra artillery to buck the annual trend, legit managers run for cover, despite the fact that the current theatrical year has been far above expectations. Only new entry set for the loop between now and Easter is the Walter Hampden 'Cyrano de Bergerac' revival at the Grand on March 16 for a two-week session. Easter will see the arrival of 'At Home Abroad' as the spring's first straight musical show.

'Personal Appearance' bowed out of town Saturday (29) after an excellent 10-week stay, sticking on the profit side of the ledger throughout. Hopped to St. Louis and then into Kansas City. Ralph Kettering, midwest rep for Brock Pemberton, is covering the town ahead of the show and tying up on several exploitation angles.

'Great Waltz' could go on forever at its present pace, delivering profits week after week, but is being forced out of the Auditorium by pressure of previously booked attractions: the return of both the San Carlo pop-priced opera and Ballet Russe, both of which have become powerful box office shows in this town.

Estimates for Last Week

'Boy Meets Girl,' Selwyn (1,000; $2.75) (7th week). Best of the comedy box office shows in town now. Holding remarkably steady pace. Around $12,000 last week, excellent.

'Great Waltz,' Auditorium (4,000; $2.75) (10th week). Starting to advertise 'last weeks' as forced finish nears. In the neighborhood of $19,500 again, fine.

'Personal Appearance,' Harris (1,000; $2.75). Finished its 10 weeks here on Saturday (29) and off for more midwest time. Closed to nearly $9,000 on final session. Ralph Kettering, ahead of show in Kansas City, has arranged a testimonial banquet for producer Brock Pemberton at Emporia, Kansas, as local boy who made good.

'Porgy and Bess,' Erlanger (1,200; $2.75) (3d, final week). George Gershwin music-drama a resounding money-maker. Above $15,000 last week.

'HORSE' SOCK 14½G'S, DETROIT

Detroit, March 3.

Backed up by good exploitation, 'Three Men on a Horse' rode to a nice $14,500 victory at the Cass last week. Played eight days at $2.75 top, an extra performance being added for Sunday (1).

Comedy did nice biz here last season, too, with the same cast, so show received a lot of free publicity in the daily press, in addition to considerable paid advertising. Weather, best hereabouts for moons, didn't hurt.

With prospects of a season lasting until mid-May, the Cass has already set 'Porgy and Bess' for March 9, and Hampton's 'Cyrano de Bergerac,' March 30. Other in prospect are 'At Home Abroad' and 'Winterset.' House is dark current week.

Estimate for Last Week

'Three Men on a Horse' (Cass; 1,400; $2.75 top). Got good publicity and, with okay biz, play rode to a nice $14,500 victory last week. Extra performance added, helped figure. 'Porgy and Bess' coming in March 9. House dark current week.

Skinner $1,200, Mpls.

Minneapolis, March 3.

Cornelia Otis Skinner grossed a satisfactory approximate $1,200 at the Metropolitan for two nights and a matinee.

House is not announcing any underlined attractions.

ENGAGEMENTS

Hancey Castle, Damian O'Flynn, 'Her Week End.'

Betty Breckenridge, Philip Wood, Kay Loring, 'Three Men on a Horse,' (road).

Eda Heinman, 'Larger Than Life.'

Helen Wynn, 'Winterset.'

Ruth Matteson, 'Night of Jan. 16.'

Stuart Beebe, 'Muiatto.'

Phyllis Cornell, 'Squaring the Circle.'

Reed Brown, Jr., 'The Fields Beyond.'

'ALOES' OKE, WASH.

Gets Neat $9,000 on Premiere Week —Evelyn Laye a Draw

Washington, March 3.

'Sweet Aloes' gave the National approximately $9,000 last week, usual figure for a premiere here without smash angle. While critics were yes and no, none rapped the show hard enough to hurt and Evelyn Laye in her first local bow was an unquestioned draw.

House is dark now, with interest centered on the opening of Lunt and Fontanne in 'Idiot's Delight' next Monday (9). Top balcony is already sold out for all performances and looks like only the ork will be left by the time the b.o. opens on Thursday.

'At Home Abroad,' which was postponed and accounted for the Capital's only legit stage being blank this week, is set for March 23.

'ROAD' $13,000, FINE, PHILLY

Philadelphia, March 3.

'Three Men on a Horse,' which opened last night at the Garrick, has probably come in to town with as pronounced a bang as any legit offering in a number of seasons. It's being touted for an extended run, with guesses and prophecies running from eight weeks to three months, latter estimate bringing it close to the Democratic convention in June. Advance sale and opening were both big (over $11,000 before the opening) but Philly has seen so many big Broadway hits come in, primed for long stays and fall short of expectations, that the pessimists have their fingers crossed. Garrick has taken no more bookings for the season.

Week's other opening is 'Squaring the Circle' at the Broad. This one tried out here in the fall and did two fairly good weeks.

'Tobacco Road' moved last night from the Forrest to the Chestnut, where it is skedded for two additional weeks, making five in all for the show here.

Forrest, dark this week, reopens Monday for a fortnight's booking of 'At Home Abroad.'

On March 16, 'Winterset' starts a two week stay at the Chetsnut and 'Sailor Beware' begins an indefinite stay at the Broad. Several members of the original company will be seen in the cast.

Estimates for Last Week

'Danger—Men Working' (Broad, 2d week). Week's lay-off didn't help this try-out, the crix said when they gave the show a second review. It is again been closed—this time indef. Intake under $2,000 last week. 'Squaring the Circle' current, with 'Sailor Beware' due.

'Tobacco Road' (Forrest, 3d week). Beginning of Lent didn't help any. Still strong, however, with $13,000 reported. Moved this week to the Chestnut for an additional fortnight. 'At Home Abroad' in next Monday.

Current Road Shows

'Boy Meets Girl,' Selwyn ,Chicago.

'Cyrano' (Walter Hampden) Cox, Cincinnati, 2-4; Hartman, Columbus, 5-6; English, Indianapolis, 7.

'Dodsworth' (Walter Huston). High Schools Aude, Little Rock, Ark., 2; Auditorium, Memphis, 3-4; Temple, Birmingham, 5; Erlanger, Atlanta, 6-7.

'Ghosts' (Nazimova), Curran, San Francisco.

'Great Waltz,' Chicago.

'Night of Jan. 16,' 1 Capitan, Hollywood.

'Old Maid,' Biltmore, Los Angeles.

'Personal Appearance,' American, St. Louis.

'Personal Appearance,' Nixon, Pittsburgh.

'Porgy and Bess,' Erlanger, Chicago.

San Carlo Opera, Auditorium, San Francisco.

'Squaring the Circle,' Broad, Philadelphia.

'Three Men on a Horse,' rrick, Philadelphia.

'Three Men on a Horse,' Paramount, Toledo, 2; Michigan, Jackson, Mich., 3; Michigan(Ann Arbor, 4; Palace, Flint, 5; Gladmer, Lansing, 6; Mizpah Temple, Fort Wayne, Ind., 7.

'Three Men on a Horse,' Palace, Ashtabula, O., 2; Ceramic, East Liverpool, O., 3; Weller, Zanesville, 4; Midland, Newark, O., 5; Virginia, Wheeling, W. Va., 6-7.

'Tobacco Road,' Chestnut, Philadelphia.

'Tobacco Road,' Municipal Aude, Louisville.

'Winterset,' Shubert, Boston.

Shows in Rehearsal

'On Your Toes,' Dwight D. Wiman.

'Sons of Rome,' Theatre Union.

'Her Weekend,' Anne Nichols.

'Sailor Beware' (road), Jules Leventhal.

'Larger Than Life,' Crosby Gaige.

'Star Spangled,' Arthur Hopkins.

'Idiot's Delight,' Theatre Guild.

'Case of Clyde Griffiths,' Group, Milton Shubert.

Plenty of Life In 'Old Maid,' L. A.'s $14,000

Los Angeles, March 3.

'The Old Maid,' in for two weeks only at the Biltmore, hit a nifty pace on its opening stanza and looks headed for substantial profits on the brief stay here. Matinee biz is especially good and most of the nights are near capacity on the lower floor. House goes dark for a week after next Saturday (7), reopening March 16 with a single week of Alla Nazimova in 'Ghosts.'

Henry Duffy's production, 'Leaning on Letty,' featuring Charlotte Greenwood, wound up (29) after 11 prosperous weeks. 'Night of Jan. 16' debutted Sunday (1).

Estimates for Last Week

'The Old Maid,' Biltmore, Los Angeles, (C-1656; $2.65). Typical Hollywood premiere, with Judith Anderson and Helen Menken getting credit for heavy draw. Opening week, starting with Tuesday night, hit neat $14,000, plenty oke.

'Leaning on Letty,' El Capitan, Hollywood, (C-1571; $1.65). Charlotte Greenwood wound up her 11 weeks here with neat $8,500, strong, as anticipated.

CORNELL ONLY FAIR $13,000, 4 DAYS, PITT

Pittsburgh, March 3.

With only five performances on the week due to the star's illness and cancellation of final three shows, Katharine Cornell's 'Saint Joan' was held down to around $13,000 at the Nixon last week. Show had promised to wind up at better than $20,000 since Friday night and both Saturday offerings were complete sellouts when the closing notice was posted.

Although take was satisfactory, it was still way under capacity and below expectations. This has been attributed chiefly to that $3.30 tariff, stiffest scale here this season for a strictly dramatic attraction. Undoubtedly scared plenty of 'em away. She charged same last year for 'Romeo and Juliet' but only for three days and then to SRO. Generally believed that same would have been true of 'Joan' had she limited it to four performances.

Big sale was for cheaper seats in balcony and gallery, but downstairs way off except at the Wednesday mat, when only last couple of rows were left unsold.

Current at the Nixon is 'Personal Appearance,' at $2.20 top, same as charged here by 'Tobacco Road,' which cleaned up on a three-week run. No possible h.o. for 'Appearance,' however, since house has been rented out privately for next week and 'Idiot's Delight' comes in March 16. It's an ATS offering, as is 'Winterset,' fifth of series, due April 6. That still leaves the subscription society with one to fill.

Estimate for Last Week

'Saint Joan' (Nixon; 2,100; $3.30). Practically $20,000 week in bag when the star took sick Friday (28) and cancelled the three remaining performances. In five shows got about $13,000, considerably below expectations. Balcony and gallery sale big but stiff orchestra top, highest so far this season here for straight dramatic attraction, believed to have kept plenty away. 'Personal Appearance,' No. 2 co., current.

Belasco, N. Y., Reverts

Belasco theatre, N. Y., was sold at a forcclosure sale yesterday (Tuesday) to the Stuyvesant Theatre Co., stock of which is held by the David Belasco estate. Foreclosure suit was brought against Hazel L. Rice (Mrs. Elmer Rice) to satisfy a judgment for $98,097 subject to a $250,000 prior mortgage, with taxes of $25,197 due. Bid was $50,000.

Theatre was opened in 1907, with David Warfield in 'A Grand Army Man.'

Broadway Has Another Headache, Elevator Strike; All Grosses Off

Business on Broadway nosed sharply last week. Drop was expected, but not to the extent registered. Again the musicals were the worst off, so much so that it was decided to close on leader this week, 'Jubilee' being ordered off. Another leaves as scheduled, which narrows the musical field and may benefit the survivors.

Weather has moderated, but showmen had something new to worry about early this week when an elevator strike started. Normal activities may be considerably curtailed because class apartment houses were left without service. Result was immediately felt at the box offices and the agencies reported an unusual number of cancellations. Anyhow, town is due to slump for another two weeks, managers hoping for an upturn after March 15, federal tax date.

'Victoria Regina,' Broadway's dramatic standout, has not been affected up to this week, but all attractions are likely to slip further. Other successes, while generally reaching lower marks than previously, turned in clearly profitable figures—'Boy Meets Girl,' 'The First Lady,' 'Dead End,' 'End of Summer,' 'Call It a Day' and 'Pride and Prejudice.' Likely to join the leaders is 'Dear Old Darling,' which opened promisingly Monday (2).

Leaving, in addition to 'Jubilee,' is 'At Home Abroad,' Majestic. 'Mainly For Lovers' stopped at the 48th Street late last week; 'Devil of Pei-Ling,' Adelphi, and 'Hallowe'en,' Vanderbilt, folded Saturday. Due in next week: 'Star Spangled,' Golden, and 'Case of Clyde Griffths,' Barrymore. 'Saint Joan,' postponed from this week, is now dated for next Monday (9) at the Beck.

'The Postman Always Rings Twice' opened at the Lyceum last week, quoted over $8,000 in seven times and may develop. 'Love On the Dole' looks doubtful at the Shubert, English import getting less than $6,000.

Estimates for Last Week

'At Home Abroad,' Majestic (25th week (R-1,776-$3.30). Final week; revue was first musical click of season and drew heavy coin at Winter Garden; last week lowest mark of run; $17,000.

'Boy Meets Girl,' Cort (15th week) (C-1,059-$3.85). One of Broadway's best money shows, with weekly gross topping $19,000; little affected last week.

'Call It a Day,' Morosco (6th week) (C-961-$3.30). Extra matinee to capacity for another comedy success that is a summer holdover possibility; topped $16,000.

'Children's Hour,' Elliot (68th week (D-957-$3.30). Long run hit should round out the season; three matinees to advantage; over $8,000 good figure for this one.

'Co-Respondent Unknown,' Ritz (4th week) (CD-918-$3.30). Claimed improvement and may make good showing; estimated around $7,000 to probable profit last week.

'Dead End,' Belasco (19th week) (D-1,000-$3.30). Sure candidate for summer and maybe longer; business always excellent and pace last week again $15,500.

'Dear Old Darling,' Alvin (1st week) (C-1,355-$3.30). Presented by and with George M. Cohan; written by actor-manager-author; opened Monday; winning strong press.

'Devil of Pei-Ling,' Adelphi. Withdrawn Saturday; played week and half.

'End of Summer,' Guild (3rd week) (C-914-$3.30). Rated among best written comedies of season; capacity with subscriptions, approximately $15,000.

'Ethan Frome,' National (7th week) (C-957-$3.30). Theatre parties helping to rather good grosses; last week eased down to $12,500.

'First Lady,' Music Box (15th week) (C-1,000 - $3.30). Finished to capacity; somewhat affected with field last week, but approached $17,000 mark.

'Fresh Fields,' Empire (4th week) (D-1,099-$3.30). Getting rather light grosses but can operate at moderate money and may last; $4,500 estimated.

'Hallowe'en,' Vanderbilt. Withdrawn Saturday after playing one week and half.

'Jubilee,' Imperial (21st week) (M-1,468-$4.40). Final week; sagged away down and notice went up; around $17,000; lowest gross to date.

'Jumbo,' Hippodrome (16th week) (M-4,327-$3.30). Night attendance fair but afternoons virtual capacity; last week's gross quoted around $37,000.

'Lady Precious Stream,' 49th St. (6th week) (D-700-$3.30). Moved here from Booth but attendance light, estimated around $4,000.

'Libel,' Henry Miller (12th week) (D-944-$3.30). Eased off somewhat but definitely among the moderate successes and may last through the spring; approximately $9,000 last week.

'Love on the Dole,' Shubert (2nd week) (CD-1,368 - $3.30). British drama doubtful after first week of mild business; estimated around $6,000.

'Mainly for Lovers,' Stopped after Thursday ni formance; one week.

'May Wine,' St. James (14th week) (M-1,520-$3.85). Playing week to week; business dipped under $10,000; has made a fairly good showing.

'Moon Over Mulberry St.' 44th St. (26th week) (D-1,325-$3.30). Has played six months but receipts small; approximately $3,500 for possible even break.

'Mulatto,' Vanderbilt (20th week) (D-804-$3.30). Same applies for this drama, which moved back from the Belmont; house and show same management, whether accounts for stay; maybe $3,500.

'Night of Jan. 16th,' Ambassador (25th week) (D-1,156-$2.75). Courtroom melodrama commands steady draw to profit; eased off last week, but well over $8,000.

'One Good Year,' Fulton (15th week) (C-913-$3.30). Another low grosser that operates with cut rates for about even break; estimated around $3,500.

'Postman Always Rings Twice,' Lyceum (2nd week) (D-957-$3.30). Drew mixed press but fair business after opening; quoted over $8,000 on first seven performances.

'Pride and Prejudice,' Plymouth (18th week) (D-1,046-$3.30). One of the strong matinee draws; three afternoons played and Mondays omitted; takings approximated $14,000 last week.

'Russet Mantle,' Masque (7th week) (C-900-$3.30). Looks grooved, with grosses topping $8,000 right along; also three matinees weekly.

'Sweet Aloes,' Booth (1st week) (CD-708-$3.30). Presented by Lee Ephraim and Warners; written by Jay Mallory; opens tonight.

'Scandals,' New Amsterdam (11th week) (R-1,717-$4.40). Hit tough going until week-end and gross slipped down to around $20,000 mark, the stop limit.

'The Fields Beyond,' Mansfield (1st week) (CD-1,097-$3.30). Presented by Henry Hewitt; written by Francis Bosworth; opens Thursday (5).

'Three Men on a Horse,' Playhouse (58th week) (C-869-$3.30). Despite length of stay and road shows, comedy is a summer holdover candidate; last week around $10,000.

'Tobacco Road,' Forrest (118th week) (C-1,017-$1.65). Holds to profitable business here and road and may stick another summer, too; over $8,000 claimed.

'Victoria Regina,' Broadhurst (11th week) (D-1,118-$3.30). Conditions do not affect remarkable business of dramatic leader, which grossed $23,600 last week.

'Ziegfeld Follies,' Winter Garden (8th week) (R-1,425-$5.50). Scale may have affected pace of revue, which won generally excellent notices; quoted at $29,000; best at week-end.

Other Attractions

'Saint Joan,' Martin Beck; Katharine Cornell in revival postponed to Monday (9).

'Three Wise Fools,' Golden; revival with William Gillette announced for this week only.

WPA

'Woman of Destiny,' Willis, Bronx; managerial relief show try-out; opened Monday; 55c. top.

'Chalk Dust,' Experimental (Daly's 63rd); due to open tonight; 40c. top.

'American Holiday,' Manhattan; 55c. top.

'Walk Together Chillun,' Lafayette; 40c. top.

COHAN BIG $16,000, HUB

Boston, March 3.

With nothing but 'Three Men on a Horse,' in its final week of a 17-week run, for opposition George M. Cohan's 'Dear Old Darling' pepped up very nicely in its second and final week at the Colonial. Doubtless could have stayed on for a couple more frames, but had to move on to New York.

'Horse' moves to Philly this week, after spending the winter here.

'Winterset' opened at the Shubert Monday night (2) for two weeks. 'Personal Appearance' at the Plymouth March 9.

Estimates for Last Week

'Dear Old Darling' (Colonial, 2nd week, $2.75). Perked slightly above first week's take to good $16,000.

'Three Men on a Horse' (Plymouth, 17th week, $2.75). Bid good-bye by local crix as if a cherished Boston institution had left town. Record run ended with nearly $9,000 for final lap.

N. Y. Concert-Opera Managers Resent Hoeppel-Brant as Pro-Dickstein

New York concert and opera executives in New York express dissatisfaction with the part the so-called Grand Opera Artists' Association is playing in Washington in respect to the pending Dickstein bill. This measure would restrict the importation of foreign talent. Concert world in general seems to feel the measure will be a calamity. But in any event managers feel that Elizabeth Hoeppel and Evelyn Brant are not representative of the opera-concert world. Edward Johnson, Fortune Gallo or Paul Longone, or persons of their prestige, should be called, the New Yorkers feel.

Elizabeth Hoeppel, president, and Evelyn Brant, secretary of the Grand Opera Artists Association last week advocated restrictions against foreign talent. Their arguments on behalf of the theory of reciprocity did not make a hit with the managerial contingent which feels that the entrance of governmental bureaucracy in platform, podium and opera transactions would be disastrous. Dickstein bill has been criticized for proposing to place in the hands of American consuls in foreign countries the right to act as judges of artistic values, reputations or accomplishments.

Pronounced tendency to increase American representation in opera sufficiently takes care of patriotic element concert world feels. Internationalism is the bedrock of concert booking they feel.

Ballet Russe Draws Well

Detroit, March 3.

Monte Carlo Ballet Russe, behind costly and extensive exploitation, drew five capacity audiences into Orchestra Hall last week, at $2.50 top. House seats 2,000. There were two matinees, Friday and Saturday (29); with night showings Thursday, Friday and Saturday. Took $14,000 for five performances.

Detroit Symphony orchestra accompanied company of 125. Hall had booked ballet on a flat contract.

When Winifred Carter, regular harpist of Symph, became ill suddenly one hour before opening performance, Eugenie Krokus, harpist of Jimmie Higgins' WWJ ork, was pressed into service and played despite only the hour's practice.

JAPAN, CHINA, JAVA TOUR

Jooss Ballet Sets Oriental Trek For Next Season

Following a nine weeks' tour over the U. S. next year, Jooss Ballet will embark for the orient and appear in Japan, China and Java. It will be the first ballet troupe intact to visit these remote sectors since Pavlowa toured years ago.

Company sails this week for England following its current series of American appearances. Next year's tour opens in Newburgh, N. Y., on Oct. 12 and closes in Los Angeles on Dec. 13, from which port company departs for orient.

Columbia Concerts is handling.

Symphony Maestro Waves Baton 160 Times in 8 Mos.

From the standpoint of busy batoning, Alexander Smallens is No. 1 conductor this season. Since July 1 of last summer up through Tuesday (3), he's conducted a total of 160 performances of symphony and opera in a period of eight months. Latest effort was performance of Rimsky-Korsakoff's opera, 'Kitzeh' at the Metropolitan Opera, N. Y. for the Arts of Musical Russia troupe.

During July and August, he conducted 35 performances at the Lewisohn Stadium, including 16 operas, nine Fokine ballets, 10 concerts plus programs with Jascha Heifetz and Harold Bauer as soloists. Also one concert with the Philadelphia orchestra in Philly.

Following two days' freedom, Smallens then started 'Porgy and Bess' rehearsals and from the Boston tryout session through the N. Y. run at the Alvin conducted 110 performances of the George Gershwin opus.

Lucrezia Bori's Farewell

Baltimore, March 3.

Several hundred New York Old Guard operaddicts have bought tickets for Lucrezia Bori's final operatic appearance in the U. S., when she sings Mimi in Puccini's 'La Boheme' with the Met Opera at the Lyric here on April 2.

Mail orders for that farewell performance also received from Boston, Philly, and flocks, of course, from nearby Washington which the Met does not play.

'Dybbuk' in Rehearsal

Art of Musical Russia company has begun rehearsals for its next opera, 'Dybbuk' which it will present this spring with the Detroit Symphony. Premiere is slated for May 6 in Detroit.

Other dates for the troupe follow: Chicago, May 7, 8, 9; Detroit, May 11, 12; Cleveland, May 13; Pittsburgh, May 14; Philadelphia, May 16. Troupe numbers 150.

Concert Notes

Mona Rani and her group of Hindu entertainers will appear at Town Hall on March 21, following a series of London dates. Haensel & Jones, of Columbia Concerts, handling.

Jose Iturbi flys to South America at end of his present concert engagements, to conduct symphony programs at Teatro Colon in April and May. He'll also play and conduct in Lima and Montevideo.

William Dollar gets his first chance as choreographer with the American Ballet next Sunday night when his 'Concerto' is presented. He's been rehearsing it since last fall.

Fowler & Tamara now in London, ballrooming on the concert stage, return late this spring for U. S. dates under Arthur Judson banner.

Richard Crooks sings at the Florida Music Festival in St. Petersburg on March 11 and 12.

Ruth Miller, soprano wife of Mario Chamlee, skedded as soloist of Mrs. F. D. Roosevelt's White House reception to National Pen Women March 17.

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Note.—Name of Chicago Opera Co. belongs to Mr. DeKeyser. Former Chicago Opera now City Opera. There has been no Chicago Civic Opera since 1931.

MET'S SPRING SEASON

Unsettled Details on $3 Top Grand Opera

Spring supplementary season of popular priced opera at $3 top at the Metropolitan Opera, N. Y. is still unsettled. Final decision is to be made within two weeks. Casting and other details apparently not worked out.

Several other opera-minded groups are watching on the sidelines. Carnegie hall management is after Fortune Gallo to come in for a summer run of opera if the Met's Spring season does not materialize. Alfredo Salmaggi who expects to place popular-scaled opera into the Hollywood theatre on Broadway postpones opening from March 6 to the 21.

Rochester Signs Iturbi As Regular Conductor

Rochester, March 3.

Jose Iturbi is set to conduct the Rochester Symphony next year, being the first permanent conductor this city has had since Eugene Goosens left several years ago to join the Cincinnati Symphony. Guy Fraser Harrison will be associate conductor.

Iturbi will still tour as solo pianist, however.

Berlin Concerts

Berlin, Feb. 23.

Michael Bohnen at the Charlottenburg Civic Opera.

Cassado gave two cello recitals at the Beethoven Saal.

Onegin gave a lieder evening.

Philharmonic Orchestra had several concerts, with Bach and Brahms evenings a feature.

Carlo Zecchi on the piano with the Landes Orch, Berlin, under Gustav Havemann.

Sonata evening by Wilhelm Kempff and Kulenkampf at the Sing Academie with Beethoven's Spring Sonata and Schubert's Fantasie C-dur, followed by a Chopin concert by Koczalski.

Bookings

CARNEGIE HALL

(March)

1—Philharmonic, aft.
3—Oratorio Society.
6—Philharmonic.
8—Philharmonic, eve.
7—Philharmonic, morning. National Orch., aft.
8—Philharmonic, aft. N. C. School of Music, eve.
9—Marian Anderson.
10—N. C. Women's Symphony.
11—Philharmonic.
12—Boston Symphony.
13—Philharmonic.
14—Boston Symphony, aft. Philharmonic, eve.
Annual eve.
16—Maria Safonoff.
17—Philadelphia Orch.
19—Philharmonic.
20—Philharmonic.
21—National Orch., aft. Philharmonic, eve.
22—Philharmonic, aft. Cebudi and Hephzibah Menuhin, eve.
23—National Orch.
25—Philharmonic Pension Fund.
26—Philharmonic.
27—Philharmonic.
28—Philharmonic, morning.
29—Philharmonic, aft.

TOWN HALL

(March)

1—Myra Hess, aft. Philip Frank, eve.
2—Edward Tomlinson, morning. Aniceta Shea, aft. Hans Lange, Chamber Music, eve.
3—David Seabury, morning. Egon Petri, Michael Zadora, eve.
4—Rt. Hon. S. de Madariaga, morning. Henry Deering, Beatrice Harrison, eve.
6—H. A. Overstreet, morning. Alan Seymour, evening.
7—Arthur Bestor, morning. Barrere Little Symph., eve.
8—Arthur Pear, aft.
9—Everett Dean Martin, morning. Benjamin de Loachs, aft. Beethoven Assoc., eve.
10—David Seabury, morning. Kolisch quartet, eve.
11—Stanley High, morning. Harold Bauer, Manhattan String quartet, eve.
13—H. A. Overstreet, morning. Conrad Thibault, eve.
14—Sydney Thompson, morning. Alexander Harsanyi, eve.
15—John Charles Thomas, aft. Emanuel List, eve.
16—Ida Wright Bowman, morning. Catherine Reiner, aft. Isidor Achron, eve.
17—John Mason Brown, morning. Suzanne Bloch, Celia Pessl, Carl Dolmetsch, aft. Stanley Summell, eve.
18—Stanley High, morning. Fordham U Glee club, eve.
20—Edward Weeks, morning. Paul Stassevitch, eve.
21—H. A. Overstreet, morning. Robert Crawford, afternoon. Mona Rani, Hindu dancers, eve.
22—Workmen's Circle Chorus, aft. Cosme McMoon, eve.
23—William Lyons Phelps, morning. Hart House String quartet, eve.
24—Mary Sandall, morning. Blart Symphony, Victor Blart, conductor, aft. Chamber Music, eve.
25—H. V. Kaltenborn, morning. Eleanor Berger, aft. Gil Valeriano, eve.
27—Olive Bond, eve.
28—William Lyons Phelps, morning. Helvetia Maennerchor, eve.
29—Phil Duey, aft. Harevavi Glee Club, eve.
30—Alice Gusaway, morning. Mikea Merson, eve.
31—Mary Sandall, morning. Music Art Quartet, eve.

White Haired Boy Wonder of U.S.S.R. Suddenly Gets Bad Rap from 'Pravda'

Moscow, Feb. 21.

Great excitement among locals over the greasing of skids recently under Dmitri Shostakovich's much touted opera, 'Lady Macbeth of Mtsensk' and the scram notice given his red hick ballet, 'Limpid Stream.' Crack down on boy wonder composer was preceded by a critical editorial in 'Pravda,' Communist Party organ, which appeared one morning with about the same forewarning as chain lightning, and Dmitri was on the pan sure enough.

According to the Pravda critic, Shostakovich's orchestration and vocal effects dumfound the listener by a purposely dissonant and muddled flow of sounds.' Further to imitate boiler factory symphonic achievements, the pitchfork pundit declares, 'fragments of melodies dissolve in the general roar, scrunch and scream.' Says the party-inspired spokesman, it is music difficult to follow and quite impossible to remember.

But despite divesting of Shostakovich's prestige, he didn't really sneak home in a barrel until the Soviet Composers' Union held a special meeting on his case, bringing with them more hammers than horns. Shostakovich, according to Minor League Composer Knipper, speaker at the inquest, isn't having a nail driven into his coffin just because Pravda said so. The boy still has a chance to come back, the composers were told, if he will just reform himself and get off that modern, eccentric, tricky music racket in favor of good, clean, musical music that folks can whistle as they walk out.

Meantime, Shostakovich's much heralded ballet, 'Limpid Stream,' is probably coming off the programs of both Moscow and Leningrad theatres. Critics saw in it not a true portrayal of lives of modern collective farms but rather candybox peasants of pre-Revolutionary tradition. Ballet artists performed as if they didn't know which side of a cow to negotiate when seeking to draw lacteal fluid. Also they didn't have the true plowman's glide, and handled their hoes like golf sticks.

As for 'Lady Macbeth,' which isn't the real Shakespearian article but a caviar and vodka adaptation to the Russian taste. Odd angle is that Pravda's blast isn't unlike a similar one delivered at 'Lady Macbeth'—when it was staged at the Met in New York last winter—by no less a non-Bolshevik than Olin Downes of the New York Times.

BERLIN'S ONLY NEW OPERA

'Magic Fiddle' Produced Similar to 'Schwanda'

Berlin, Feb. 23.

Only one new production of a modern work has been undertaken this winter at the Berlin Opera, Werner Egk's 'Die Zaubergeige' (Magic Fiddle). The work represents a combination of Bavarian folksong and a piquant orchestral technique deriving from Stravinsky.

With Egk and Hindemith the only really productive talents of the new generation in Germany, the artistic outlook is not very favorable. Both the plot and the music of 'The Magic Fiddle' have a certain resemblance to Weinberger's 'Schwanda.' The story derives from the famous theatre manager Count Pocci, a friend of Ludwig I of Bavaria. It tells of a simple peasant Kaspar, who sets out to see the world with but 10 pieces of silver in his pocket. Luck has it that he meets with a fairy prince and acquires a magic fiddle which will make him famous and rich upon the condition that he abjures earthly love.

Kaspar achieves fame as a violinist, and then comes to grief through the intrigues of an adventuress. The glitter of the great world loses its charm for him and the moral is 'Be it ever so humble, there's no place like home.'

Awards

(Continued from page 1)

year for her performance in 'Of Human Bondage.'

John Ford is way out in front to nab honors for best direction of the year with 'The Informer,' which the film colony considers strictly as a directorial achievement. Final run to the wire will be close, however, with Frank Lloyd still in the running with 'Mutiny On The Bounty,' most expensive talker production made to date.

Ben Hecht and Charles MacArthur are odds-on choice to come through to win recognition for best original of the year with 'The Scoundrel.' Adaptation and screen play honors will result in close contest between Dudley Nichols for 'The Informer'; Talbot Jennings, Jules Furthman and Carey Wilson for 'Mutiny On The Bounty'; and the five writers who split credits on 'Lives Of A Bengal Lancer.' Nichols is slated to get voting consideration over the others, however, in that he has solo credit on 'Informer' while both other pictures have three and five writers respectively, cutting up the credits.

Four pictures are closely bunched in the drive for best production of the year, out of the dozen nominated. 'The Informer' holds strategic position over the others because of various awards already made for that picture, but it will have plenty of competition from 'David Copperfield,' 'Bengal Lancer' and 'Mutiny.'

Excellence of both 'The Informer' and 'Mutiny,' so far as Hollywood judgment is concerned, is indicated by fact both productions are nominated for four similar awards—best production, best direction, best acting and best adaptation. Last minute switches in members voting can give either of the two pictures three out of four of the awards for which they are nominated and there is an outside chance that one or the other might make a clean sweep.

Giveaways

(Continued from page 5)

alleged lottery games. But noisy minority was of opposite opinion, result being that no definite agreement was made.

Recent check of special stunts being conducted by exhibitors, all under guise of showmanship, revealed some 20 or more such freak nights, most of which incorporated gambling slant.

Bank night, screeno, cash prize night, gift night, ladies' night (when each femme patron is given article of glassware), Two-for-One night, family night (when all members of family up to six are admitted on one admission coupon), amateur night, radio audition stunt, race track, barrel of fun, surprise night, auction night, gift-to-all night (when first 100 or more entering theatre are tendered small gifts), lucky derby, auto giveaway, steeplechase, lucky, take a chance night (or week), sweepstakes, truckin' contest and Monte Carlo are prominent stunts favored at present time by exhibitors.

Postal authorities have ruled any of these stunts that even smack of containing an element of chance are lotteries as far as the U. S. malls are concerned. Consequently, exhibitors have found their house programs barred from mailing or turned back when mention of lottery stunts are made in the pamphlets.

Fresh drive on exhibitors using bank nights and other stunts in which lottery angle allegedly is employed started over weekend in Bronx area. Four or more Loew houses were affected. Arrests made at the instigation of District Attorney Foley's office, operation of lotteries in violation of the gambling statute being charged.

As a gesture of co-operation with the drive by the authorities on cash drawings, giveaways, etc., Loew's ordered the elimination of bank nite and screeno immediately from all its Bronx theatres. It is felt that similar action may follow later for other localities in Greater New York where Loew operates.

Dubrovsky Sails

Georges Dubrovsky, baritone with Art of Musical Russia, sails March 7 to fill engagements in Monte Carlo and The Hague, replacing Challapin, Deal okayed last week.

Singer was in 'Kitzeh,' Tuesday night (3) which was presented at the Metropolitan Opera as the sole novelty of the current season.

ANTIPODES' VAUDE BOOM

SIR BEN FULLER BACK IN FIELD

Marcus Unit Booked—Showman May Build Another Sydney Theatre—Mostly American and English Acts

UNITS EVERYWHERE

By Eric Gorrick

Sydney, Feb. 5.

Sir Ben Fuller is returning to his first love—vaudeville, showman says he is convinced that vaude will prove a large factor in the Australian entertainment field this year. He is so sold on the idea that he is importing the A. B. Marcus show from America for a season starting next April. Half an orchestra will make the trip with the unit, rest of the musicians engaged locally to comply with union rules.

At the present time Sir Ben is dickering with the City on a site for a theatre which he proposes to build here this year. His g.m. W. J. Douglas, is now in London, following his long illness in Berlin. Douglas may be well enough to make bookings prior to his return.

Sir Ben points out that the strong local success of vaude and vaude-revue is due to the fact that the public, with more money to spend, is seeking other avenues of entertainment, besdes talkers, and their choice has fallen on vaude.

States that vaude-revue in the principal cities of Australia has scored an emphatic success. In Adelaide biz with the George Wallace unit has been very big; in Brisbane a Frank O'Brien unit is doing well, and in Melbourne Roy Rene is doing capacity on two-a-day. All these shows are playing in opposition to other vaude units without any hurt to one another. In Sydney Frank Neil is solidly set on two-a-day.

Knight mentions that the major element of success is due to the importation of overseas' acts.

Snider-Dean will take over Sir Ben's Apollo, Melbourne, in a few weeks for pix, but is reported anxious to secure another theatre for the presentation of a vaude policy. Hoyts is also trying a little vaude with pix in some of its Melbourne theatres. Acts at present include Long Tack Sam and Argus. Greater Union is not so interested in vaude just now, but during the visit abroad of Stuart F. Doyle in the near future some attractions may be booked for a tour of the circuit in conjunction with pix.

Several indies are also figuring on breaking into the vaude field, and overtures have been made to Sir Ben Fuller for several of his theatres in New Zealand, with the Knight not at all anxious to part with any more theatres.

Units and acts currently playing here include George Wallace, Frank O'Brien, Roy Rene, Connors-Paul, Sadie Gale, Argus, Long Tack Sam, Norman Thomas Quintette, Jean Florian, Croel & Allen, Johnny McGregor, Allen & Breen, Lassetirs, Rene, Charlotte Ayres Co., Angus Watson, Harry Marconi, Phillis Dixey, Elsie Gilbert, Les Diamonds, Sanderson, Orlandos, Ardini Trio, and Maudle Edwards.

Every incoming English and American boat brings a fresh load of performers for an Australian tour, with this year expected to see vaude and vaude-revue at the zenith of success.

New Savoy Show

London, Feb. 23.

New Savoy revue, due in March, was written and produced by William Walker.

Lineup includes Dorothy Dickson, Ivy St. Hellier, Hermione Gingold, Nelson Keys and Jean Sabion.

Will be staged by Dennis Freeman, a former British Broadcasting Corp. producer.

What Hurt

Paris, Feb. 26.

Local actor named Lyjo signed a dozen acts for five performances at the small Salle d'Iena, profits to go to stage charities for which Lyjo works.

At 9:30 on opening night, there was still nobody out front.

Lyjo, telling the acts there would be no payoff, said that what hurt him most was that seven people had bought seats in advance and even they didn't show up.

12 U. S. ACTS NOW IN REICH

Berlin, Feb. 23.

Twelve American acts are currently playing in Germany. They are the Three Swifts, Howard Nichols, Three American Babes, Bonell and Bay, Clemens Bellings, Don Del Monte, Arthur Barat, Four Ortons, Al Trahan, Raymond Baird, Lamb and Allis and Emily Loosen.

All these play in vaudeville, none in cabarets, which throws a light on salaries in the night spots. As to the circuses, the season hasn't started yet, but big indoor circuses like Krone in Munich, Sarrasani in Dresden and Magdeburg, and Jacob Busch in the Rhinelands are going full blast over the winter months but no American acts in the current bills of any of 'em.

Both the Scala and Wintergarten, Berlin, are understood to have many American acts under contract for future dates.

Reason that most American acts appearing here do not take on any additional German time is advance bookings in France or England before they open in Berlin. Offers are plentiful from local agents, but, not being able to accept them to follow Berlin, it's hardly worth while returning for them. Rare cases like that of Joe Jackson, American tramp cyclist, coming from London to play 15 days at Leipzig and going straight back to London. It is more of a personal craving for 'atmosphere' than anything else.

200-YEAR-OLD HOUSE DESTROYED BY FIRE

Rome, Feb. 21.

Season of lyric drama at Turin will be continued despite the complete destruction by fire of the Regio Theatre. House itself will be rebuilt as soon as possible. Hoped the season can be continued in another Turin theatre despite obstacles, and that not a single play of the program will be scratched.

Fire broke out after a performance of the opera "Liola.' Theatre was built in 1738 after the architectural design by Count Benedetto Alfieri, and was inaugurated in 1741. It was completely renovated in 1908 and again in 1924, at which time the stage was greatly enlarged and a cupola added. Seated 3,000.

Guardian's family, consisting of three women and four children, trapped on the top floor of the blazing building, were dramatically rescued by the firemen.

'Pride' Clicks

London, March 3.

'Pride and Prejudice,' Helen Jerome's adaptation of the novel (same as current in New York) opened at the Saint James Friday (27) and was enthusiastically greeted. Looks like a click.

'Promise' at the Shaftesbury opened Thursday (26). It is a fine adaptation of the newest Henri Bernstein French play of the same title, which has been doing good business in Paris for some time. It is a model of theatrical construction, though a typical French play of the old school. Good entertainment.

BOOKING BATTLE IN PARIS VAUDE, U. S. ACTS CAN GET TOP COIN NOW

Enforced Click

Berlin, Feb. 23.

Acceptance of the new Ed Kuennecke operetta, 'Die Grosse Suenderin' ("The Great Sinner'), for the Berlin State Opera by order of a highly placed state official and against the wish of both general music director, Clemens Krauss and Intendant Heinz Tietjen has caused quite a turmoil.

Play has since been given under music director Gerhardt Steeger, staged by Oscar Waelterlin and turned out a click.

CHEAP SAT'DAY SHOWS FOR POOR IN ITALY

Rome,

'Theatrical Saturdays' are a new institution in Rome. They have been arranged at the request of the Duce in order to give 'the people' an opportunity to see plays and hear music which they could otherwise not afford.

Thus on Saturday the four principal theatres of Rome, the Royal Opera theatre, the Argentina, the Valle and the Quirino, give matinee performances at nominal entrance prices. Only laborers and peasants and their families are admitted. Families of soldiers now in East Africa are given best seats free of charge. Employees of stores and government offices also get a break. Hoped eventually to extend benefits of the 'Theatrical Saturdays' to all that 'small bourgeoisie' who used to love theatre, and who have not been able to go of late because of prohibitive admission prices.

Mangan's New Show At Grosvenor, London

London, Feb. 23.

Next Grosvenor House floor show will be staged by Francis Mangan. Lineup thus far includes Edna Covey, Bendover, Martinet and Crow, Doris Niles and 12 show girls from America.

Overhead of show is limited to $2,500 per week, with Mangan in on percentage of profits.

Show opens March 9, with 12 weeks guarantee and option.

Felix Ferry denies that the cabaret show produced by him and Jacques Charles at Grosvenor House was a failure. Production was engaged originally for a run of only five weeks to fill in a gap between two already existing contracts, he says.

Payne to S. Africa

London, Feb. 23.

South African Theatres has signed Jack Payne and band for its circuit.

Payne will line up his own unit, comprising, besides Payne, George Jackley, Donald Stuart, Delfont and Toga, and Gladys Chappelle.

Sails March 13, with twelve weeks guaranteed salary and percentage, plus option.

Political Import

Berlin, Feb. 21.

'Clive—Der Kampf um Indien' ('Clive—The Fight for India'), historical play by W. P. Lipscomb and R. J. Minney, had its premiere at the Altona Municipal theatre, arousing special interest in the German press.

Germany's demand for return of her lost colonies is one of the big political topics of the day. Play was obviously chosen for its political idea rather than its artistic quality.

ABC and Alhambra Now Paying Bigger Salaries for Yank Headliners Than Americans—Opposition Becomes Fierce

Paris, Feb. 26.

Battle between the A.B.C. and Alhambra, rival local straight vaude houses, wages fiercer as the season approaches its climax.

It's a booking fight. Talent supply is below demand, and both houses have upped salaries beyond what Paris can ordinarily stand in order to get what'll bring 'em in. Result is that American headline acts here get substantially more than they can command in the United States.

Rottembourg and Goldin, who run the A.B.C., think they feel the Alhambra weakening under the strain of keeping up the sterling programs which are necessary to fill its 2,500 seats, and in consequence are turning on the heat. This fortnight they have Tino Rossi, pop Corsican singer, whose plaintive airs are big b.o. lure in all of France. There is now not a bigger draw in the country, and he commands top pay for a French number. On top of that house has slapped on Borrah Minevitch and his gang, which costs a pretty penny, too.

Reason for this splurging is that Robitchek and Bizos will open Friday (28) with Mistinguett. In both houses the bills last a fortnight, and that of the A.B.C., which opened last Friday, will overlap the Alhambra's Mistinguett bill. Rottembourg and Goldin expect it to cut in the draw of the a.k. girl star.

A.B.C., in this battle for survival, has the edge on the Alhambra in many ways. It's only a spot more than half the other house's size, with a consequently smaller nut. This advantage can be a boomerang, of course, if the cost of acts get so high that even full houses at the A.B.C. won't pay, but up to very recently Rottembourg and Goldin have succeeded in at least keeping the general price of the bill fairly reasonable.

Then, Rottembourg and Goldin have an organized subway circuit behind them, and can offer a month's time to certain acts, in addition to the A.B.C. They also have a booking agency that can get out-of-town dates, and even Paris dates to double. All this is a heavy advantage in booking.

Alhambra also has a booking agency, now, but it's of newer formation and not nearly so active. Was created by Yves Bizos and A. Tavel, latter formerly an indie booker, and it has the Foster Agency exclusivity in Paris—which doesn't mean quite as much as it used to. Its greatest importance is for collecting commissions on numbers booked at the Alhambra, to keep the 10% in the family, rather than for offering additional time to acts.

There was a tendency at first for the two houses to specialize in different kinds of bills, and to conflict less. A. B. C. had mostly French type programs, with few American acts and almost no big Yank headliners, while the Alhambra copped most of the foreign numbers. At one time an attempt was made by one of the competitors to persuade the other to come to an agreement on this, to keep down salaries, A. B. C. agreeing not to outbid the Alhambra for an American number and the Alhambra not to outbid the A. B. C. for a French star. But nothing came of it.

Alhambra has always found that it needed a French name to top the bill. Americans keep up the quality, but there are few American acts, if any, which can draw like a French star with a rep and following. That's why both houses have been going into legit and pictures for name headliners who are rare in regular French music halls.

At the same time the A. B. C. has found it necessary to go into the market for Yanks in order to keep up with the entertainment standard set by its rival.

Distinct weakening was felt in the Alhambra's take after the Christmas holidays. Advertising budget was drastically cut in an attempt to bring the nut down. A. B. C. hasn't felt the slump nearly as much, and that's why Rottembourg and Goldin are socking the competition now.

WHAT IT COSTS TO PRODUCE IN PARIS

Paris, Feb. 24.

What it costs these days to put on a musical show in Paris is revealed by figures published regarding the Franz Lehar operetta 'Song of Happiness,' which closed at the Gaite Lyrique after 135 performances because it couldn't get out of the red in spite of grossing $120,000 in 92 days. Figure of this size should normally mean success in Paris.

Gaite Lyrique is a municipal theatre rented to the producer, M. Byavard, under theoretically favorable conditions. But here are some of his running expenses: 10% to the Public Charities department, $12,000; authors' royalties, 12%, $14,400; rent to the city at $80 a day, $7,360; salaries to cast of nine principals, $28,000; electricity, $4,000; orchestra, $7,360; special royalties to an imitation ice-skating patent specialty, $10,000.

This totals $83,120, without counting sets and costumes, ballet dancers, chorus, stagehands, machinists or advertising.

PLENTY PROPAGANDA IN NEW ROME PLAYS

Rome, Feb. 21.

First three plays presented at the National Theatrical contest, taking place this month at Florence, were chuck full of nothing but morals and good Fascist lessons.

First, 'Rye Bread' by G. Luigi Marcoli, was about a farmer named Pietro who was a Patriot, and his son, Giacomo, who volunteered to fight for his country in the World War, and his other son, Nanni, who volunteered to fight for his country in the current war against Abyssinia. Giacomo was a deserter in the World War, thereby breaking his mother's heart. Twenty years later he redeems himself by volunteering to go down to East Africa.

Second play, 'The Convergents' by Ricardo Averini, is a modern story of the prodigal son who goes away from home and makes good, is rich and honored, but finds he is unhappy because he cannot take root away from his home.

Moral lessons get even thicker in the third, 'Rythmns of the Nineteen Hundreds' by Ugo Mazzoncini. In this one the author contrasts in two acts the lives of two modern families of the same social level. First is spineless and frivolous and lives on imported luxuries. Other is sane and strong and lives in the spirit of simplicity and sincerity inspired by the Fascist Revolution. Former turns out all bad; latter all good.

Morehouse's Trek

Ward Morehouse leaves next Monday (9) on an unusual assignment for his paper, the N. Y. Sun. Will cover the entire U. S. on a three-month trek, contributing a daily column to his paper on Oshkosh (or whatever the town) After Dark. His usual column in New York is titled Broadway After Dark.

Morehouse's instructions are to visit every state in the union. First stop will be Flemington, N. J., where he will do a contrast of the town now and as it was when he covered it during the Hauptmann trial. From there he heads south and to the Coast, coming back on the northern route. Will use automobile for travel most of the way.

N. Y. W. .

N. Y. World-Telegram went into the Saturday five cent class last Saturday with a six section paper for a jit.

Four sections are black and white for main sheet, sports, features and suburban. In addition there is an eight page comic section (issued in two parts) and a six page roto section, with the front and back in color.

Makes the third of the jitney Saturday editions, Evening Journal having long been issued at that price and the Post in for a short trial, some years ago.

W-T and page ads in other papers except the Journal to launch the idea. Journal retaliated. W-T signified willingness to take the Journal lleup, but the latter refused the W-T

Saturday Sun is reputed to be beating the pair with its special departments.

reel's WPA p.a. Spot

News leaked out last week that for past two months George Creel has been acting as chairman of a new WPA 'advisory' committee which has been established to overcome antagonistic public sentiment toward the WPA. The committee is a publicity department.

Creel top-spotted U. S. propaganda during the World War. He lost the Democratic gubernatorial nomination in California in '34 to Upton Sinclair.

History of Carnegie Hall

'House that Music Built,' concerning history of Carnegie Hall, N. Y., will be out soon under McBride banner. Ethel Peyser is the author. Publication will be in conjunction with the 100th anniversary of Andrew Carnegie's birth.

Tenants of the building will also be included, such as Ruth St. Denis, Ted Shawn, Frank LaForge, Isadora Duncan and the American Academy.

Artists Will Go Native

Kit Kat Art Club, one of the oldest organizations of illustrators and painters in New York, will hold its 55th annual 'skelter' in the ballroom atop the Manhattan Opera House March 13. Event is tabbed the 'jungle ball,' with Tony Sarg as m.c.

It is to be in costume, and last minute guests can secure leopard skins or grass skirts on the spot.

Tracy Buys Current History

M. E. Tracy, writer of syndicated editorial columns for many years, is the new owner of Current History Mag. Mag, published since 1914 by N. Y. Times Co., is to change hands after April issue. Policy to remain same.

Tracy is third editor of publication. First was George W. Ochs, who edited mag until his death in 1931. Spencer Brodney succeeded Ochs.

Paris Supplements

Sunday supplement bug, which first bit the Paris Soir, evening paper of the French capital, has spread to the Paris morning paper leader, Le Journal. Like Paris Soir, Le Journal brings out its Sunday pape. on Saturday, and it's plenty sensational.

Second number of the magazine section carried that piece on the loves of Adolf Hitler, which roused so much trouble.

$50 Globe Girdle

Starting out with $50, Gwynn Dew Bell Syndicate staff writer, has arrived on Coast as part of tour by which she plans to circumnavigate the globe. She'll spend 10 days in Hollywood, working on series of picture yarns.

Also has assignments from Colliers and Fortune.

Best Sellers

Best Sellers for the week ending Feb. 29, as reported by the American News Co., Inc.

Fiction

'The Last Puritan' ($2.75) ..... By George Santayana
'The Hurricane' ($2.50) ..... By Chas. Nordhoff and James N. Hall
'It Can't Happen Here' ($2.50) ..... By Sinclair Lewis
'Faster, Faster' ($2.50) ..... By E. M. Delafield
'If I Have Four Apples' ($2.50) ..... By Josephine Lawrence
'A B C Murders' ($2.00) ..... By Agatha Christie

'North to the Orient' ($2.50) ..... By Anne Morrow Lindbergh
'Life With Father' ($2.00) ..... By Clarence Day
'Woollcott Reader, The' ($3.00) ..... By Alexander Woollcott
'Man the Unknown' ($3.50) ..... By Alexis Carrell
'The Exile' ($2.50) ..... By Pearl S. Buck
'Mrs. Astor's Horse' ($3.00) ..... By Stanley Walker

Wis. News Staff on Strike

With 29 members of the editorial department of the Wisconsin News, Milwaukee, on strike, most of the departments of the sheet are being run by substitutes.

Strike was called by the Milwaukee Newspaper Guild when John Black, business manager of the Hearst paper, refused to sign a Guild contract. The strike took only about half of the writers out, some of the Guild members refusing to budge because they claimed the strike was illegal. Among those staying on the job were Cele Klinovsky (Cecile Lane), film critic, and Roy L. Foley, drama critic.

Vivian Gardner, radio editor, joined the walkout, and her place is being filled by Glady Becker (Peggy Patton), drafted from WISN and former film editor of the News.

Putnam's Staff Additi

Diarmind Russell and Kennett L. Rawson have been added to the editorial staff of Putnam's. Russell, who is son of A. E., worked with his father on editorial board of the Irish Statesman for several years.

Rawson served as navigator and geographer on second Byrd Antarctic Expedition.

Chi H-E Shifts

New setup on the Hearst Chicago Herald-Examiner has Homer Guck as publisher, Fred E. Eldridge as managing editor, Lee Ettleson in as night managing ed, and Victor Watson, day managing ed.

Herald-Examiner is the morning paper for Hearst in Chi.

Lurton Quits Fawcett

Douglas Lurton, supervising editor of the Fawcett chain of mags for eight years, has resigned.

No successor named for Lurton's post, but William Kostka, editor of Modern Mechanics and Inventions mag, becomes eastern managing editor for Fawcett.

CHATTER

Ludwig Lewisohn on Coast for lecture tour.

Robert Nathan almost finished with his new novel.

Another Ellery Queen mystery to make appearance in May.

Lewis Corey to edit special quarterly issue of New Masses.

Boake Carter's tentatively titled 'America Speaks!' out in about a month.

George Horace Lorimer, ed Saturevepost, sunning himself on California desert.

Doubleday publishing book on George V, which editors of Fortune have written.

Edwin Arlington Robinson memorial tablet to be placed in his Gardiner, Me., home.

Mauritz Hallgren working on new book, this one covering government's military and naval activities.

Capt. Griffith Bonner, 50, magazine writer and former newspaper reporter in upstate New York, died Feb. 27 in Monrovia, Cal.

'Best in the Greenwood' was authored by Josiah Titzell, one of Doubleday's editors, under pseudonym Frederick Lambeck.

Viking Press, publishers of Dorothy Parker's last three books, have publication rights to two earlier ones, 'Sunset Gun' and 'Enough Rope.'

Ulrich Steindorff (U. S. Carrington) finishing his new novel on the desert near Indio, Cal. Recently sold 'Love in Reverse' to Paramount as a Bing Crosby starrer.

Before he departed for Vienna, Franz Werfel received gold medal from editors of Jewish Forum for distinguished service to Jewish people and humanity in general.

Dan Malnwaring's third novel, 'Angel's Web,' is on way to publisher. Author's second tome, 'Man Who Murdered Himself,' recently off press under pen name, Geoffrey Homes.

All Sports Rec 1936 edition, is out, again compiled and edited by Frank Menke. It is a paper-bound, 448-page volume, containing the marks established in all fields of sport, professional and amateur.

Shakespeare

(Continued from page 23)

ing. This may be explained by the fact that it was such a radical departure for picture screens. Many theatres have been difficult to contract on a roadshow date. They have been afraid of the high admission demanded by the roadshow contract and by change in policy to two shows a day instead of the continuous policy. Warners frequently approached such accounts to sell them the picture on the theatre's poorest day of the week, on a basis of what the theatre is satisfied to do that bad day, and then go to help the exhib put it over, sharing possibly in the advertising cost.

rosses

Some of the tanktown dates played reveal interesting figures when comparisons are made. 'Dream' went into Sulphur, Okla. (pop. 4,242) on a Tuesday and for the day grossed $250. 'G Men' at the same theatre on a Friday and Saturday did only $120, while 'Shipmates Forever' on three days (Sunday, Monday, Tuesday) grossed $200. In Rosedale, Miss. (pop. 2,-117), 'Dream' played on a Thursday to $60, while 'G Men,' a nationally strong grosser, got $45 on two days (Wednesday, Thursday) and 'Shipmates' on a Sunday and Monday nabbed only $60. In a town like East Stroudsburg, Pa. (pop. 6,100) the Shakespearean picture did $400 on a Wednesday and Thursday. Against this, 'G men' on Saturday-Sunday, Monday and Tuesday, grossed $290 and 'Devil Dogs' on the same four days got $300.

In Hamlin, Tex. (pop. 2,328), 'Dream' played a Tuesday to a total of $370. 'Flirtation Walk' at the same theatre on a Thursday and Friday played to $130 while 'G Men' on a Sunday-Monday date played to $125.

The smallest town so far played at $1 top and two shows on the day is Mabank, Tex. 'Dream' went into the Matex there on a Wednesday, but with the town having a population of only 963, it got $110 on the day. 'G Men' in the same town on a Sat.-Sun.-Mon. engagement grossed $30, while 'Shipmates' on the same three days got $55.

With the business that is being done in many of the smaller towns, WB could play the picture more than one day but it prefers not to so that the company won't kill the general release possibilities of 'Dream' for the same or other theatres in the various towns played.

Even in larger spots such as Omaha, the roadshow engagement was restricted to three days (Mon.-Tues.-Wed.). Pictures those days did $3,500 against the same figure for 'Black Fury' on a whole week and $3,900 for 'Captain Blood' on eight days. Madison, Wis., a pretty good minor key, played the picture two days (Fri.-Sat.) and grossed $3,300. 'Page Miss Glory,' at the same house (Capitol) got only $2,400 on a full week; 'Go Into Your Dance' also on a week got but $3,-200 and 'G Men' with an engagement of five days more than 'Dream' only managed to top 'Dream' by $200 on a whole week.

Grosses of 'Dream' in most of the larger key engagements are well known. Those picked here at random from the 212 dates, a total of 115 being tabulated, gives a picture of what 'Dream' is doing in the medium-sized spots and in the backwoods. The 115 engagements on a total of 228 days, two performances daily, grossed a total of $178,510 for the theatres.

Fiction and Films

By WOLFE KAUFMAN

Still Promi ing

Daniel Fuchs has been working diligently in his little corner of the world, Williamsburg, rooklyn. His first novel, last year, 'Summer in Williamsburg,' was a good one, getting attention if not sales. His second one, 'Homage to Blenholt' (Vanguard; $2.50), will probably have the same sort of career, short lived but incisive.

In 'Homage' Fuchs peers into the futile lives and bickerings of another group of Jews in their ghetto homes. He knows the people he is talking about and has a deep sympathy for them. Fuchs has been compared to James T. Farrell, but actually doesn't write similarly, except insofar as they are both honest writers. Fuchs is just a bit soft, his sympathies stray his weakling characters a bit too obviously. Farrell is a tough guy, as much so as all his characters are tough.

Fuchs is finding it none too easy but should wide his reading audience with each work.

isses

lchard Sale, a new writer reputedly in his early twenties, sets himself a difficult task in his first novel, 'Not Too Narrow . . . Not Too Deep' (Simon and Schuster; $2). It is a difficult story to tell and he has chosen to tell it in a difficult manner. The result is that the book doesn't quite come off.

Ten men plan an escape from Devil's Island, all of them criminals of one sort or another. At the last minute a mysterious eleventh man joins them. They are all bullies or weaklings. The eleventh man is a gentle, super-human, super-strong soul. The trip is made, with only three of the bullies losing their lives. The others are completely changed because of the religo-philosophic ministrations of the 11th man, who appears or disappears at will, who knows what's coming and what isn't, etc. Without the character of that 11th man, and told briskly and photograpically, it would have been a good book.

Metro has the film rights.

Disguised Musical

Wallace Smith and Eric Von Stroheim are program-credited for the book of 'May Wine,' current Broadway musical. Wallace Smith alone is billed as author of 'The Happy Allenist' (Smith and Haas; $2), which is the same story, or practically.

As a musical comedy it is fairly amusing. As a book, it is still a musical comedy. It strikes one as a Viennese fantasy written by an American. It is light in a distinctly pachydermic manner; it is not even funny, though, throughout, the shadow of the author is visible pleading, 'Hey, look here, this is funny, why don't you laugh?'

It should make an amusing film when touched up. Paramount owns the rights.

Heroine Always Wins

Clarence Buddington Kelland again follows the line of least resistance in 'Roxana' (Harpers; $2). It is a good smooth-paper mag serial; it is a good novel for the maid and her friends to read; it will make a good family film.

Story is the one of the very pretty and very smart girl from the small town who comes to New York and puts the boys in the big town through their paces. Universal has the screen rights.

3 Books, Few Laughs

Books of humor don't often get very far; they very seldom are really funny, except when written by professional humorists and even then—there have been mighty few humorous best-sellers. Three small items along this line are tried currently. 'Pink Pants,' by Dr. Ralp Y. Hopton and Anne Ballol (Vanguard; $1), is a rather silly proposition about a girl who was a champ football player. Not much, but the idea's a nice one and could be the basis of a very good film.

Kenneth Roberts follows along the footsteps of half a hundred other scribblers in his new little book, 'It Must be Your Tonsils' (Doubleday-Doran; $1). Cantor wrote a book about operations, Irvin Cobb wrote one, and Will Rogers wrote one. Roberts doesn't follow any of them successfully with this tome.

Carl Kroch got himself a good idea when he started the compilation called 'So Red the Nose' (Farrar & Rinehart; $1). He got 30 name authors to give him their personal preferential cocktail recipe. Gagged up and with caricatures by Roy Nelson, it makes an okay addition to bar-room literature if not to the humor shelves.

By EPES W. SARGENT

Creaky

Trying to tell an 1885 plot with a 1935 technique doesn't get 'Tintype of a Lady' (Macaulay; $2), by Kathleen Shepard, anywhere in particular. It is the same obvious stuff aimed at the class of reader who used to subscribe to the Fireside Companion or Something to Read.

Heroine is the illegitimate child of a simple midwestern girl who eloped with an actor and incurred the small town's scorn when she came home. The daughter, Joy, marries the son of the local Midas for love, but she sells out to get square with the old man, though she loves the boy.

She goes to New York, wins the attention of a great producer who makes a star of her. Then she meets the boy again. He calls her all those names that the situation seems to call for, and then marries her again. No novelty, no suspense, and not the saving grace of style. Yet it could be made into a fair picture.

Comedy Sheri

A sheriff who looks like W. C. Fields, instead of a tough mugg, is a novelty if not altogether believable, but W. C. Tuttle makes him interesting in 'Henry the Sheriff' (Houghton-Mi lin; $2). to make it harder, Henry is a former vaudeville actor with no previous experience in law enforcement, but he manages to do pretty well by himself and the community and erase the tough guy, who wants to run the county.

Sometimes the comedy angle gets in the way a little, but it is readable and well knit and should be a novelty as a picture.

Kathleen Norris' 57th

Like the well known pickler, Kathleen Norris achieves her 57th chore in 'Secret Marriage' (Doubleday, Doran; $2), just appearing between covers after serialization. It is only her 56th novel, however, since one job was a play. And this does not include her collaborations, either.

For so prolific an author, Mrs. Norris offers unusual variety, though she seems now to favor an outline in which a family is moved from the lap of luxury and back again. But these transitions are always achieved through a fresh handling. She does not follow a single pattern. In 'Secret Marriage' she has done a well woven bit of writing, with a decided novelty for her denouement. Worth reading and worth picturing.

'Libel' Between Covers

Edward Wool's novel 'Libel' is current on Broadway and in London in play form and successful in both spots. Now it is first published as a novel on this side (Macrae-Smith; $2) and it is understandable why it hasn't been done here before.

A good action and mystery yarn in its elements, it is too melodramatic and unbelievable as written. One of those cases where stage technique, lights and grease paint help gloss over deficiencies in logic. Twentieth-Fox has the film rights.

Omnibus of Crime

A good sense of humor, a clever use of action melodramatics and a keen plot sense combine in 'The Unicorn Murders,' by Carter Dickson (Morrow; $2), making it ace cop and robber reading. Whether or not it could be wound into a film is another story, and doubtful because a bit too improbable.

James G. Edwards continues rummaging into medical and hospital tangents for his whodunit material. His newest is 'The Private Pavilion' (Crime Club; $2) and right down the alley. Good dialoging is especially helpful. Not likely for filming, however, because a bit rough.

Readers Digest's Contest

Readers' Digest mag is offering five awards of $1,000 each for five best non-fiction articles submitted to them. Articles to contain maximum 3,500 words, and must be authored by persons who have not heretofore contributed to national periodicals.

There will also be prizes of $500 each for any manuscript judged acceptable for publication. Contest closes May 1.

Among the Women

By The Skirt

est dressed woman of the week:
MYRNA LOY
('Wife Vs. Secretary')

Gable, Loy and Harlow would draw in anythiin , and they will in 'Wife vs. Secretary,' although it is not a good picture. In fact it is ownright silly.

Clark Gable has the sappiest role of his career and Jean Harlow tries hard to look business-like as a secretary, but she succeeds in being a siren at best.

Myrna Loy is lovely as the wife and wears some beautiful clothes. Her first appearance is in a rustling silk frock made on redoncote lines with a darker petticoat. The short bodice carries an organdy collar. This is what she wears at breakfast where she discovers a gorgeous bracelet inside a trout. Miss Loy leaves the table without the bracelet and one wonders what becomes of it. A mink cape is worn over a cloth frock which has a lame loop at the neckline. The hat is a smallish affair. A black velvet gown is made with a tight fitting bodice cut square with narrow shoulder straps. The skirt hugging the hips flares at the hem, ending in a short train. A diamond necklace, earrings and many bracelets complete a very lovely outfit. Another square neck dress is of the hostess type. There is a huge metal belt buckle and a brooch was attached to a chain. A single breasted taileur is worn with a lace jabot and tricorne hat. In a skating rink sequence Miss Loy wears a black caracul coat with silver fox collar and small hat. Of course, there are bedroom scenes, with the usual lace trimmed nighties and pajamas of lame with satin pants.

Miss Harlow, as the sec, while at the office, is seen in a series of cloth dresses simple in design with different necklines. One evening gown of white satin is worn with a three-quarter coat of the same material and an ermine collar and reveres. A beaver trimmed coat and one tailored suit are shown.

May Robson, in for a bit, but making that bit tell, is in a fox trimmed suit and small hat. Once again she is seen in velvet negligee with which is worn a dog collar of pearls.

For Dog Lovers and Food Smellers

Dog lovers will enjoy 'The Voice of Bugle Ann,' the Center. C. O. McIntyre shouldn't miss it.

Maureen O'Sullivan is the girl in the plot, and she is very nice in the simple frocks of the country type. Cloth skirts with jersey pullons are in order, although a few ginghams and suspender types are shown.

In a courtroom scene Miss O'Sullivan wears a simple tailored suit with a hat of the up-brim variety. Spring Byington is a farmer's wife in the usual farm clothes. There is a sit down supper in the yard and the food looks so good one can almost smell it.

State Fills Up

State goes on its merry way, filling up to capacity at the important hours.

This week Frances Arms entertains in a black velvet gown. The only ornaments are two diamond clips at the shoulders.

The six girls of the Twelve Aristocrats are in white satin with sashes of dark blue chiffon beginning at the shoulders, down the back and flowing to long ends. Nyra Nash, a good looking brunet, wears for her filling-in appearance a black silk frock with green dots. The bodice is pepium at the waist line and the neck is high. Act is very pretentious in its hangings. The first one is of silver curtains and a drop painted to represent a Spanish shawl is the second.

The girl with Maximo wears a white fringed frock trimmed with red roses and carried out the red motif in a huge comb.

Names

(Continued from page 3)

using every angle possible to get stars away from each other.

Stars of late have begun to balk on airings unless there is a definite script for them to follow. Most favor excerpts from their pictures, preferring this rather than taking a chance on haphazard material which most often favors the program's personality and not the visiting name. Studios having no broadcast clauses in their contracts with players like the picture idea because it's a plug for the feature.

Burning Out Fast

Advertising agencies feel that the picture names are being burned out at a fast rate and that within the current broadcasting season all names will be used up. By the time that fall arrives they'll start repeating. This is a poor prospect because a great number of players have found that the one time shot didn't do them any good, in fact, it has been detrimental to several who had radio deals pending that were dropped following their guesting because prospective buyers didn't like their work. In a number of instances, it was not fault of the player, trouble being with the presentation.

Lolly No Like It

Miss Parsons is reported not liking the idea of Miss Pickford asking screen personalities and notables to appear on the United Ice Industries broadcast over Columbia network.

Lolly has been having a cinch on getting big personalities and studio cooperation on her program for which she gets around $1,500 an etherization and which is a three-way split proposition with her employers. Space reimbursement for those who comply is the pay-off in the local Hearst papers and of course the Universal Service for which she writes and syndicates her column.

When Miss Pickford started on the Ice etherization, matters came to a head when Lolly is said to have conveyed word to Pickford-Lasky organization, that if Miss Pickford did not stop intruding on her radio idea there would be no publicity in her columns for the pictures of the company, or people working for them. She let it be known also to P-L that her ultimatum had the okay of Mr. Hearst, giving the impression it would be to no avail to appeal to the 'Chief' as Hearst is called by his employees.

Lolly also is not pleased with Ginger Rogers going on a Pick-air program and turning her down. Unless Miss Rogers comes through, it is said, she is also in the Parsons 'doghouse.' Two others whom Miss Parsons is not so keen about for refusing to do a little soup-ethering are Fred Astaire and Fredric March.

Pickford Pays Talent

After the first program, for which Miss Pickford had free guests, Lynn Farnol, of the Donahue-Coe agency, came to an agreement with Miss Pickford to hire talent, which would give suitable entertainment, while free talent might do as it pleases. Ginger Rogers was paid $2,500 on last week's program, as were Francis Lederer and Ida Lupino who are working in the Pickford-Lasky picture, 'One Rainy Afternoon.'' Miss Pickford on all programs is to pay her talent.

Miss Parsons is reported to have called up Samuel Goldwyn on the telephone in New York and squawked about the United Artists account being with Donohue-Coe, and also concerning Lynn Farnol, who is handling the ice and UA accounts. This information was passed on by Goldwyn to Ed. Churchill, head of Donohue-Coe, who in turn imparted it to Farnol on the Coast. Farnol asserts that either Goldwyn or Churchill spoke to Hearst from New York and later said he knew nothing, about statements attributed to Miss Parsons as having said it would be of no avail to appeal to Hearst as he knew all about it.

As an aftermath to the situation, Farnol says Sam Briskin, RKO executive producer, issued an order that in the future no RKO-Radio contract players or stars could do any free broadcasting. They would have to be paid for it or stay off the air. It is understood that this order is predicated on Lolly having called Briskin prior to Ginger Rogers going on the air for Miss Pickford and complaining, as well as asking him not to permit it.

Miss Pickford states she cannot understand Miss Parsons' attitude toward her, as she considered latter a friend of 20 years' standing, and a dear personal one, and that she was in no way trying to trespass on the newspaper chatterer's province, as she was paying for all the artists appearing with her, whereas Parsons' artists were gratis. Also that her program, she felt, in no way conflicted with the Hollywood Hotel program.

Miss Pickford and her radio aides fly from here today (Tuesday) following the broadcast. They do the next two airings in the east.

Did You Know That—

The William Gillette opening Sunday night was a triumph ...among those paying tribute to the actor were Helen Hayes (who looked stunning in a long black velvet wrap), Fritzi Scheff, Cissie Loftus, Edmund Breese, Florence Reed, May Irwin, George M. Cohan, Lenore Ulric, Brian Aherne, Jerry Oliver Smith, Glenn Anders, Kitty Carlisle and Ward Morehouse...Jack Whiting sails next week for England...goes into rehearsal immediately at the Drury Lane...Bob Young was mobbed by fans after his broadcast the other night... the Jack Dempseys to Atlantic City for rest...Vivienne Segal tells sweeeeeeelllllll stories...Ursula Parrott went and got sick so she couldn't attend the party she gave for Jack Wildberg...Margalo Gilmore was there and Mr. and Mrs. Florence Shaefer, Lea Salisbury, Johnny Green and the Ralph Blums...that's a grand tan that Dorothy Rodgers picked up in Nassau... Dorothy Jordan Cooper, back from St. Moritz, looked so pretty in grey, lunching at Sardi's the other day with Ona Munson...Billy Bakewell was was there, too, with Radie Harris pretty Martha Sleeper, Kenneth MacKenna, Osgood Perkins, Watson Barrett and Jimmy Savo...Mildred Hallday entertains at Sherry's March 6...Patricia Bowman and Everett Marshall were 'tete-a-tete,' dining at the Essex House...why isn't she dancing somewhere at the moment...Mr. and Mrs. J. Robert Rubin were cocktailing at the Persian Room...J. J. McCarthy's got a case of grippe, too...Julia Shawell's cocktail party, Tuesday, was for Martha Deane...Dr. Henry Smith flies to the Coast to visit his wife, Helen Menken...they say Frank Fay will write for 'Esquire'...Peacock Alley, at the Astor, is not so popular since they removed the chairs... Charlie Kemper will do a Warner short...New Yorkers gaped at those two men wearing white satin lined Inverness capes at the Winter Garden, Saturday night.

6 'Follies' Chorus Boys Trapped in Hotel Siege

Six chorus boys in the 'Ziegfeld Follies,' at the Winter Garden, New York, almost missed up last Wednesday night's show when a police raid on the Alvin Hotel, 52d Street and Broadway, where they reside, was the scene of a coup of a number of prisoners allegedly implicated in a $275,000 safe robbery in Flushing, L. I. The cops blocked all exits, commandeered the 'phone switchboard and elevators, and the boys' explanations of a show that night didn't mean anything to the gendarmes almost up until curtain time.

Abe Cohn, 'Follies' company manager, who had scurried to rescue them from John Law, was told that if he entered the Alvin Hotel he too might be delayed for hours under the strict rule not to permit any egress until every tenant had been rounded up, regardless of how many hours it took for all of them to return to their quarters. Cohn finally got the six choristers out.

State Officials Scored as Plans Go Ahead for H'wood Race Track

Hollywood, March

Taking stand that Santa Anita race track and those connected with it were monopolistic, and baiting Gov. Frank F. Merriam and Racing Commissioner Carleton Burke, group of film and business men met with sports writers of Southern California last week to announce for a new racing plant at just north of here on the main coast highway.

Projectors stated that plans and permission from state to operate such a plant were being stalled by Burke and the governor, at the instance of those controlling Santa Anita.

Plan is to construct a non-profit track, with all proceeds after amortization to be turned over to local charities. Sponsors claim Merriam and Burke had given their personal okay for such a track, to be called Hollywood Racing Association, but later backed down.

Santa Anita was characterized by several of the projectors as a coin-grabbi organization, that would within a short time be responsible for a drive to kill racing. Already petitions are being circulated.

Itter denunciations were also hurled over way California horses have been treated, as well as against the actual running of the races and stewardship of the track. Number of New York sports writers also voiced disapproval at way Santa Anita has been oprcated.

Sponsors of new Encino track, who plan to spend around $1,500,000, are: C. E. Toberman, Walter McCarthy, J. J. Murdock, Leo Carrillo, Joseph N. Schenck, Ross Cooper, H. H. Cotton, Norman Church, A. T. Jergins, Frank and Walter Muller, Eugene Stearns ,and others.

Broadway Pooch Peddler's Puppy Was Cold; $2 Fine

Angelo Russo, dog peddler, well known to theatregoers on Broadway and frequenters of nite clubs, was 'bagged' again last week. This time for failing to provide warmth for a small, white poodle he held in his arms for sale.

Russo usually parks himself in the area of 43d street and Broadway. He wore a heavy coat and ear muffs. The pooch was shivering from the frigid weather. Society for the Prevention of Cruelty to Animals was notified and Angel was served with a summons. In Magistrate's Court he was fined $2.

Russo has been peddling dogs on the Main Stem for years. He obtains them on 'memo' from pet shops. He gets what he can from the purchaser. The dog usually is perfumed and wears a large red ribbon.

B'way Sees Big Summer Through R. R. Fare Cuts

Forgetting for the moment the offish business since Washington's Birthday, Broadway is looking forward with expectations that the summer will bring flourishing attendance. That is predicated on the announcement of reduced train fares by the Interstate Commerce Commission.

Eastern trunk lines have been ordered to cut fares for coach travel to 2c. per mile. As the announced rates approximate a reduction of nearly 50% on most tickets, it is believed the metropolis will again be the mecca of summer tourists. Western lines installed lower rates more than a year ago in competition with bus lines, and while rail officials oppose the I.C.C. ruling, similar improvement is anticipated along the Eastern seaboard.

The rate reduction may be an impetus to send more shows on tour. Ever since the lines increased rates during war times, transportation costs were one of the factors that showmen claimed made road-showing impractical. That was made more pertinent when fewer bookings were available and longer jumps required.

Lower rail rates in the East were predicted last season but the I.C.C. held back its decision and the cuts were voted in by a vote of five to four. Pullman rates call for three cents per mile but surcharges are ruled out.

MARRIAGES

Fritz Heilbron, trombone player and vocalist with the Jan Garber orchestra, to Margaret Moon, nonpro, in Chicago, Feb. 25.

Mrs. Helen Stumar, widow of Universal cameraman who lost his life in an air crash while filming 'Storm Over the Andes,' to Eddie Brandstatter, Hollywood cafe operator, Feb. 27, in Santa Maria, Cal.

Thelma Connor to Charles Deshay Gary, Feb. 28, in Los Angeles. Bride is member of the Connor twins, of vaude; groom is screen actor.

BIRTHS

Mr and Mrs. John Wayne, daughter, Feb. 25, in Los Angeles. Father is western film actor.

Mr. and Mrs. Sidney Steinfeld, daughter, Feb. 27, in Los Angeles. Father is Warner studio publicist.

Mr. and Mrs. Irving Asher, daughter, in London, March 2. Mother was formerly Laura La Plante. Father is head of Warner Bros. studios in England.

PEGGY DOLAN LOSES $166,400 LAWSUIT

Peggy Dolan, ex-showgirl, peared in the N. Y. Supreme Court Friday (28) to oppose a motion made by Carl George Preis, wealthy engineer, to dismiss the suit for $166,400 instituted by Miss Dolan for breach of contract to provide for her for life. Judge William T. Collins, after hearing both sides, dismissed the suit.

In her complaint, Miss Dolan declared that Preis had entered an oral agreement with her in 1935 to pay her $100 weekly for life if she would give up the stage and devote herself to his well-being. In other words, she says, she was to act as his 'social secretary and escort.' He paid her regularly until July, 1935, she claims.

In his motion to dismiss the suit, Preis said:

'I desire to state most emphatically that the assertions in the complaint are pure fabrications, motivated by an ulterior purpose and a deliberate attempt to extort money from me in order to prevent publicity in this so-called type of 'personal actions.'

Det.'s Track Schedule

Detroit, March 3.

With a 62-day racing meet set, Detroit Fair Grounds will open the third season of legalized horse racing in Michigan May 23.

Season divided into two meetings, with spring racing due to end July 4. Fall meet, usually opening around Sept. 1, will be moved up to August 15 this year and run till Sept. 12, thus avoiding cold weather and conflict with closing stages of the baseball season.

SPIRITUALIST PINCHED

Seattle, March 3.

Local spiritual seance was thrown into furore when four deputy prosecutors, who were in the audience of 25 who had paid 50c each for the show, seized 'Rev.' Fred Mattern, who was doing an Uncle Tom apparition at the moment. Elinor Marsh, one of the four raiders, which included another girl, broke up the meeting when she flashed a light on the black 'ghost.'

Mattern said spirits would take him out of the jail house, but no sell.

CHATTER

Broadway

Roger Wolfe Kahn down with influenza.

Frank Case debuted new bar at his Algonquin.

Zac Freedman now with Lou Irwin's agency.

Harry Snowden, of National b.o., lost mother last week.

Tom Waller laid up one day last week with attack of ptomaine.

Joey Keith and Jack Leffler to Florida with the ball players.

E. H. Griffiths in from the Coast for a week to look over the shows.

Louise Campbell replaced Gloria Blondell in 'Three Men on a Horse.'

Jack Goldstein has resigned from United Artists as exploitation director.

The Bill Whites (Ruth Morris) on a West Indies Cruise, sailing last Friday.

Audrey Christie replaced Dennie Moore in 'Larger Than Life,' rehearsing.

Al Raymond (Raymond and Caverly) has joined the Hotel Edison exec staff.

Ona Munson is back from Washington and reading scripts of three new plays.

Douglas Whitney, of Mirror sports department, up and around after a grippe siege.

Emil Coleman reviving his Metropolis Opera Company, which he operates as a hobby.

Jan Peerce's sister returned from honeymoon last week, and Jan threw party for newlyweds.

Jerry McManus joined the Times as third-string reviewer and assistant to Frank Nugent, film ed.

New Film Alliance is hosting Joris Ivens, European picture director, in Steinway Hall Saturday night (7).

Ruth Etting came into town from a week at the RKO Boston and into bed, with a nurse, suffering a bad cold.

Boris Morros blew into town sporting another of those wild-looking shirts of his, red and blue checks.

Francis Albertanti now p.a. for Mike Jacobs' 20th Century boxing club. Resigned similar post at the Garden.

Charles Ford, Universal newsreel editor, to Florida for brief stay. Ditto Dave Palfreyman, of Hays organization.

Ara, recently divorced wife, of Bill Fields, advance agent, married to Earl D. Whitson, Texas League ball player.

Lucille Watson, in 'Pride and Prejdice,' got eight ducats to 'Call It a Day' from Gladys Cooper as a birthday gift.

Sophie Tucker held over two more weeks at the Hollywood Country Club, Hollywood, Fla., where she opened Feb. 8.

Humphrey Doulens, ridgeport Post film crick and Westport, Conn., Variety correspondent, appendectomized at Norwalk hosp.

Leon Netter is back from Florida and even though the weather wasn't tops tor there, he figures anything was better than New York.

Joe Moss, Jr., son of the Hollywood nitery impresario, is a DeWitt Clinton high school senior and maestro of his own dance band.

Charlotte Lamberton's contract at the Hollywood restaurant has been extended for another month. She's the deaf-mute dancer in floor show there.

Bob Collier to the Coast on a television proposish. As advance scout for WB's 'Dream' dates he lost some poundage making 20-30 spots.

Paul Moss, License Commissioner, is sending new portrait photos of himself to the newspapers morgues in hopes they'll replace older ones that might not be so flattering.

Mort Lewis, writer for Molasses 'n' January, flew in from Detroit Sunday, just in time for the elevator strike. He lives on the 23d floor of an apartment and had to walk.

Eddie Scanlon, of 'At Home Abroad,' and Eddie Dowling, of 'Follies,' swapping stage-manager berths, latter going on tour with the Beatrice Lillie show and Scanlon staying at the Winter Garden.

Film studio will be the setting for Associated Motion Picture Advertisers' 'Naked Truth' dinner March 14 at the Hotel Astor, N. Y. Hidden newsreel camera, covering entrance to ballroom where affair is to be held, will 'shoot' guests as they enter.

The Hague

By M. W. Etty-Leal

Menaka Hindue ballet a success here.

Vina Bovy, French soprano, singing for AVRO.

Dutch soprano Hansi Gruys invited to sing in London.

Cold spell playing havoc at box-offices of legit and cinema.

Contertgebouw conducted by Georg Szell, Hungarian conductor.

Dolly Mollinger, Dutch film actress, engaged by Gaumont-British.

Radio censor banned a lecture on Holland's monetary situation slated by KRO.

Chinese play by S. I. Hsiung, 'Embroidered Bald,' in 50th performance at Amsterdam.

At Heck's lunchroom here, as a novelty, there's a ladies' band conducted by Gizi Royko.

Mask Legit Co. at Amsterdam doing local premiere of Hunter's play 'All Rights Reserved.'

Conductor Bruno Walter arrived at Amsterdam and is going to lead Concertgebouw orchestra for a month.

Lien Deyers, Dutch film star on the UFA staff, is here with her husband, Alfred Zeisler, UFA director.

'Pareli' folklore film of Netherland-India, which pays special attention to rice production, and made by Franken and Balink, now getting musical synchronization.

Paris

By Bob Stern

John S. Tapernoux here.

Con Colleano to Riveria for a rest.

Gus Schaeffer of Paramount back in Paris.

Olsen and Jane, dance team, playing at Rex.

John Murray Anderson reported in town, but unfindable.

'Three Men On a Horse' rehearsal at Sarah Bernhardt.

Paul Reboux taking a crack at talky American pix shown here.

Benny Carter going to London to insert swing into B.B.C. broadcasts.

Georges Boronsky ready for talent-hunting tour over continent.

Television broadcasts, hitherto weekly, being put on a daily basis.

Henri Clerc play, 'Beau Metier' ('Nice Trade') revived at the Odeon.

Annabella signing with Basil Dean to make a picture 'Ballerina' in June.

Gaby Morlay signed for femme lead of French version of 'Private Lives.'

E. D. Leishman, RKO Radio European chief, doing a swing around the Continent.

Collsee, former Jacques Haik showcase, now run by GFFA, reported for sale.

'Ghost Goes West,' (UA) a sellout at the Ford Theatre, and set to stay for several months.

Alexander Korda and Charles Laughton passing through on way to the Riviera for a rest.

Warners and Apollo theatre using heavy poster and newspaper advertising for 'Captain Blood.'

Studio de l'Etoile cutting prices to $1 top for fourth month of Pola Negri German film 'Mazurka.'

Josslyn Hennessy and the Mrs. having newspaper and diplomatic gang to their house for cocktails.

Henri Clerc, deputy who takes lots of interest in film and stage affairs, refusing to run for reelection this year.

Curtis Melnitz writing an article on 'Reactions of American Film Spectator' for new publication of Cidalc.

Andre Salmon, following Francis Carco in a poetry-recitation act at the Noctambules, cabaret on the Left Bank.

Leon Beytout, of Societe Nouvelle de Cinematographie, to New York to dicker for U. S. distribution of 'La Bandera.'

Jan Kiepura, interviewed here, quoted as saying that Americans are just uncultured cowboys, but they've got coin.

Pounia Halama coming from Warsaw to dance in Parnell Ballet at the Casino de Paris, vice her sister Zizi, who's sick.

Paramount Theatre running benefit under patronage of President Lebrun for opening of 'Samson,' Harry Baur-Gaby Morlay film.

Local photog making stills of the Ritz, Crillon and Cafe de la Paix to be used at United Artists Hollywood studio for sets of 'Doddsworth.'

Simon Gantillon's 'Our Lady of the Flims' being translated into German by Dr. Lothar for production at Josefstadt Theatre in Vienna.

Pierre O'Connell and Nicolas Farkas, who were production manager and director of 'Battle,' forming a producing company of their own.

Juan Berrone, Italian who has been distributing in France for several years (he once had the Columbia product) to produce three French films on own.

'Anna Karenina' (Par), showing at Cinema des Champs Elysees, getting overflow crowd which is turned away from 'Ghost Goes West' (Korda) at Lord Byron next door.

Marcel de Hubsch bringing out two-reel educational showing the secrets of target practice in the French navy, taken on board a real battleship during action.

Con Colleano, only American to play in Medrano Circus benefit for the widow of the Clown, Antonet, getting the biggest hand of the evening, along with Maurice Chevalier.

Council of state, France's highest court, on plea of Raymond Lussiez, head of film exhibs' association, forbidding town of Meaux to build a municipal film theatre in competition with private interests

London

Steve Geray has a new car.

Len Urry taking bigger offices.

Boris Karloff in for a G-B film.

Edna Best in red velvet pants.

Harry Foster latest flu victim.

Jane Carr abed with jaundice.

Clifford Whitley has taken to riding.

Geor Arliss another house.

Robert Jorgensen with his arm in a sling.

Alex Esway to New York for a fortnight.

Stanley Lupino now flirting with playwrighting.

Mrs. Jack Waller on a cruise around Madeira.

Gilbert Miller and Max Schach in a suppertime huddle.

Jack Hulbert's daughter had a bad tumble from a horse.

Countess of Carlisle scripting and film adapting as a sideline.

Arthur Dent and Eugene Frenke conferring on a picture deal.

John Stafford has retitled 'Dancing Boy' to 'Beloved Stranger.'

Gene Sheldon at the Alhambra, Paris, for a month with options.

Joe Gilbert, free-lance songsmith, launching out on his own.

Charles Cochran and Henry Sherek flying to Paris over the weekend.

Louis Levy, G.-G.'s musical director, fined $10 for exceeding speed limit.

Columbia's 'She Married Her Boss' in serial form in Daily Sketch.

Brian Desmond Hurst joining British International as associate producer.

Wyn Richmond replacing Florence Desmond in 'Seeing Stars' at the Gaiety.

Sally Grey and Claude Hulbert to be costarred in new Zimmerman production.

Sheila Hamilton, English girl in German films, operating an eatery in Baker street.

Leslie Hutchinson had a valuable dressing case stolen from a car outside Hippodrome.

Adrian Crawley, newspaperman, getting public showing of a pic he made for a gag.

Certain name writer insisted his moniker be taken off the credits for a British film; he won.

Janice Adair, film actress, married to Alfred Wallace Roome, Gaumont-British film editor.

Jack Doyle-Judith Allan vaudeville act tried out at the Lewisham Hippodrome last week.

Gaye Jennings and Killig have purchased the Victoria Palace lease from Sir Seymour Hicks.

Jessie Matthews to bed for a week, recovering from 10 weeks of seven-days-a-week filming.

Barry Mackay doing physical training; decided film work's more strenuous than he thought.

Sir Seymour Hicks taking out company to play 10 weeks in South Africa. Due to start in August.

Alexander Cruickshank, Jr., will be in charge of the Howard & Wyndhams once-nightly bookings.

Dennis Stoll, composer son of Sir Oswald, will give a talk over the air on 'The Musical Theatre in Soviet Russia.'

Reg. Connelly off to the south of France on vacation, while his partner, Jimmy Campbell, prefers America.

Henry Sherek off to Birmingham with Charles Cochran to confer with Renee Houston on the new Cochran show.

Warners first to tradeshow at the Piccadilly, under new management. Showing dates down for March 3-6.

Hildegarde, American, radio and cabaret name here, making her vaudeville debut at Chiswick for Sir Oswald Stoll.

Rose Grefect working the Hyams Bros. circuit, and also signed with Lawrence Wright for a Blackpool summer season.

John Myers, Alexander Korda's publicity head, recovering from nervous breakdown after three weeks in Austria.

Ritz hotel, showing another all-American cabaret, Vic Oliver, Diana Ward and Walter Crisham and Florence Chumbecos.

Harry Pringle, former stage director at the defunct Piccadilly theatre, may stage television talent for British Broadcasting Corp.

Bernstein Theatres, Ltd., associated with G.-B., has announced plans for erection of a picture house in Greenwich to seat 2,750.

Mark Ostrer throwing a party at the Savoy for Constance Bennett, with Jessie Matthews and Sir Cedric Hardwicke among the guests.

Freddie Carpenter staging dances for the Charlot-Riscoe-June revue, due at the Vaudeville theatre March 11, after a Manchester tryout.

Ada Reeve making her ether debut March 20 by permission of Charles Cochran. Arthur Klein, composer-pianist, accompanies her.

'Public Nuisance No. 1,' Feltner-Woolf pic starring Frances Day and Arthur Iscoe, tried out quietly at the Astoria, Streatham, a Paramount house.

John C. Wilson, manager for Noel Coward, off to New York to arrange for the presentation there in the autumn of Coward's one-act plays with the London cast.

Forsythe, Seamon and Farrell due back here for General Theatres Corp. Open in Birmingham Feb. 24. 'Sweet Aloes' off on tour. Playing the sticks for 10 weeks.

Hildegarde sent for from Paris to replace Florence Desmond in "Seeing Stars,' Firth Shepherd-Leslie Henson show. Miss Desmond is indisposed and out of the show.

An adaptation by Ian Hay of Edgar Wallace's 'The Fellowship of the Frog,' starring Gordon Harker, comes to the West End later in the year after a provincial try-out.

Classical concert habit growing among harmonica virtuosos. Borrah Minevitch started it with a concert at the ritzy Queen's Hall, and now it is Larry Adler's turn.

Otto Kanturuck, although under contract with BIP as chief cameraman, loaned to Capitol Films for a series of pictures. First will be 'Pagliacci,' with Karl Grune directing.

McKeigue & Elliott have split, due to former's recent illness. George Elliott forming company which will comprise Paul Murray and the Honorable Anthony Vivian besides himself.

Major Steel, one of the original syndicate which made a fortune out of the old Aldwych farce successes, returning to show business with a musical comedy scheduled to follow the current panto at Drury Lane.

Harry Slingsby, former manager of Tivoli, Hull, and recently in the same capacity at the Prince Edward theatre, appointed to manage the once nightly touring section of General Theatres and Moss Empires.

Completing work on the screen play of 'Two's Company,' Ned Sparks-Gordon Harker vehicle for Soskin-British & Dominions, John Paddy Carstairs swings over to screen treatment of 'A Shadow on the Wall' for Soskin Prod.

After eight months' run at the St. James' theatre and two local weekly-change houses, 'The Two Mrs. Carrolls' with Leslie Banks and Elena Miramova returns to the West End, following 'A Page from a Diary,' which closed after three weeks at the Garrick.

Panama

By Bea Drew

Betty Golden, local singer, left for vocal studies in Boston.

Eve Carrol of the Kelley Ritz married to Reginald Fernando.

Beauty queens are arriving daily for the carnival which opens Feb. 22.

During carnival time beer will be sold at the temporary street corner dance halls.

El Rancho is being remodeled. When finished will have the largest dance floor in Panama.

Marjorie Quinn back from California, where she has been taking dancing courses from Eduardo Cansino and Ernest Belcher.

Atlas Garden gave a one hour amateur show. It was broadcast. Panama station. HPSJ has an amateur hour every week.

Fulton Oursler of Liberty magazine here for a conference with Jafsie. Dr. Condon was to speak at the Union Church, but cancelled.

Adrienne Ames and Genevieve Tobin were visitors; also Mrs. Oliver Curwood, Somerset Maugham and Lloyd Douglas and wife and daughter.

Mexico City

Grahame

Miriam Hopkins vacationing here.

'Extasie,' Chechoslovak pic, doing well in revival at Cine Regis.

Ace bull fighters going social, wearing soup 'n' fish at parties.

Local lottery ticket peddlers' union had net profits of $3,600 last year.

European puppet show click on its second engagement at Teatro Fabregas.

Sonia Verbitsky, Russian pianist, gave two concerts at Three Marys Islands.

Xenia Zarinia, Russian dancer, gave a recital at Palace of Fine Arts (national Theatre).

Clayton W. Kirby and Evelyn De Gage, American dance team, featured in floor show of newest swank nitery.

National Railways of Mexico has banned sale of hard likker on trains, stations and restaurants throughout its system.

Esperanza Iris, Mexican, who has a name house here, and Maria Conesa, Spanish, commedliennes, doing well in operettas here.

Berlin

Eddie Duisberg to Paris.

Arnold Schiller, Prague agent, here.

Beniamino Gigli signed by Bavaria for a new film.

Stetson to Hamburg for return date at Ufa Palace.

White Tom Cat, new nitery, opened on Kurfuerstendamm.

Munich Oktoberfest, largest German carnival, dated for Sept. 19.

Emil Jannings signed for two more Syndicat films. He's currently in legit.

Al Trahan signed for long run of new Jack Hylton show at London Palladium.

Beer consumption in Germany in last nine months increased by 39,000,000 gallons.

'Two German pictures, riesenot' and 'Der Ammenkoenig,' nixed by Italian censor.

Edward Stirling and his En Players touring the provinces; rent in Hamburg.

Gerald Morice, manager of British Puppet and Model Theatre Guild, here from London.

'Accent on Youth' (Par) opened at Atrium, dubbed 'Eine Frau von 20 Yahren' ('A Woman of Twenty').

Comedian Harmonists, one of the numerous copy acts of the Revellers, changed their name to Meister Sextet.

Albert theater, Dresden, formerly the Royal Playhouse, now playing vaudeville, the only vaude spot in Dresden.

Johann Strauss' operetta, 'Waldmeister,' composed in 1896 when the maestro was already 71, revived at the Plaza.

Egon Heinemann back from lengthy tour in England; going to Blackpool again for a season with outdoor act.

Carl Hans Grovermann composer of 'Medea' and 'Die Hellige Not,' has finished a new opera, 'Narr in Purpur' ('Fool in Purple').

Circus Carl Hagenbeck, now in winter quarters, contracted for Freimarkt, Bremen, following a season at Scheveningen, Holland.

'Der Nachbar zur Linken' ('The Neighbor to the Left') is a new Heinz Steguweit drama at the Mannheim National theatre.

Bernard Shaw's 'Candida' here in two languages, in German at the Deuteseches theater and English at the Theater Saarlandstrasse.

Schumann equestrian family claimed to be the oldest circus dynasty in Europe. Schumann Brothers have their own circus in Copenhagen and Stockholm.

'Der Tot der Antigone' ('Antigone's Death') drama by Houston Steward Chamberlain, will be premiered at Landes theater, Detmold, during Richard Wagner Festival Week.

Syndicat shooting a Zeppelin film, depicting the life and work of the late Count Zeppelin. Deal completed after arrangements with Cserepy are settled. Zepp works at Friedrichshafen will co-operate with Zepp museum and old Zepp models.

Budapest

By E. P. Jacobi

Laszlo Fodor settling down Budapest for good.

Gustav Froelich bought an estate of 239 acres near Budapest.

Elisabeth Bergner intends to play Lezso Slenory's 'Louise Bodnar,' current here.

'Empress Josephine,' Imre Kalman's new musical to be performed at Vigszinhaz.

'Orgy Co., Ltd.' is title of Count Theodore Zichy's novel dealing frankly with Budapest night life. Police seized all copies.

Fearing state-subsidized National Theatre will again grab best talent from independent stages, like it did last year, producers are contracting members for the 1936-37 season.

Antal Nemeth, National's manager, back from Berlin, where he arranged to perform Hans Johst's drama 'Thomas Paine' in Budapest if Berlin will put on the Hungarian classic 'Tragedy of Man.'

Another theatre in the red is th Kiraly, which gave two daily performances, at low prices, of old operetta revivals. Producer Spitz, an Austrian, has disappeared and company now on its own, with Imre Farkas, playwright, acting as manager.

Madrid

Munoz y Maestre newest local film distrib.

Paulina Singerman guest of literatis' Pen Club.

Federico Fernandez new manager for Klang film.

Juan Brasa p.a. for MGM's Capitol theatre here.

Peter Lorre pix drawing bigger all the time here.

Florian Rey megging 'Morena Clara' for Cifesa, starring Imperio Argentina.

Exclusivas Febrere y Blay, distrib. upping its capital and changing its name to Ediciones y Distribuciones Cinematograficas.

Isidro Socias and Juan Parellada finished shooting 'Incertidumbre' Story by Francisco Gibert, with cast including Hilda Moreno.

CHATTER

Hollywood

Ralph Bellamy east for a flesher.
Fritz Feld off Paramount payroll.
Pat O'Briens planning nursery annex.
Hub Robinson joined Mayer agency.
Fanchon Royer asked court for a wringer.
Warners will give Ann Tobin a new tag.
George Rosener doctoring scripts at Metro.
Beverly West chucked the chow mein biz.
Rosalie Stewart to Broadway via the canal.
Winifred Shaw vacationing in New York.
Linda Marwood pouring tea for English set.
Tommy McLeod now free lance publicizing.
Carol Hughes was rifle shot in vaude.
Joe Sauer adopted film name of Joseph Sawyer.
Waterson Rothacker sunning himself at Phoenix.
Beatrice Hagen starts p. tour of east this month.
Lina Basquette up and around after long illness.
Throat ailment Herman Mankiewicz.
Jesse Lasky, Jr., back from London scripting stint.
Ted Healy breaking in his new stooges at benefits.
Bob Knowlden's mother passed away in Salt Lake.
Melvyn Douglas and Helen Gahagen househunting.
Joe Gilpin heads Warner Camera Club for second year.
Tom Mix breaking in new wardrobe for circus season.
Sam Kerner washing up as associate of Harry Wurtzel.
The Howard J. Greens occupying their new Bevhills home.
Republic drafted Charles rowne, actor, as asst. story ed.
Melville Baker and wife to Broadway to glimpse new plays.
Mag writers guested Beulah Livingstone a Holly Derby.
Frank Roderick, vet on Central Casting office staff, resigned.
Terry Walker here from Florida under contract to Paramount.
Sherman Grancell joined Doug Taussig as agency associate.
Mary Boland back from New York to bury her mother here.
Add flu layoffs: Howard Hawks, Carole Lombard, Robert Ross.
Ken Maynard added another 40 acres to his Van Nuys ranch.
Grantland Rice headed east after lming sports events on coast.
Carl Laemmle, Sr., and ick Ross vacationing at Las Vegas, Nev.
Fred Datig back on casting job at Paramount following illness.
Henry Henigson resumed Par producer post following illness.
Virginia De Bolt new casting director of Academy-Halperin pics.
Roy Wolff succeeded Sidney Shallman as Fanchon & Marco booker.
Marc Connolly house-guesting Lloyd Lewis of Chicago Daily News.
Cornell giving Laird Doyle honorary degree of Doctor of Literature.
Russ Burdwell added Neville Reay to his publicity staff at Selznick-Int.
Cora Sue Collins tossed theatre party for group of fellow film moppets.
Julius Tannen's son, Charles, signed to stock contract at 20th-Fox.
Fan mag gold medal to Shirley Temple as most popular player in 1935.
Alice Glazer and Mrs. Paul Gregory en route to Hawaii for two weeks.
Dan Kelley, U casting director, home from New York scouting expedish.
Louis Venator of N. Y. Times standing by for word to hajl to Japan.
John Mason Brown, drama crick of N. Y. Evening Post, here on lecture tour.
Gil Pratt pulled out for New York, on his way to London to direct a British pic.
Harold Heffernan, Detroit News pic ed, on pencil pushing tour of the studios.
Edward G. Robinson in from Manhattan to start 'Bullets or Ballots' at Warners.
Mary Baker trained for New York to look over current plays for Sam Jaffee office.
Sam Goldwyn installed lounge room for press hounds, adjoining publicity offices.
Edward Arnold pulling out soon for N. Y. to open another personal appearance tour.
Margaret Ettinger formed association with London firm for her ublicity services.
King Vidor, Kenneth Thomson and Ernest Pascal guested by Foreign Press society.
Rex Ingram, De Lawd of 'Green Pastures,' sticking at Warners for another assignment.
Hal Mohr assigned to photog new Edward G. Robinson pic, 'Bullets or Ballots,' at Warners.
Frank Borzage has maintained downtown office for five years, but he's never been in it.
Tenny Wright's homing pigeons won medal for flight from San Bernardino to Hollywood.
'Hearts Divided' (Marion Davies) winding up this week at Warners. Actress then goes east.
Metro gave Wilhelm von Wymetal, tech director, time off to stage opera in Cleveland.
Dorothy Wilson, film actress, and Lewis Foster, scenarist, have filed notice of intention to wed.
Lady Dunne, drama and picture ed at London Sunday Referee, o. o'ing studios for material.
Travis Banton and his assistant, Edith Head, fashion designers at Par, optioned for another year.
Richard Arthur Hould, 11-year-old from New Zealand, put under stock contract by Paramount.
Radio signed Mme. Hilda Grenier as technical advisor on court etiquette for 'Mary of Scotland.'
Gregor Rabinovitch, European producer-director, here for one picture assignment with Universal.
Options on Ricardo Cortez and John Eldredge allowed to lapse by Warners. Both players east for personals.
Leo Carrillo brought Guayamas, Mexican indian, back with him after hunting trip across border, Metro testing the lad.
Our Gang, heading east April 12 for personal appearance tour, will have special play car attached to Union Pacific train.
Helen Rose, formerly with Fox studio and with Roxy theatre in New York, set by Fanchon & Marco to head costume dept.
Warners testing Edward G. Robinson for heavy lead in 'Charge of Light Brigade.' Capt. E. Rochfort-John made technical director on pic.
Richard Arthur Hould, 12; Olympe Bradna, 15, and Jeanne Allen Perkins, 18, had contracts with Paramount confirmed in superior court.
Maxine Roselle lost $17,836 damage suit against Miramar hotel in Santa Barbara, blaming too thickly waxed floor for her injuries while dancing.
Craig Reynolds installing miniature motors in tiny planes he constructs, trying to outdo Reginald Denny, who uses rubber bands for power.
Dolores Costello Barrymore to Warm Springs, Ga., for world preem of 'Little Lord Fauntleroy.' Dennis Morrison, of Selznick-International publicity staff, also along to handle exploitation.
Large number of Southern California negroes, playing in WB's 'Green Pastures,' had their first taste of catfish when Marc Connelly, producer, tossed a feed of the tidbit, imported here from the Sacramento river.
Max Factor group of makeup experts to London to open a branch. Davis Factor, in England supervising the new layout, in charge of the group including Dr. A. T. Frascati, Sidney Smith, Maree Coffey, Harry Mendlen and Steve Ferentzy.

Milwaukee

Variety club will hold its annual circus at the Schroeder hotel March 14.
Catherine Pannill Mead, for 19 years music critic of the Milwaukee Sentinel, died last week.
Two boys, 15 and 16, were taken into custody after slashing seven seats at the Avalon theatre.
Alfred S. Harvey, news editor of the News, is assisting Roy L. Foley in covering theatricals here.
Wisconsin Grand Opera company will prescent its initial performance at the Davidson Saturday (7).
Don Bohl, former News film critic, writing under the name of Don Reel, has returned to that sheet as a reporter.
Burglaries of the Venetian, Garfield, Parkway and Tower theatres were confessed by two men arrested here last week.
George Levine, former Universal manager, and Edda Weisner have purchased the Pearl, Grace and Layton theatres from Charles Washicheck and have formed the L. P. G. Amusement Co.

Philadelphia

By Arthur B. Waters

Milt Young piloting Regis Toomey around.
Drama and film desk boys and girls all flirting with la grippe.
Larry Mackey, manager of the Arcadia, given a bachelor dinner last week.
Sam Stratton, Bill Fields, Nor Markwell and Vince McKnight, legit p.a.'s in town.
Mary Holsman, socially prominent local deb, playing in 'The Postman Always Rings Twice.'
Eddie Keller and Jack Harris, Garrick's b. o. men, show-shopping on big stem during an off week.
Germantown Theatre Guild, local outfit, doing 'Going Away of Harrison Sell,' play by late Jay House.
Joe Flynn starting intensive campaign to keep 'Three Men on a Horse' here until the Democratic Convention in June.

Barcelona

Distribuidores Reunidos out of business.
Libia Dimas singing at the Granja Royal.
Vaude at the Circo Barcelones theatre.
Continental Films a new distrib firm here.
'Abajo los Hombres' a holdover at the Principal.
Tivoli presents 'Alo! Alo! Rio,' by a Brazilian revue co., new in Barcelona.
'El Gato Montes,' Maestro Penella's first picture, in the cutting room.
Gaumont-British opens branch at Barcelona. Raimundo Minguella manager.
M J. Messeri, local Paramount head, back at his desk after honeymooning.
Sidney Horen, local Fox head, back from London after confabs with M. Hutchinson.
Liceo, Barcelona's opera house, closed season (Feb. 9) with Wagner's 'Gotterdammerung.'
After a few retakes and cuts 'El Ultimo Contrabandista,' picture starring Miguel Fleta, opened at the Tivoli.
Friends of Sacha Goudine, dancer, now seriously ill and destitute, organized a benefit show at the Teatro Comico.
Antonio Moreno and Julio Pena attending the premiere of 'Alas Sobre el Chaco' (U) at the Cinema Cataluna.
United Artists to distribute 'Incertidumbre,' film produced by two newcomers, Socias and Parellada, with Hilda Moreno and Ramon de Sentmenat.

Honolulu

By Mabel Thomas

Sally Haines a visitor.
J. J. Franklin to California.
Jack Frost singing at the King.
Hazel Forbes and her mother here.
Mark Sandrich and his family are coming.
The Fred Astaires expected at Waikiki.
Polly Moran a visitor en route to Australia.
Mr. and Mrs. Lew Metzger here for a month.
Irma Wilkersen joined the Fanchonettes here.
Consolidated officially opened its Kapahulu theatre.
Charles Kenyon wired for reservations for a month.
Mr. and Mrs. Louis Schwarthe spending twelve days here.
Mrs. Ruth Davis, mother of Bette, here; daughter arrives later.
Splendid season on here and the hotels all jammed with tourists.
Mr. and Mrs. Jules Levy visitors for two weeks, then on to China.
Bert Wheeler will be living at Kahala for the next two months.
Fred Williams down from Frisco for the annual Consolidated meeting.
Sidney Kent's daughter looking Waikiki over on her way to Australia.
Mary Adams playing the lead in the Community Player production of 'Old Maid.'
Carter Herman and his bride, former Polly Ann Young, honeymooning at Waikiki.

Pittsburgh

By Hal Cohen

Virginia Cooper joined Phil Baker's unit in Detroit.
Ed (Hip) Segal getting ready to desert the bachelor ranks.
Virginia Sims' mother here from California for a short visit.
Charlie Poole here from New York to join local UP staff.
Annual Pitt Cap and Gown show booked for Nixon week of April 20.
Milton Frankel on Coast, where he's been landing some bit work in pix.
May Beegle negotiating with Trudi Schoop for a local date next season.
Christy Wilbert in from Providence to give the home folks the once-over.
Joe Wagmans celebrated seventeenth wedding anniversary over week-end.
Hyde Clayton, Pitt law student, playing lead in 'On the Spot' for Playhouse.
Joe Wilton, formerly of Wilton and Weber, straighting in burlesque this season.
Henrietta Leaver, Miss America, signed for annual Auto Show at Motor Square.
Ethel Cohn, wife of the 20th-Fox exchange manager, ailing in West Penn hospital.
Jack Klinger brought on from Toledo to manage Bill Skirboll's Barry, nee the Pitt.
Freda Lazear bac Jean Wald's ork at Union Grill after week abed with cold.
Bob Weeden, enn's singing usher, quits after seven years for sales post in New York.
Gloria Davis, 13-year-old dotter of Bill Davis, MPTOA prexy here, laid up with broken leg.
Sam Honigberg filling in for Mannie Greenwald at Art Cinema while latter opens an arty house in Detroit,

Rome

Gilberto Govi at the Quirino.
Tatiana Pavlova playing in 'Mirra Efros' at the Valle.
Anna Fougez Co. putting on a new review by Calandrio.
'All. . and then Baba' is name of new Ripp review at the Galleria.
'Canada' by C. G. Viola being put on by Melato Carini-Mari Co. in Argentina.
Review 'Marionette, These Sanctions' in its 100th performance at the Manzoni.
'Maternity' by racco being played by Melato-Carini-Mari co. at the Argentina.
Anna Fougez revue company putting on Delta review 'Two Thousand Kilometers Per Hour.'
Elisa Cegani starring in Colombo film, 'La Non e Una Cosa Seria' ('That's Not a Serious Matter').
First performance in Italy of Giovanni Lattanzi's 'La Citta Santa' ('The Sacred City') to be given soon.
Cinematographic Exhibition will take place at Venice at same time as the Biennial, which will be inaugurated June 1.
'Madonna Bugia' (Milady Lie) is the name of a revue being put on by a Neapolitan co. at the Eliseo. Written by Mario Mangini.
Vasa Prihoda and Isa Miranda in film 'A Woman Between Two Worlds' ('Una Donna Tra Due Mondi'); interiors taken at Rome, exteriors at San Remo.
Italo-Viennese musical comedy co. directed by Gondrano Trucchi appearing at Eliseo with Emmerich Kalmann's 'Countess Maritza,' and Paul Abraham's 'Flower of Hawaii.'
Isa Miranda, Ennio Cerlesi, Umberto Sacripante and Loris Gizzi in Italian version of 'Diary of a Beloved Lady' ('Il Diario di Una Donno Amata') film made in Vienna in German and Italian.
With 'Cyrano de Bergerac' given at the Royal Opera Theatre in Rome, 'Julius Caesar' by Malipiero at the Carlo Felice Theatre in Genoa, and 'Il Campiello' by Wolf Ferrari at the Scala in Milan, the big operatic premieres of this season are over.

Detroit

By Pete Wemhoff

Local B. A. A. to stage benefit at Barium Springs 6.
Vice cleanup is on in Dearborn, Henry Ford's home town.
Opposition to State's 1 a.m. rum curfew is seething in spots outside Detroit.
Max Heine and Gus Coplan may reopen the Lafayette theatre with dramatic stock.
Sound-proof room for crying babies has been installed in Romeo theatre, Romeo, Mich.
Two thousand wedding rings given away at Leap Year dance in Campus Ballroom here.
Duke Ellington to play for one of the new series of dances planned by local alcohol abstainers, Youth, Inc.
'Jomano,' circus-girl show current at Oriole Terrace nitery, may go into Fox theatre before going on road.
Europa Theatre, former foreign pix house, has changed name to Cinema and now playing 'artistic flickers'.
Gladys Swarthout to appear in concert at Grand Rapids, Mich., this month, accompanied by Olivet College's symphony ork.

Minneapolis

By Les Rees

Neoma Judge home on visit.
Second French Casino show cancelled by Orpheum.
Newspaper Guild's first 'gridiron dinner' held last week.
'Buzz' Bainbridge, vet showman and former mayor, seriously ill.
Local Fox exchange won $1,500 cash prize in national sales contest.
Star has upped its theatrical advertising rates two cents per line.
Kathryn Grill, localite, engaged for Broadway production, 'Bury the Dead.'
Theodore L. Hays, in charge of labor organization contacts for film companies in this sector for the last 25 years, was honored at a midnight testimonial by local union 358, St. Paul Picture Operators. Tribute paid him for his dealings with union organization in his capacity as executive of the F. & R., Northwest Publix and Minnesota Amus. companies.

Quebec

H. Haller down with flu.
Tubby Long in from Toronto.
D. Berzan off on a trip to Cuba.
Harvey Harnick in from Toronto.
O. R. Hanson here from New York.
Leo Duvaney back from Maritimes.
Joe Crampton to New York over the week-end.
Harold Bishop lining up a pearl-grey Pontiac.
Harry Dahn postcarding his pals from California.
Campbell Carroll from Canadian Press to the Star.
Paul Cardinal going into double harness this month.
Harry Kaufman doing exploitation for Consolidated.
G. Cockells redecorating the System, downtown nabe.
Rodio Bruxerman hit a snowdrift motoring back to Toronto.
George Gladanos getting set for big racing season at Niagara.
One local nabe showing four features, vaude and orch, 31c. top.
E. de Roussy, France-Film manager in Montreal, down with grippe.
Verdun Palace, C. T. house, remodeled and reopened Saturday with 'Heart's Desire.'
Sarah Fisher, Montreal girl, back from London and Paris, on radio here with Syrup Symphonies.
Plenty of headaches for bookers and exhibitors with snow-bound trains all over the province.
Second-run theatre war on here, with the Francais seeking injunction against Imperial for showing of 'Mutiny on Bounty' (MG) with Joe Lightstone following suit against the same house for showing of 'Magnificent Obsession' (U).

Chicago

Barney Balaban off to Honolulu.
Dick Bergen hopped for some Florida suntan.
Cal Herrier will be a daddy in a couple of weeks.
Ben Piazza skipped to N. Y. after a couple of days in the loop and will head back to California around March 15.
Mae West gave policemen, hotel clerks and others who were kind a special handkerchief with her name embroidered in full.
Bill Frey, of Par, in town for special exploitation for 'Trail of Lonesome Pine'; then into Memphis for more publicity and then to Hollywood to take up his duties with the DeMille production unit.

Kansas City

By Will Hughes

Sni-A-Bar Gardens, nitery, has imported Phil Wilcox.
New daughter in the Lowell Lawrence (Post critic) home.
John McManus, head man at the Midland, is spilling Hollywood news on a weekly radio broadcast.
George Trautman, president of the American Association of Ball Clubs, in town conferring with the local baseball officials.
Retail stores getting the first relief in many weeks from the severe winter blasts and theatre managers hope to be next in line.
General Motors free show in the new Municipal auditorium, with its free music and nightly amateur contests, drew close to 100,000 during the week.
Bob Levy, of the Mainstreet, is a musical composer on the side. Score of 'Mum's the Word,' recently presented at one of the suburban theatres, is his.

Boston

By Maxwell Fox

Joe Rines' new Brookline home officially opened.
Lupe Velez sails for England March 11 for G-B pic.
Howell Cullinan back on job.
Sid Paine still in Florida.
Charles Koerner spending most of his time in New York on vaude angles.
Ted Hannon and Claire Staples 'at home' on Beacon Hill after honeymoon.
Garment strike the best outdoor free show playing here. Plays thrice daily to about 2,000 spectators.

Baltimore

By Albert Scharper,

Barnum-Ringling show will pitch here May 20-21.
Leona Straw, onetime 'Follies' chorine, will graduate from Johns Hopkins school of nursing in June.
Pic crix beleaguered for material to fill their columns this week. Only two new films bowed into downtown area this session.
Poster hanging in lobby of Ford's announces as coming 'Taming of Shrew,' with Lunt and Fontanne. Play closed couple weeks ago.
Marg Barker, Balto deb and charter member of N. Y. Group Theatre, carded for one of leads in Group production of 'Case of Clyde Griffiths,' in rehearsal.

East

Mrs. Viola F. Raphael wins her libel suit against Mrs. Lucy Cotton Magraw. Gets the technical six cents damages.

Katharine Cornell gets degree of Doctor of Letters from University of Wisconsin. Will receive citation and diploma in June.

Lily Pons out of the Met Thursday. Laryngitis. Was to have been her finale in the regular season.

For the first time in his 60 years on the stage William Gillette did a Sunday show (1) to let employed actors get a chance to see the play.

Salmaggi moves his opera season at the Hollywood, N. Y., from March 6 to 21. Doesn't want to buck the Met.

Joan Warner's fine of $3.30 for nude dancing in Paris sticks in French supreme court, but proprietor's fine reduced from 200 to 50 francs.

A. T. & T. finally gets permission to run that coaxial cable between N. Y. and Phila. To be partly used for television tests and to be open to all experimenters.

American Arbitration Association finds for Stephen Gross and Mrs. Root, authors of 'One Good Year,' in their complaint against Al Rosen, who produced. Agree that he inserted times and employed an actor not acceptable to the authors. He is given until March 10 to remedy the offenses. Their next chore is the consideration this week of the charges of Shea and Raymond, vaude team, against George White. Claim they had a run-of-play contract, but got bounced. White suggested arbitration.

Elizabeth Miehl has renewed her option on 'Fire Across the Sky,' but will not produce until next season.

'Co-respondent Unknown' to do a show next Sunday (8) for the Stage Relief Fund.

Catholic Bishops committee against Federal censorship. Fears too much politics. Suggests public opinion as a safer guide.

John Krimsky, chauffeuring 'Murder at the Old Red Barn,' plans to make one serious production next season.

Association of Foreign Correspondents tendered a luncheon to Samuel Goldwyn in N. Y. last Thursday.

Smith & Ayer, who did 'Parnell,' to chance it again with 'Left Tur .' Due in about three weeks.

Starting Tuesday of Easter Week, 'Boy Meets Girl' will give a daily matinee.

Asa Etheridge, musician, drew 15 days in the coop Thursday (27) on a hit and run charge. Struck a man and knocked him into the gutter Oct. 23. When arrested he explained the sight of blood made him ill. Wanted to pay a fine, but the judge said jail.

Supreme Court Justice McGeehan signed an order authorizing service in Los Angeles on Mae West in the suit of Frank Wallace, who says he is her husband. Plaint asks that she be enjoined from denying that he is her husband or saying she is not married. Further asks that he be declared her husband and that any divorce existing be voided on the grounds of non-service.

Nine candid camera operators fined $2 each and ordered to turn in their cameras in West Side court Thursday. Judge complained street snaps might cause domestic troubles if a husband was photoed with another woman. Merchants made complaint because discarded cards littered their sidewalks.

Paul Cunningham in $500 bail for trial Monday (9) on a charge of drunk driving. His car collided with a truck Monday (9).

World-Telegram going to a six-section, five-cent paper, weekends. First issue last Saturday.

Holdover of 'Follow the Fleet' gives Music Hall production heads a chance for vacation. Leon Leonidoff and the Mrs. to Florida to join the Erno Rappees; Hattie Rogee and her husband, Willis Conklin, southern cruising, while Gene Snyder, boss of the Rockettes, hopes to make Bermuda and back.

Police invaded Alvin, theatrical hotel, Wednesday night and ran it for a time, arresting 16 men and a woman, charged with a series of safe robberies in Queens. Nine held for the lineup, still protesting their innocence.

Report gives new B'way busses 50% more patronage than the street cars they replaced.

Judge Nolan, of Westchester County, holds void the regulations barring import of liquors across the Connecticut state line.

Rialto, N. Y., to get an advertising sign on the roof. It will be 80 feet high, or five feet higher than that on the old New York-Criterion site. Will also have a traveling news bulletin 230 feet long. For a whiskey company.

Frederick Muschenheim, of Astor hotel, celebrating his 65th birthday, told reporters that he believed Times Sq. and that sector in general, was due for a big advance.

David Wark Griffith got a Kentucky divorce from his wife, Linda. Local law accepts five-year separation as proper grounds and he says they parted in 1911, says they parted in 1911. Then he married Evelyn Marjorie Baldwin, 26.

D. A. Doran relinquishes options on 'Rats of Norway,' 'Mad Morning' and 'Lucrezia Borgia.' Still holds 'Wild Justice' and 'Penny Wise.'

Community Music School campaign fund up to $57,774, but that's not even the halfway mark.

United Artists invited the reporters to come and see 'Modern Times' along with a bunch of kids who were too young to have seen 'City Lights.' Idea was to note their reactions, but they did not react strongly.

Capitol, N. Y., offering $2,100 in 133 cash prizes for best names for a dress worn by Myrna Loy.

Howard Chenery follows 'The Devil of Pei-Ling' with 'The Fourth Generation' and 'Always Good Morning.' To try them out in his Kalamazoo straw hat this summer.

Railroad fares go to two cents a mile except on speed trains, but three cents if they ride the pullmans.

Alla Nazimova being sued in White Plains for $30,000. Suit dates back to Sept., '34, when her car struck and killed two little boys. Her chauffeur was driving.

Mrs. A. G. Buchsbaum, one of the audience at 'First Lady' at the Music Box, Friday night. In the lobby, after the first act, her dress became ignited from a match or cigarette and she was enveloped in flames, which were put out by her husband and Buddy McCarthy, an usher. In Polyclinic hospital with second degree burns of body and legs.

Benny Fields and his wife, Blossom Seeley, in the debtors' dunk in N. Y. Assets of $250 each. He owes $13,361 and she is back $8,000. Fields explains it's a legal technicality to keep a few minor creditors from coming in on him too hard now that he's a hit. Adds all debts will be paid.

Men stopped working on 'Danger, Men Working.' Closed a second try in Phila. and brought into N. Y. for possible script and cast changes.

Wilhelm Firtwaengler to crack the whip over the N. Y. Philharmonic Symphony next year, vice Toscanini. Will conduct the first 12 weeks of the new season.

Bronislaw Huberman lost his $30,000 strad. Taken from his dressing room at Carnegie Hall, Friday, while he was on the stage.

Players in 'Boy Meets Girl' got salary boosts last week.

Police failed to convince police justice that alleged nudity in French Casino show is objectionable.

Atlantic City designates a dumping ground for autos and other heavy junk 11 miles off shore. Idea is that it will form a fishing bank in two or three years.

Fire commissioner after N. Y. theatres for fire hazzards. Aftermath of recent holocaust.

New York motion picture critics pin the laurels on Garbo and Laughton for the best performances of 1935. Consuls General of their respective countries received the awards on performers' behalf.

Park Commissioner Moses advocates small fees for use of city bathing beaches, swimming pools and golf links to help pay upkeep.

Billy Rose due back from Hollywood today after a conference with RKO, but not about 'Jumbo.'

Wilfrid Pelletier, of Met. op., N. Y. given honorary degree of Doctor of Music by University of Montreal.

Earl Carroll reported to be figuring taking over the Warner Hollywood, N. Y., and giving it his name.

Strike of apartment house service men stopped elevators Sunday (1). Some hotels and restaurants also lost waiters and cooks.

Gus Edwards plans to open the Broadway with a 'revusical' in April. Will try out new faces and material on a sort of amateur night idea.

Mary Ellis may be prima donna of 'White Horse Tavern' if Rowland Stebbins produces next season.

George Abbott, working on his Markless version of 'Uncle Tom's Cabin' will also use bloodhounds when Eliza crosses the Ohio. Usually great danes are carried.

Aimee Weber, prez of National Housewives, Inc., urging recording of all radio broadcasts as a guard against libelous attacks.

A. L. Jones and Morris Green giving heavy thought to a spring edition of 'Greenwich Village Follies.'

Sam Grisman says he expects to put 'Tobacco Road' out for a 40-week tour next season.

Met. op. stage manager refused to put electric fans in Fafner, the dragon used in the Ring, but removed 75 pounds of padding. The 11 stage hands who work inside the monster complained the steam pipe made his innards too warm.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Retrial of Busby Berkeley on three charges of second degree murder postponed in L. A. Superior Court until April 6 at request of dance director's attorney.

Year of litigation ended when Betty Boyd settled her $80,000 property settlement suit against Charles Henry Over, Jr., her former husband, out of court for $25,000.

Suit for divorce filed in L. A. by Maude Wayne Walker, former screen actress, against Johnny Walker, film actor.

Daughter of Virginia Bruce and late John Gilbert threatened by kidnapers. L. A. police believe it to be work of a crank.

Divorce filed in Reno by Mrs. Ruth Thomas Fitzpatrick against James A. Fitzpatrick, travelogue producer.

Five-year probation given Ray Keown, accomplice in Bank Night fraud, by L. A. court. Ringleader of gang drew 20-year sentence.

Will of Alexander Pantages, leaving complete estate to widow, filed for probate in L. A. court. Value placed on estate is only $10,000.

Margaret Sullavan announced her intention to divorce William Wyler following separation.

En route to Hollywood from Brooklyn, Gloria Shea, screen actress, injured in auto crash near Abilene, Texas.

Sint Millard, Frisco burlesque manager, preferred charges against Ada Brackett, San Diego Exposition nudist queen, for stealing costumes, which she denied.

Vivian Duncan Astber ordered by L. A. court to pay $1,245 back salary to Mischa Guterson, who arranged 27 numbers for her and instructed her in leading a band.

Charging fall from horse caused by faulty parapbernalia, left her permanently injured, Helen Hendershot, trick rider, filed $50,000 damage suit in L. A. against Tom Mix Circus and Wild West Show.

George Raft and Virginia Pine announced intention to wed as soon as Miss Pine's divorce is final.

Herman Hubler, last of gang of four convicted of defrauding theatres in Bank Night conspiracy, given one to ten years in San Quentin by L. A. court.

Out of court settlement of $8,500 closed $86,400 damage suit filed in L. A. against Hal Le Sueur, brother of Joan Crawford, by woman who claimed permanent injuries from auto crash.

Amelita Galli Curci and husband injured in Hollywood auto accident.

Doreen Hamby, carnival performer, finished knife throwing act in L. A. after being hit in thigh with piece of cutlery.

Suit for $3,500, assertedly due on commissions, filed in L. A. by A & A Lyons, Inc., against Barbara Stanwyck.

Camden F. Knight, actor, and Jean Armand, press agent, filed suit for $139 alleged back salaries from L. A. production of 'The Widow in Green,' staged by Warren Millais.

Adolphe Menjou won $445 judgment against L. A. cleaning establishment for theft of apparel from delivery truck.

Warren Millais, L. A. theatrical producer, freed of petty theft charge brought by Jean Armand, publicity man, and Camden Knight, actor, for asserted unpaid salaries in connection with production of 'The Widow in Green.'

Jack Gallagher, screen stunt man, accused by Faith Hampton, film actress, of beating her when she attempted to break up fight between Gallagher and her escort.

Sheila Mannors reported to L. A. police theft of $3,000 in clothes and jewelry from her Beverly Hills home.

Vera Reynolds, screen actress, faced contest of her divorce suit by Robert Ellis, actor.

'Annie'

(Continued from page 4)

in both papers, leading off their ads with a splash on the Bowes unit and referring to the pic as a 'big feature attraction.'

In a red hot editorial today the American probed into Miss West's theatrical career, highlighting the arrests in 1927 and 1930 resulting from her appearances in 'Sex' and 'The Pleasure Man.' Potent line in the editorial: 'The play, (Klondike Annie') was produced by Paramount.'

The editorial was headed 'Filth on Stage and Screen.'

Opening business at the Met was best in weeks.

Day before, the American lambasted the Soviet clip in the most recent issue of 'March of Time,' which played the Keith Memorial two weeks ago, and is now playing in subsequent runs in the Boston area. An editorial branded the clip as 'pure propaganda for Stalin's second five-year plan.'

incoln, Also

Lincoln, March 3.

Declaring it 'unfit' for young people, County Attorney Max Towle notified the Stuart theatre here today that an immediate injunction would be lodged against them if attempt is made to show 'Klondike Annie.' It has been under fire of local women's clubs and various charity organizations.

Helps to a Record

Syracuse, N. Y., March 3.

Hearst's 'Journal-American' having refused to accept RKO-Schine Keith's copy for 'Klondike Annie' went after the picture editorially hammer and tongs bran it 'immoral indecent film.'

'Journal' handled the picture wholly in its editorial columns without calling upon its critic, Franklin H. Chase, to go on record under his signature.

The other dailies, benefiting by increased advertising, gave the picture routine attention but the critical reaction differed markedly. Controversy had the natural result the picture opening to a few dollars under the record gross rolled up during the early winter by Major Bowes' Amateurs.

New York Theatres

There's a Better Show at the RKO THEATRES

PARAMOUNT TIMES SQUARE
Sylvia Sidney - Fred MacMurray and Henry Fonda in
"THE TRAIL OF THE LONESOME PINE"
ON THE STAGE: Eddie Duchin and His Orchestra, with Pickens Sisters.

CAPITOL B'WAY at 50th St.
CLARK GABLE JEAN HARLOW MYRNA LOY
"WIFE vs. SECRETARY"
—COMING SOON—
Rob't. MONTGOMERY Myrna LOY
"PETTICOAT FEVER"

5th SMASHING WEEK
CHARLIE CHAPLIN
in
"MODERN TIMES"
RIVOLI B'way at 49th
Continuous from 9:30 A.M.—Midnite Shows

LOEW'S STATE 45th STREET & BROADWAY
—ON STAGE—
Jimmy SAVO — Frances ARMS
—ON SCREEN—
Jeanette MacDonald
Nelson EDDY
"ROSE MARIE"
Coming Friday, March 6
JACK BENNY — In Person

7th Av. & 50th St.
ROXY
ALL SEATS 25c TO 1 P.M.
Walter Huston as "RHODES"
Stage—In Person
PINKY TOMLIN
Stuart & Lee, Jigsaw Jaxson, Gae Foster Girls, Many Others, Freddy Mack & Roxy Rhythm Orch.

RADIO CITY MUSIC HALL
Sixth Street and 6th Avenue
Fred ASTAIRE, Ginger ROGERS
in
"FOLLOW THE FLEET"
Music and Lyrics by Irving Berlin
An RKO Radio Picture
On the Great Stage: "2035," - Russell Markert's directing genius of the future, in four scenes, with Music Hall cast, Symphony Orch.

STRAND B'WAY & 47TH
25c to 1 P.M. — Midnight Show
BORIS KARLOFF
in "The Walking Dead"
with Ricardo Cortez—Edmund Gwenn—Marguerite Churchill
Warner Bros. Parade of Chills and Thrills

Hollywood Scouts

Hollywood, March 3.

Fashion scouts have been installed in Hollywood by several New York garment manufacturers to spot new creations that might lead to practical togs for the femme trade.

Scouts get their advance flash of new creations at pre-views and duplicate copies of garments are on market long before release.

ENJOY
HOTEL PARIS
TRIPLE VALUE
ROOM WITH PRIVATE BATH
RADIO
FREE USE OF
SWIMMING POOL
FROM $10 WEEKLY
Here is New York's best bet for people in show business. Only 12 minutes from Times Square.
HOTEL PARIS
97th St. & West End Ave.
New York City
A Knott Hotel

Preferred by SHOW FOLKS
Many artists of the stage and screen make The Belvedere their headquarters in New York • 400 large outside rooms (12 x 20)...each with bath and shower...serving pantry with refrigerator...complete hotel service • Daily rates...from $2.50 single, $3.50 double. Special weekly and monthly rates to theatricals.
HOTEL BELVEDERE
JOSEPH C. REYNOLDS • MANAGING DIRECTOR
319 West 48th Street, New York • Phone PEnn. 6-5900

OBITUARIES

FRANK H. KELLS

Frank H. Kells, 70, died Feb. 25 in Memorial hospital, Albany, following the amputation of one leg. Kells had been a theatre manager more than a half century.

His first house was the Hudson (N. Y.) Opera house where he remained for 18 years during the heyday of road shows. He moved to North Adams, Mass., where for 35 years he managed the Empire and Richmond theatres. Four years ago he went to Scotia, N. Y., and operated the Ritz. Later Kells managed the Capitol, Regent and Follies in Albany.

ERNESTO GARGANO

rnesto Gar , 53, died Feb. 28 in New Orleans following a month's illness at Baptist hospital. He was born in Naples, Italy, and came to America as a boy. At one time he conducted the orchestra at the old French Opera house, before it burned. In New Orleans he promoted the New Orleans Grand Opera company and directed several of its outstanding productions. He leaves three sons and two sisters.

His body was sent to Philadelphia for interment.

WILLIAM J. GANE

William J. Gane, 57, died in Philadelphia, Feb. 16, after a brief illness.

He was manager of the Manhattan theatre (the old Standard) in New York and credited with being the first manager to play vaudeville with pictures. In 1916 he opened a theatre in Paris to show American pictures but was halted in this enterprise by the outbreak of the war.

Recently he had been employed in the Pennsylvania state tax bureau, handling the new amusement tax.

COUNTESS MARIA CIBOTTI

Countess Maria Virginia Milesi Paris Cibotti, 86, once noted lyric soprano, died Monday (24) of last week at her Philadelphia home, where she had lived for more than 50 years. She had been in ill health for several years, but was well known on both opera and concert stages many years ago.

The Countess was the daughter of Count Luigi Leopoldo Paris, who was exiled from Italy for his support of Garibaldi in the Italian freedom movement.

ANTONIO SCOTTI

Antonio Scotti, 71, operatic baritone, died in Naples Feb. 27. He retired about four years ago. Although born in Naples, he had never sung in that city, though his appearances included practically every other amusement center. He was for a long time one of the leading lights of Metropolitan opera.

Intended for the priesthood, he made his operatic debut in 1889 in Malta, and made steady progress until he was recognized as in the first flight of international stars.

JOSEPH FINSTON

Joseph Finston, 36, short-subject film producer, died March 1 in Monrovia, Calif., sanitarium after three months' illness.

Deceased resigned three years ago as music contractor at Paramount studio to make group shorts in the East called Featurettes.

Funeral services and burial in Los Angeles March 3. He is survived by a brother, Nat, Paramount music director, and a sister, Mrs. Nat Shilkret.

MME. LIZETTE

Mrs. Elizabeth Snowden McIntyre, 89, professionally known to the circus as Mme. Lizette, aerialist and equestrienn , died in Columbus, Ohio, February 29.

One of the dancers in the original production of 'The Black Crook,' she later traveled with the W. W. Cole and the Forepaugh shows. She married Thomas W. McIntyre, tumbler and clown, retiring when he died, about 15 years ago.

CALDWELL H. BROWN, JR.

Caldwell H. Brown, Jr., only son Caldwell H. Brown, Zanesville, theater owner, died recenty after a four days' illness of pneumonia at Bucyrus, O.

He had been fulfilling his first managerial assignment at Schine's new theater in Bucyrus, which opened recently. Burial was in Zanesville.

. DAWSON

Sam M. Dawson, 79, former theatrical executive, and recently a guest of the Percy G. Williams home, died at Islip, L. I., March 2.

He had long been with the Barnum & Bailey Show and was with Eugene Tompkins for a time. He had been publicity man for the Bijou theatre, Pittsburgh, and manager of the Olympic, Cincinnati.

Interment in Lynchburg, Va.

IS D. CROWL

Morris D. Crowl, 65, former president of the Stark County Agricultural Society, almost a quarter of a century active as a director and other capacities in the promotion of the annual Stark county fair, died at his home in Canton, O., . 25, following a heart attack.

Surviving him are his widow and two sons.

HARRY KNOWLES

Harry Knowles, 58, who had been with the Jenkins Music Co. for almost 30 years, died in Kansas City, Feb. 29.

An assistant to E. Grant Ege, general manager of the Jenkins firm, Knowles largely concerned himself with the buying of music for the company's jobbing division.

COLETTE ANDRI

Colette Andris (Pauline Toutey, privately) the first nude dancer to use the balloon which later generally superseded the fan, died Feb. 17 in Paris, after an illness of several months.

A university graduate, she was an author as well as a dancer, and published three novels.

E. G. KENDREW

E. G. Kendrew, one of the oldest American colony members in Paris, died Saturday (29) at the American hospital, Neuilly, outside of Paris. He was a veteran journalist and attached to the British Embassy in the French capital.

Kendrew was for many years VARIETY correspondent in Paris.

IKE KELLY

M. J. Kelly, known as 'Big Mike' among New York stage hands, died of tuberculosis about two weeks ago.

He was a master carpenter and as such was connected with George White for 12 years, being in charge back stage for the producer's various 'Scandals' and other musicals.

HARRY ENGLISH

Harry English, 54, former widely known theatrical executive, identified for more than 20 years with varied theatrical enterprises, died Feb. 22 at his home in Newark, O., following a lingering illness.

RUTH CLARKE

Ruth Clarke, for many years in vaudeville and on the Columbia wheel, died in New York, February 25, of cancer.

She is survived by her husband, Charles, and a son and a daughter.

GEORGE LASK

George Lask, 71, stage manager of the Florodora sextet, died March 1, in San Francisco.

He managed the Tivoli, Frisco, and also sponsored popular-priced operas.

SPARKS BERRY

Sparks Berry, 59, for many years manager of the Pilgrimage Play, Hollywood outdoor spectacle, died in Los Angeles, Feb. 28.

His widow survives.

Mother, 80, of Fred Siegel, owner of Palomar theatre, Oceanside, Cal., died there Feb. 27.

Credit or Else

Bridgeport, Mar. 3.

Company operating amusements at city-owned Pleasure Beach park has asked for extension of credit on $11,000 rent and other bills.

Decision to operate park this season said to be dependent on city's attitude toward extension.

Here and There

(Continued from page 56)

his lot with Hollywood transcription house, Owen Crump and Cliff Howell split up the duties.

Arthur Hayes, of Radio Sales, put in three days last week at WKRC, Cincinnati.

KHJ (Los Angeles) 'Calling All Cars' cast on tour through southern California and Arizona.

Geor Fischer, KFWB (Hollywood) announcer, plays himself in Warner's 'Voice of Life.' His first pic break.

Kenny Baker optioned for another six months by Jack Benny's Jello sponsors.

Harold Bock now aided and abetted in his Hollywood NBC publicity chores by Frances Scully, late of 20th-Fox studios.

Charles W. Phelan has been appointed the publicity committee for coming advertising convention in Boston this June under auspices of Boston Advertising Club.

Gale Page, NBC warbler in Chicago, taking respite on Coast and looking toward Hollywood studios.

Chet Mittendorf, KFWB (Hollywood) commercial manager, stalked into office of auto agency to sell a contract and came off at receiving end of a sale—with a new car.

Igor Gorin, Metro contract operatic singer, on air with Grace Moore's (Vick's) Open House for third time. He sings each week on Campbell Hollywood Hotel program. Although under contract to M-G-M for several months, he now is being set for first film.

Don Shumate, previously on the 'Magic Kitchen' at KMOX, St. Louis, now a member of the sales staff of KMA, Shenandoah (Ia.).

'Hawtry of the Royal Mounted' being presented by WGY, Schenectady Matinee Players. Frank Oliver is author and also doing character. Robert Rissling has title part, with Allen Warburton (Warren Munson), Alex Mantha, Barbara McWade, Naomi Williams and Mathilda Sentner in support.

Marc Williams, cowboy chanter, is now doing two 7:30 a. m. stints and a Friday evening broadcast over WGY, Schenectady, in addition to four 10:05 blocks.

Ep Hoyt, managing editor of the Portland Oregonian, on the air each Sunday afternoon.

When his present contract with Ford for the Sunday afternoon programs, originating at WJR and fed to CBS, expires in May, Manzanares' orchestra will move on to Dallas for a few weeks at the Texas Centennial, then to San Diego fair and finally to Hollywood.

Laurie York Erskine, ex of the Detroit News, writing a 'Renfrew of the Mounted' series for WJR, Detroit.

Dick Richards, pres. of WJR, reported to be stepping out as head of Detroit Lions pro eleven, which he owns, in favor of K. T. Keller, auto exec.

CKLW, Windsor-Detroit, running a 50-second trailer at Fox theatre weekly in a contra-deal. Featuring dance bands, etc., of station.

Russ Hall, saxophonist and cellist with WWJ ork, seriously ill in a Detroit hospital.

Reid Kilpatrick, announcer for WHIO, Dayton, back in Detroit.

Eugenia Krokos, harpist of Detroit Symph, added to Jimmie Higgins' dance ork at WWJ, the first dance harpist in town.

June, Joan and Jerry, girls trio formerly on NBC, now singing at the Powatan nite club, Detroit.

Terry O'Toole, master-of-ceremonies of Yankee web's Irish Echoes program, has made the front page of his home town newspaper, in Ballymena, County Antrim, Ireland.

Winifred Lee Williams, femme announcer on the WJIM, Lansing, Arbaugh Musical Clock stanza, back from New York where she got an eyeful of new women's styles.

CHI WANTS AN AGENT

Asks for Local Rep. of Dallas Centennial

Chicago, March 3.

Plenty of yelps heard around town over the lack of a local office for the Texas Centennial Exposition to be held in Dallas this summer.

Agencies, advertisers, showmen and other would-be participants in the Texas doings this summer are beginning to pass up any further consideration of the Fair due to the inability to secure any information locally.

Converting Lake Boats Into Show Boat-Hotels

Buffalo, March 3.

A number of Great Lakes passenger boats will be hauled to convenient harbors this summer and transformed into floating hotels with show boat features.

'Tionesta' of the Great Lakes Transit fleet is scheduled by promoters to be anchored in West Niagara River off Grand Island. Other lakes boats are being remodeled for similar purpose to become hostelries at Long Beach, California, and Marblehead, Mass.

Local project, under sponsorship of Ship Hotels, Inc., calls for Memorial Day opening with accommodations for over 700 guests.

Bull Biz Big

Mexico City, March 3.

After steadily losing public favor to films for many years, bull fighting here has come back with a resounding box office bang.

Management of the biggest local ring figured that mediocre matadors had much to do in keeping the mob away. Heavy purse bait was tossed out and has brought surprisingly good results.

Bills Next Week

(Continued from page 65)

Romona
Ted Pike
Harriet Lee
Gene Zemsay Orc
20th Century Tavern
Winstead 3
Casper & Roth
Dorothy Smith
Dave Fox
Barney Zeeman Orc
Harry Adar Orc
Walton Roof
Mickey Alpert
Kathryn Rand
Yvette Rugel
Marjorie Barrett
Humbert 3
Consuelo Flowerton
Myrna Smith
Glenn Bros
2 Mystics
Frederico & Rankin
Milton Kellem Orc
Weber's Hofbrau (Camden)
Fred Gruber
Elsa Hart
Gregory Quinn
Hill Bilger Orc
Jack Justin Orc
Yorktowna Tavern
Jack Adcock Orc

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
3 Radio Rogues
Fred Scott
Marie Hollis
Bob Cutter
Trudy Wood
Foresome
Dolores & Andre
Jimmy Grier Orc
Fritz & J Hubert
Cafe Clement
Billy Gray
Martha Raye
Audrey Rochlin
3 Roberts Bros
Ray Bradford Orc
Archie Robbins
Jerry Bergin
Cafe de Paree
Kathlyn Bessette
Al Greco
Ethel & Lewis
Carolyn Dyne
Patsy La Marr
Ted Dawson Orc
Cafe La Muze
Park Ave Boys
Stan Clair Oro
Clover Club
Aniwa Boys
Club Seville
Eleanor Thatcher
Sol Hopi Hawaiian
4 King Sis
Nick Stuart Orc
Cocoanut Grove
Veloz & Yolanda
Hoffman R. & Gerad
Shep Fields
Eddie Lebaron
Famous Door
Louis Prima Orc
Al Mack
Marcell Inn
Warner Sis
Donald Cook Orc
Omar's Dome
Jimmy Bittick Orc
June Marlowe
Raftone Sis
Red Smith
Bernice Lynn
G & Nancy Lyon
Palomar
Bob Eberle
Kay Weber
Dorsey 3
Hudson-Metzger Gls
Bobbie Harrison
3 Kitselanos
Mary Jo Andes
Jimmy Dorsey Orc
Paris Inn
Singing Waiters
Paul McLain
Hugo Marcotti
Pete Contrelli Orc
Lolita & Ardo
Thora Matthaison
Sylvia & Regina
Jack Blackin
Henry Monnet
Pirrone's
George Hall
Dolores Ray
John Lindhart Orc
Caroline Mason
Les Lyman
Sherry's
Ben Carter
Gypsy Glen
Mary Lane
Paul Kain Orc
Donna Carter
Allan 2
Three Little Pigs
Leslie Shreckner
Maxine Oden
Lou Singer Orc
Paul Roberts
Smeroff Girls
Sunnie Evans
Murial Parker
Topsy's
Bob Leahy
Leona Alice
George Redman Orc
Marjorie Sparks
Cleo Brown
Marjorie & L. Mc
Geo. Redman Orc
Ginger Welden

Independent Burlesque

Week of March 8

'They're Off'—Gayety, Baltimore.
'Night Birds'—Troc, Philadelphia.
'Ginger Snaps'—Republic, N. Y. C.
'Vanity Fair'—Werba's, Brooklyn.
'Ann Corio and Her Girls in Blue'—Hudson, Union City, N. J.
'Smart Set'—Variety, Pittsburgh.
'Novelties of 1936'—Howard, Bo
'High Jinks'—Empire, Newark.
'Jolly Girls'—Gayety, Washington.
'Flying High'—Lyric Allentown, Pa., Mon. and Tues.; New Fem, Mahanoy City, Pa., Wed.; Majestic, Williamsport, Pa., Thurs.; Orpheum, Reading, Pa., Fri. and Sat.

Open Up Or We Shut Down, S.D. Expo Tops Plea

San Diego, March 3.

City council has turned deaf to request of 51 of 55 directors of California Pacific International Exposition that fair be given a break on a few games of chance. Unless city dads decide to liberalize town's gaming laws and permit few dice and wheel games for the yokels, it'll be curtains.

Fair, on its reopening, has been a 100% bust so far, and there's every indication of a foldup before summer unless drastic blue laws are relaxed.

Council takes attitude that if granting fair the gambling privilege it will have to throw the town wide open as matter of fairness.

'Hannibal' as Outdoor Summer Spec in N. Y.

Hollywood, March 3.

Fred Goldsmith has acquired 'The Life of Hannibal,' by W. P. Lipscomb, and will produce it as a summer outdoor spectacle in New York.

Later, producer plans to bring it here to Hollywood Bowl. Wants Charles Bickford for title role.

Vancouver's Big Time

Vancouver, B. C., March 3.

Most ambitious 'long term' celebration in western American history since the San Francisco Exposition—and modern times allow much greater scope in attractions today—Vancouver's Golden Jubilee plans are now nearing maturity.

Starting May 24, Queen Victoria's birthday, now Empire Day, the festivities will not wind up until Labor Day and the close of the annual Canada Pacific Exhibition.

Between those dates tourists are expected to flock here and with support promised by federal and provincial authorities, western cities and towns, Pacific coast cities, China, Japan, Hawaii, transportation interests and national industries, success of the Jubilee seems assured. Unofficially the Jubilee celebration doesn't get under way until July 1 (Dominion Day), but the flags will be out on the May 24 date.

Busy in Dixie

Charlotte, N. C., March 3.

American Legion Century of Progress Exposition is in progress at Winston-Salem, and a Shrine Circus will open at Charleston this week.

Using a warehouse at Winston-Salem, exposition is selecting a Miss Winston-Salem, promoting a marriage in a cage of lions, staging a baby show, and otherwise missing no bets.

McCoy Rumbaing

Detroit, March 3.

As a goodwill gesture by Ford Motors to native tango-and-rumba countries, Jose Manzanares' orchestra will go to Hollywood the middle of this summer to make a series of shorts at Metro. Because practically all of the tango and rumba numbers as now played in the U. S. are 'offensive' to the lands of their origin, Manzanares will play the melodies in their 'real' or native manner in the series.

Shorts will then be shipped by Ford for exhibition in Latin and South America.

Virginia Pilot

Lynchburg, March 3.

T. Gilbert Wood, of Roanoke, was elected president of the Virginia state fair association at the annual meeting in Richmond. Henry S. Hotchkiss was chosen vice-president and treasurer; Charles A. Somma, secretary and general manager, and Clarence T. Riddick, assistant general manager.

Thirty-first annual Sept. 28-Oct. 3.

another "Performance by Warnow"

ONCE MORE MARK WARNOW LEADS!

This time with "PERFORMANCE by CHRYSLER"... a new radio highlight starting on March 12th (Thurs. Eve.) at 8:00 P. M. over 52 CBS stations. Under Warnow's direction the program features Alexander Gray, The Chrysler Imperial Ensemble, "The Chrysler Eight"—a male chorus, "The Chrysler Six"—feminine chorus, and Charles Hanson Towne—noted reviewer, critic and raconteur.

COLUMBIA ARTISTS BUREAU

REPRESENTING MARK WARNOW EXCLUSIVELY

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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DEARTH OF B'WAY MUSICALS

Rose's $1,000 a Day to Put On Texas Expo Show Plus $150,000 for Names

Billy Rose will get $1,000 a day for 100 days from the Fort Worth, Texas, city officials and chamber of commerce to recreate a Frontier City of '49 as part of the Frontier-Centennial-celebration on July 1, 1936. That is the official day of opening.

Rose will headquarter at the Sinclair Bldg., Fort Worth, and will put on a flash show, surrounding which will be an industrial exposition. Centennial is a $5,000,000 undertaking.

Mayor Van Zandt Jarvis, John B. Davis, general manager, and William Monnig, chairman of the Frontier Centennial, along with local newspapers, behind the expo.

Rose leaves today or tomorrow (Thursday) from New York for Fort Worth and will take with him a large staff of collaborators. He anticipates commuting between New York and the southwest, which is but 11 hours away by plane.

The $100,000 to Rose is net. He has an 'administrative fund' of $50,000 at his disposal for the staff, such as Albert Johnson who accompanies the showman immediately to create the decor. John Murray Anderson, now in London huddling on a British reproduction of Rose's 'Jumbo,' has been cabled to return to America within the week and join Rose.

A $150,000 fund for name acts is at Rose's disposal for the purchase

(Continued on page 58)

Palucca the Dancer

Palucca (pronounced looka), foreign dancer, is being peddled to N.Y. concert managers for next season. Mention of her label gets laughs but her promoters can't see the humor.

She's a barefoot interpreter.

PAN N.Y. DAILIES FOR STRIKE 'SLUR'

Broadway legits and nite clubs, both of which pay an unusually high theatrical advertising rate, are peeved at the New York dailies' scare stories anent the alleged ill effect done on amusement places because of the elevator strike in apartment buildings. Over-emphasis on this, managers of the theatre and after-theatre enterprises aver, has done much to aggravate an already negative situation induced by Lent, etc.

Showmen point out that the newspapers don't feature the fact that the paralysis of lift service is also denting department stores, for example, and while show biz advertising isn't as imposing as that of the big stores, it's sufficiently sizable, argue the showmen, and at increased rates, for them to be accorded more consideration.

The niteries particularly have been badly hurt by the elevator strike. The residential sectors hit by the situation are those from

(Continued on page 58)

Politics Is All Right, But Not at the B. O.

Portland, Ore., March 10.

William Maylon's local legit production of 'Life Begins at 60,' a piece with a decided Townsend pension yen, connected for only fair pickings at the Mayfair last week.

Show was designed to lure pension sympathizers to the theatre but relying on a Townsend audience evidently isn't the stuff to bring a b.o. bonanza.

Rehearsals Commuter

Philadelphia, March 10.

David Morris, legit juve, current here in 'Squaring the Circle,' at the Broad St., commutes daily between here and New York, where he is rehearsing in 'On Your Toes,' musical, for Dwight D. Wiman.

Will leave 'Circle' at the end of this week.

TWO PLAYS IN SEARCH OF A B'WAY MANAGER

Two anti-war plays, 'Bury the Dead' and 'Over Here,' will be shown at the 46th St., N. Y., Saturday and Sunday (14-15) by an independent theatre group with the hope that they may be taken over by a commercial management. Idea originated among volunteer players participating in Sunday benefit playlets given at the Civic Rep theatre, 14th street.

For want of a better name the benefit bunch was known as the 'Let Freedom Ring Benefit Co.' 'Freedom' drama was a recent tenant of the house. Original group is reported having been shunted aside when casts for the uptown showings were chosen. Understood they may picket the 46th St. in retaliation.

TUNGSTEN BALLY COST 180G

Wrigley gum is paying $180,000 rental a year for the electric sign being constructed atop the new Criterion theatre on Broadway. It's a full-block sign, 44th to 45th street, and will be larger in dimension than old Wrigley tungsten billboard atop the old Putnam building, now the Paramount.

Another big sign for Broadway will be over the new Rialto. Schenleys has taken that.

HOLLYWOOD SONG PIX ARE BLAMED

Only Four Left on Current List—Other Factors Involved — Rehearsal Coin, Radio Cut-in Figure

FEW ANGELS AROUND

Withdrawal of 'At Home Abroad' and 'Jubilee' last Saturday (7) leaves Broadway with only four musicals, the smallest mid-season representation of that type of attraction since before the war. Surviving are 'Ziegfeld Follies,' 'Scandals,' 'May Wine' and 'Jumbo,' latter's score rating it with the musicals. But, unless business for these shows perks up, another new low mark will be recorded. Only one new musical ('On Your Toes') is definite for the spring and only three are on tour.

In the 'twenties' there were 23 theatres which could house musicals on Broadway and there were nearly a score of such attractions on the boards at the same time. Last season at this time the legit list held only five musicals, but they commanded somewhat better business.

Decline in stage musicals has been rather progressive, with Hollywood always a factor, especially since the comeback of musical pictures. Little doubt that the Coast has corraled most of the pop composers and lyricists, and the studio staging of numbers in Hollywood outshine the stage in comparison. What is even more pertinent is the fact that few of Broadway's musicals this season have had standout melodies, although the films have.

Straight Legit's OK

There are other factors of theatre opposition, mostly other diversions, such as radio. If, as indicated, Hollywood has chiefly affected legit, the musicals have apparently felt the brunt, because straight show clicks on Broadway have been registered right along regardless. Absence of backing for musicals is pertinent, too; there isn't the coin around for such financing as in former seasons, while some leading musical show producers are out of the field, or deceased.

Increased cost in musical show production has come with Equity's rehearsal money requirement. When the rules were announced it was quickly perceived that, while rehearsal coin might not affect straight shows, it would up the out-

(Continued on page 18)

Alley Oop

When the elevator service strike spread to Times Square yesterday (Tuesday), agents made immediate arrangements with their adagio acts to have themselves tossed upstairs.

Critics Pro and Con on That 8 P.M. Curtain for B'way Legit Premieres

The dignity the New York press was practically completely spilled in a lobby debate at the opening of 'The Fields Beyond,' legit play at the Mansfield, N. Y., Friday night (6). In deference to the request of several of the dramatic critics, management had announced an 8 p. m. opening and tried to adhere to it. A couple of the scribes came late regardless and objected violently, matter ending in a loud voiced discussion by some of the boys themselves which held up the third act curtain for a minute and was continued outside the theatre after the end of the play.

Robert Coleman of the N. Y. Daily Mirror was the chief objector. He likes to eat a leisurely dinner, he claims, and get to the theatre at about 9 p. m., but is willing to get there by 8:45 some nights. Eight o'clock, however, is a barbaric hour, he claims, and he won't have it. Kelcey Allen of Women's Wear, one of the oldest hands at drama criticism in New York, tried to calm Coleman with the result that both were soon shouting at the top of their voices.

Gilbert Gabriel, who is generally

(Continued on page 63)

The Switch

Major Albert Warner has recently purchased in Florida an estate which he has taken over completely furnished even down to silver, china, etc.

After moving in he found the former owner's initial embroidered in all the linen: 'M. G. M.'

LAEMMLE NOT TO LET GO OF UNIVERSAL?

Hollywood, March 10.

Close friends of Carl Laemmle aver he is determined to retain control of Universal Picts and doesn't expect the Rogers-Cowdin syndicate to meet his terms for the optional purchase of Laemmle's interest.

Yet film man figures that the four pictures nearing release will bring in enough coin to carry him over the summer and provide funds for production start of new releases next season.

At Universal home office yesterday (Tuesday) it was announced that any possible picking up of the option by Rogers-Cowdin (Standard Capital Corp.) was entirely up to those interests. U and Rogers-Standard have a clearly worded agreement which designates exact amount of coin to be put on the line. Rogers-Standard have until midnight March 14 (Saturday) to exercise the option. Nothing else figures in set-up, it was stated at Universal headquarters in N. Y.

Conn.'s Gov. in Child Wel. Propaganda Film

Gov. Wilbur Cross of Connecticut will participate in a propaganda film which the Children's Welfare Ass'n of Conn. is producing. A. Sundgar of the Yale Drama School, who wrote 'The Fallow Ground,' due to be presented on Broadway, authored the propaganda film script. A little theatre cast will support the Gov.

Gene Rodney, Reliance Pictures exec, will supervise. Rodney is nephew of the late Lou Sagal, New England showman, and is currently on a leave from Hollywood in connection with the large Sagal estate.

HURRY UP CHURCH TO HEAR MAJOR BOWES

Norfolk, Va., March 10.

Church services Sunday p.m. will be followed by Major Bowes Amateur Hour listen-in each week at Hope Chapel, interden minational group in Norfolk. Church has been moved up to 7:15 p.m.

Then those wishing to hear the program on the NBC web adjourn to Sunday school room, where radio is turned on.

Millionaire Legit

Wilmington, Del., March 10.

Wilmington Drama League, which gets plenty of interest from the duPont clan in front of the footlights and backstage, will have its own theatre this summer in the mid-city district. Undecided whether to build a new one or recondition an old house.

Outside of picture theatres which are figured too large, the only theatre with stage accommodations suitable for legit is the Garrick, which has been dark for several years.

Large number of millionaires per capita here gives the little theatre idea a special aspect, the leisure crews demanding legit at any cost.

Samuel B. Bird heads the committee on location. Other members are William Winder Laird, Jr., E. Paul duPont, William Mapel, executive editor of the town's only two dailies, and Douglas T. Stewart. Gayle P. Hoskins, artist, is the league president.

Warner Write-Ins Almost Wreck Academy Slate; 'Bounty' Voted Best Pic, McLaglen, Davis Tops

Hollywood, March 10.

'Mutiny On The Bounty' was voted the best production of 1935 by the Academy of Motion Picture Arts and Sciences when ballots were counted at annual awards banquet at the Biltmore hotel last Thursday night (5). Irving Thalberg's Metro production—lead by a wide margin over the other 11 pictures nominated. RKO Radio's 'The Informer' got second position and Warners' 'Captain Blood' finished in third spot.

As anticipated, RKO's 'The Informer' walked away with top honors in the Academy voting, getting four awards. John Ford romped home ahead of the field to draw the statuette for the best direction. Victor McLaglen was voted the best actor's performance. Dudley Nichols got the nod for best adaptation. And Max Steiner outdistanced all competition for best musical scoring.

Bette Davis won honors for best performance by an actress, getting majority of votes in that class for her work in Warners' 'Dangerous.' Katherine Hepburn landed in second position for performance in RKO's 'Alice Adams,' with Elizabeth Bergner running third for role in 'Escape Me Never.'

Surprise of balloting was drive of the Warner contingent to take advantage of the write-in privilege in the voting. Concentrated support from the Warner lot, through the pencil method, resulted in Hal Mohr getting award for the best cinematography of the year on 'Midsummer Night's Dream.' He beat the three regular nominees for this prize.

Boxscore by Studios

RKO-Radio (4 firsts): Victor McLaglen, John Ford, Dudley Nichols, Max Steiner.

Warner Bros. (4 firsts):—Bette Davis, 'Lullaby of roadway,' Hal Mohr, Ralph Dawson.

Metro (3 firsts):—'Mutiny on the Bounty,' Dave Gould, Douglas Shearer.

Paramount (2 firsts):—Hecht and MacArthur, Clem Beauchamp and Paul Wing.

Sam Goldwyn (1 first):—Richard Day.

Cost $243,000

'Informer' was made at a negative cost of $243,000 and finished in 18 days from script; eight days in actual work.

Warner Write-ins Score

Warners went for the write-ins in all classes where one or more of their candidates had not been nominated through regular channels for final balloting, and importance of one organization putting on such a drive was clearly seen when three other write-ins proved runners-up in their respective divisions.

Michael Curtiz, Warner write-in, sneaked into second spot for best direction on 'Captain Blood,' while the WB candidate for best actor performance; Paul Muni in 'Black Fury,' nearly beat out Victor McLaglen in that division.

Widespread feeling exists among Academy members that the participation of one major lot in a campaign to throw strength to its own candidates for various honors as openly as occurred this year, will depreciate the value of the annual awards and may result in discontinuance of the voting.

Best Writing

Ben Hecht and Charles MacArthur were voted best original screen story award for 'The Scoundrel' (Par). 'Lullaby of Broadway' (from WB's 'Golddiggers of 1935') by Harry Warren and Al Dubin, drew award for best song of the year. Dave Gould won top honors for best dance direction on two points, the 'Feeling You're Fooling' number from 'Broadway Melody' (MG) and the 'Straw Hat' staging in 'Folies Bergere' (20th-Fox).

Metro's sound department, headed by Douglas Shearer, nabbed first in the sound recording division for work on 'Naughty Marietta,' Richard Day of the Samuel Goldwyn organization topped the art direction group for work on 'The Dark Angel,' while Ralph Dawson won the film editing award for Warners' 'Midsummer Night's Dream.'

Brevet for Griffith

Special award was presented to David Wark Griffith for his contribution to the advancement of the motion picture industry. Griffith arrived on the Coast a few days before the affair for his first visit to the Coast in several years, and awards committee hastily convened to confer the honors on the pioneer producer and director.

In the scientific and technical division, certificate of merit went to Agfa-Ansco Corp. for development of the Agfa-Ansco infra-red film, with judges reporting 'infra-red film has resulted in a significant improvement in photographic quality and has increased the facility in which transparency and effect shots are made.'

Eastman Kodak also received certificate of merit for development of the Eastman pola-screen, with judges reporting it 'a directional light filter to be applied to the camera, and helps to remove some of the limitations in photography.'

Seven honorable mentions were also voted by report of the judges in the technical and scientific division.

Few Toppers on Hand

Eighth annual Academy awards dinner, although having virtual capacity of 1,200 in the Biltmore Bowl, failed to attract many top ranking stars and featured players, directors and writers. Campaign of the Screen Actors and Screen Writers Guilds a week previous to the affair, at which time the Guilds advised their members to pass up the Academy function, had its effect.

With various producers and studio heads having wholesale reservations for parties that included Guild members, latter bowed out following Guild wires asking them to stay away. Banquet tickets were liberally distributed to secretaries and others on the various lots, as result.

U CONTRACTS TWO FROM BROADWAY STAGE PLAYS

Hollywood, March 10.

Two players recruited from N. Y. stage have been given contracts by Universal. They are Doris Nolan, who attracted attention as femme lead in Broadway production of 'Night of January 16,' and Jeanne Dante, from cast of the Warner-backed 'Call It a Day.'

Miss Nolan was at one time under contract to Fox but never used.

Wid Gunning's Par Chore

Hollywood, March 10.

Wid Gunning has been signed by Paramount to a one-picture deal to write a screen play, 'Let's Get Married.' The former trade paper publisher has been a story broker.

Chi Holds Withers

Chicago, March 10.

Jane Withers, now personaling at the Balaban & Katz Oriental, will hold-over in town for an additional two weeks.

Set for fortnight in the key nabe theatres, Marbro and Southtown.

LEE'S METRO BREAKIN

Hollywood, March 10.

First directorial assignment at Metro for Sammy Lee is two-reel musical, 'New Shoes.'

Arthur Lake and Jean Chathurn will be featured.

RKO FARMS ABEL TO M-G

Hollywood, March 10.

Radio has loaned Walter Abel to Metro for the featured role in 'Mob Rule.'

Fritz Lang directs.

WANT SULLAVAN FOR DIETRICH'S PAR PIC

Hollywood, March

Paramount is negotiating with Universal for Margaret Sullavan for the leading role in 'I Loved a Soldier,' which Marlene Dietrich spurned. Miss Sullavan served notice on Universal that her part in 'It's a Small World' is not to her liking, due to the similarity to 'Broadway Bill,' and is insisting on another story although the script is ready and Al Green, on loan from Warners, is prepared to direct.

Previous dicker by Paramount for Miss Sullavan collapsed.

Bernerd Prowls H'wood for G-B Picture Talent

Hollywood, March 10.

Jeffrey Bernerd, managing director of Gaumont-British, here for two weeks' stay, plans to close deals for several players and directors to go to England for his company. Bernerd will also survey field for possible GB production here.

Here for confabs with Bernerd is Arthur Lee, American head of GB. He is setting plans for local premiere of company's 'Rhodes.'

While here Bernerd hopes to effect London film deals with Joan Bennett, Sylvia Sidney, Victor McLaglen, Richard Arlen, Raoul Walsh and others.

Arthur Lee and Larry Darmour, Hollywood reps of GB, arrived here Monday (9) from N. Y., former bringing print of 'Rhodes.'

NICHOLS TURNS DOWN ACADEMY STATUETTE

Hollywood, March 10.

First to turn down the Academy award in its eight years' existence is Dudley Nichols, who declined the statuette for the screen play of 'The Informer,' voted the best of the year.

In a lengthy letter, Nichols said he was unable to accept the award as he was one of the founders of the Screen Writers' Guild, which 'was conceived in revolt against the Academy and was born out of disappointment with the way it functioned against employed talent in any emergency. To accept the award is to tacitly support the Academy, and I believe it the duty of every screen writer to stand with his own.'

Frank Capra, Academy president, said Nichols won the award and that it stands whether he claims the statuette or not. Academy says it will not change the award, but will keep the doll and, if Nichols wants it at any time, it's his.

Hepburn Favors Second Weiman Novel for Film

Hollywood, March 10.

RKO is talking purchase of Rita Weiman's novel, 'What Manner of Love' for Katharine Hepburn who, it is understood, is especially keen for it. Studio is now in production on another Weiman novel, 'The Witness Chair.'

Play by Miss Weiman and her husband, Maurice Marks, 'The King's Breakfast,' has been set for production next fall by Raymond Gallo in New York.

Davis-Flynn Teamed

Hollywood, March 10.

Bette Davis shares the lead with Erroll Flynn in Warners' 'Another Dawn.'

Yarn is by author of 'Dangerous,' for which performance Miss Davis won the Academy award.

BOB RUBIN'S SON ELOPES

Robert Hitchcock Rubin, son of J. Robert Rubin, Loew-Metro executive, and a student at Yale, eloped March 3 to Harrison, N. Y., where he married Mary Topping, N. Y. society girl.

The bride is of the Topping (Bethlehem Steel) family.

The Winners

Producti

1—'Mutiny on the Metro.
2—'The Informer,' RKO-Radio.
3—'Captain Blood,' Warner Bros.-Cosmopolitan.

Best Performance

(Actor)

1—Victor cLaglen, 'The Informer,' RKO-Radio.
2—Paul Muni, lack Fury,' Warner .-First National.
3—Charles Laughton, 'Mutiny on the Bounty,' Metro.

Best Performance

(Actress)

1—Bette Davis, 'Dangerous,' Warner Bros.
2—Katharine Hepburn, 'Alice Adams,' RKO-Radio.
3—Elisabeth Bergner, 'Escape Me Never,' British & Dominions.

Direction

1—John Ford, 'The Informer,' RKO-Radio.
2—Michael Curtiz, 'Captain Blood,' Warner ros.-Cosmopolitan.
3—Henry Hathaway, 'Lives of a Bengal Lancer,' Paramount.

Ori Story

Ben Hecht and Charles MacArthur, 'The Scoundrel,' Paramount.

Adaptation and Screen Play

Dudley Nichols, 'The Informer,' RKO-Radio.

Short Subjects

(Cartoon)

'Three Orphan Kittens,' Walt Disney.

(Comedy)

'How to Sleep,' Metro, Jack Chertok, producer.

(Novelty)

'Wings Over Mt. Everest,' Gaumont British and Skibo (Educational).

Assistant Director

Clem Beauchamp and Paul Wing,' 'Lives of a Bengal Lancer,' Paramount.

Best Musical Scoring

'The Informer,' RKO-Radio, by Max Steiner.

usi

(Best Song)

'Lullaby of roadway' (from 'Golddiggers of 1935,' Warner Bros.-First National). Music by Harry Warren; lyrics by Al Dubin.

Dance Direction

Dave Gould, 'I've Got a Feeling You're Fooling' (from Broadway Melody of 1936,' Metro), and 'Straw Hat' number (from 'Folies Bergere,' 20th Century).

Sound Recording

Douglas Shearer, 'Naughty Marietta,' Metro.

Art Direction

Richard Day, 'The Dark Angel,' Samuel Goldwyn.

Cinematography

Hal Mohr, 'Midsummer Night's Dream,' Warner Bros.-First National.

Film Editing

Ralph Dawson, 'Midsummer Night's Dream,' Warner Bros.-First National.

Special Awards

David Wark riffith, for his contributions to the advancement of the motion picture industry.

Scientific or Technical

Class 1—No awards.
Class 2—Merit certificates to: Agfa-Ansco Corporation for Infra-Red Film, and to Eastman Kodak Company for Pola-Screen.
Class 3—Honorable mention to: Metro, for anti-directional negative; William A. Mueller of Warner Bros.-First National sound department for automatic dialog control of sound in dubbing; Mole Richardson Company, solar-spot spot lamps; Douglas Shearer of Metro, automatic camera and sound recording machine control; Electrical Research Products, equipment to analyze film travel flutter in recording; Paramount, Transparency Air Turbine Developing machine; Nathan Levinson, Warner Bros.-First National, method of intercutting density and area sound tracks for range.

HEAVY RUN ON FILM NAMES IS EXPECTED

A meeting has been called for this week in Hollywood by 10 leading talent agencies to take steps against the free appearance of film names on radio programs. Agencies may bind selves to pay fine for any violation.

Los Angeles, March 10.

Heavy influx of transcontinentals to the Coast before summer sets in. First to shuttle west is Sigmund Romberg's Swift airer, now ensconced at Hollywood NBC studios.

George Olsen due in April to be followed by Frank Fay in June. Rudy Vallee heads for the Pacific slope shortly thereafter for dual role of radio emcee-crooner and cinema star.

Concentration portends heavy run on film names as all programs will use guesters. That also goes for Ben Alexander's Kellogg cereal airer, which loses its amateur standing March 26.

With agencies bidding against each other for name players, eventual effect expected to be a sharp tilt in prices asked for one shot at mike. Recent publicity given to Ginger Rogers $2,500 bit on Mary Pickford program also having its effect, with that amount being the pivotal figure.

Despite agitation against free airing by players, aimed at those who fill guest spots for Louella Parsons on Hollywood Hotel, nothing definte has resulted. Screen Actors Guild is slated to take some action against the practice at board meeting this week.

Miss Parsons has lined up following players:

March 13: Joan Bennett, MacMurray and ZaSu Pitts.

March 20: Dolores Costello Barrymore, Freddie Bartholomew and C. Aubrey Smith.

March 27: William Powell, Luise Rainer and Virginia Bruce.

WARNERS, TALBOT CALL IT QUITS AFTER TIFF

Hollywood, March 10.

Lyle Talbot is off Warners contract list after three years. Washup was by mutual consent.

Two weeks ago Talbot took suspension because he didn't like lead part in 'Murder in the Big House,' at which time contract still had few weeks to run. Next hike in pact would have tilted actor to $1,000 weekly.

Getting to Be Habit

Hollywood, March 10.

Fifth of William Morris office staff to become casting director is Jack Weiner, who moved over to Republic yesterday (Monday).

Others are Bill Perlman, Rufus LeMaire, Bill Grady and Lew Schreiber.

20TH'S SCRIB PACTS

Hollywood, March 10.

New Year writing contracts given Joseph Hoffman, former VARIETY mugg; Sol Wkins, Kenneth Earl, Murray Roth, at 20th Century-Fox.

SAILINGS

March 27 (New York to London), Molly Picon (Champlain).

March 18 (New York to London), Peter Mole (Berengaria).

March 18 (New York to London), Niel Templeton (Berengaria).

March 14 (New York to Paris), Mr. and Mrs. Trem Carr (Ile de France).

March 11 (London to New York), Mary Carlisle (Berengaria).

March 11 (New York to London), George Seed (Aquitania).

March 7 (New York to Paris), Ed Perkins (Veendam).

March 7 (New York to Paris), Princess Natalie Paley, Kurt Jooss, Leon Greanin (Champlain).

ARRIVALS

Alex Yokel, Joe Friedmann, Robert Stern, M. Buerk, John C. Flinn.

Film Canaries Faced with Dearth Of Popular Operatic Arias for Pix

Within a short dearth of traditional operatic arias will be an acute problem for Hollywood singing stars, and script writers and producers may be forced to junk the Metropolitan Opera aura for good, or concoct fresh ideas entirely to enable the high-C draws to stay on. This is the theory according to metropolitan concert managers, now huddling over the year's platform business which is mainly concerned with operatic headliners in New York or on the Coast.

So far, Grace Moore has used up 'Butterfly' and 'Boheme' to advantage, with only 'Louise' left to her especial talents. Lily Pons has chanted 'Lakme,' and while a coloratura voice permits a wider range to pick from, leftovers will probably be used up by the time she gets around to her next RKO-Radio opus.

Nino Martini shot the works in 'Here's to Romance' (20th-Fox), singing practically every tenor solo on board. Lawrence Tibbett has utilized 'Pagliacci' in 'Metropolitan' (20th-Fox), and then switched to spirituals for a liberal handout. Jeanette MacDonald, who's not an opera diva primarily, took a fling at 'Juliet' in the opening stanza of Rose-Marie' (Metro). Gladys Swarthout duets, the same opera with Jan Kiepura in her new film, 'Give Us the Night' (Par).

Main exception of the top draw is Nelson Eddy who has stayed clear of any aria spread and come through nicely.

Reverse the Lot?

F. C. Schang, Jr., sales chief for Columbia Concerts which handles many of the singing stars, feels that Hollywood would be well to forget the struggling voice-student theme for good. Also anything smacking of a continental swing circuit. Anything but those two worn motivations. One possibility would be to start with an established diva and show her down-hill course in later years.

Musical comedy versions still have life, affording fuller range for interpretation and free handling of lilting light opera fare. The Rene Clair method lends itself well to the singing star pictures.

Best singing sequence to date, according to Schang is the kitchen scene in Miss Pons' 'I Dream Too Much' (RKO), with the star putting the kettle on to a flood of casual canary chanting. This particular bit still has the industry interested in such treatment for its stars when making a Coast production.

Before leaving for Europe last week, Miss Pons acquired a stack of scripts which she's reading during her European opera dates, to find something new in the dramatic line for her next assignment. Miss Moore, also touring now for a short time before going to Europe, is reported particularly anxious to get something different in the way of story material for her next effort.

BERLIN AT 20-FOX TO TUNE, SCRIPT 'FRONT'

Hollywood, March 10.

Irving Berlin is due in from the East today (Tuesday) at 20th-Fox to collaborate on story and write music and lyrics for filmusical titled 'Out Front.' William Conselman collaborates with Berlin on the story.

Berlin's deal provides for him to receive a flat price for the job, plus percentage on the picture's gross. He received $75,000 per picture plus percentages from RKO for musical scores on 'Top Hat' and 'Follow The Fleet.'

Twelvetrees Personals

Sydney, Feb. 11.

Helen Twelvetrees has completed the first pic for Cinesound, 'Thoroughbred,' and will make a stage appearance in Brisbane for Greater Union Theatres. Will do an act showing how a pic is produced, with two male leads. Act will run around 30 mins.

If successful Miss Twelvetrees may do the act for a short run in Sydney and Melbourne. 'Thoroughbred' is now in the cutting-run.

Scott in 'Mohicans'

Hollywood, March

Randolph Scott goes from Paramount to Edward Small, on loan for lead in 'Last of the Mohicans,' last Reliance picture to be made by producer for United Artists release. Production starts early in April at RKO Pathe studio.

Scott is returning to Paramount this week, after attending funeral of his father in Raleigh, N. C. Actor goes into lead spot in Par's 'And Sudden Death' before swinging over to Small.

Amateur Heckler Boos the Lyons' And Gets Gong

Detroit, March 10.

Thomas James, 235-pound steamfitter and amateur heckler, took a day off last week and went to the Fox theatre; booed the Bebe Daniels-Ben Lyon vaude act; received a shiner and cut lip in the melee with Lyon, ushers and patrons; landed in jail, and next day was fined $15 for 'inciting a riot.'

James protested he didn't like the Lyon monolog or Lyon's professional stooge in the audience, so he decided he had a right to boo. Lyon passed the first few boos off while he was on stage alone, but went into the audience to pacify James when the heckling continued while Miss Daniels was singing. Both James and Lyon claimed the other struck first, but Lyon showed no bruises.

Mort Lewis, author of the skit, dropped into a seat beside James after the first few boos, but to no avail. Arthur Grey, the pro heckler, and Lyon then came on the scene; scuffle followed, as did ushers and police. Melee held up show about 15 minutes.

PENNER BLOWS PAR FOR RKO CONTRACT

Hollywood, March 10.

Joe Penner goes to Radio on term contract, with studio now on hunt for yarn.

Comic and Paramount, where he was recently on two pic ticket, failed to get together on renewal.

METRO'S VAUDE TESTEES

Senor Winces, vaude artist recently from Spain, has been tested for pictures by Metro. Now appearing with the Dave Apollon unit. He is ventriloquist and juggler. Test handled via William Morris office.

Johnny Woods, another vaudevillian, was screen tested last week by M-C. Curtis & Allen office handled deal.

2d Pic by Quins for 20th

Reported Twentieth-Fox has the Dionne quins set for a second picture, to be made for the 1936-37 program. Joe Moskowitz went to Ontario recently to discuss a second picture to be made with the kidlets. 'Country Doctor' went on release this week. The quins received a reported $50,000 for this picture.

NAZIS BAN CHAPLIN PIC

Berlin, March 10.

German opinion has been suspicious of 'Modern Times' from the start. A Frankfurt newspaper describes the N. Y. premiere in these words: 'Charlie plays the part of a Communist leader. The public was not at all enthusiastic. On the contrary, never was Chaplin so heavily attacked. The picture was more or less hissed off.'

By order of Dr. Goebbels, minister of Enlightenment and Propaganda, the admirers of Charlie Chaplin in Germany will be barred from seeing 'Modern Times.' Much rumor about it has led to an official of the Propaganda Ministry stating that, although the film has not yet been submitted to the German censor, there is no doubt that it will be banned.

Nazi objection to 'Modern Times' is based more on the convictions, firmly held by the authorities, that Chaplin is a Jew than on the film's supposed 'Marxistic' tendencies. In the first month of the Nazi regime, Chaplin's name appeared on a list of 'prominent non-Aryans.'

Donat Set as 'Hamlet' For Korda; Laughton Maybe as Polonius

London, March 2.

Alex Korda aims at getting a new screen slant on Shakespeare with his film production of 'Hamlet,' scheduled to start April 1, with Robert Donat playing the lead.

Vivien Leigh, Royal Academy of Dramatic Art protegee discovered by Sydney Carroll, is the likely Ophelia, and Charles Laughton may play Polonius.

Script has been written by Miles Malleson, who first started on it three years back, and Cameron Menzies will direct.

Korda's idea, so far, has been to keep the original dialog, suitably hacked, and cut out the spectacle, idea being to present the band with the simplicity of a stage presentation and not build him up into a 'super-spectacle.'

PAR JUNIORS CAST FOR 'JUNIOR PROM'

Hollywood, March 10.

'Junior Prom' will be produced at Paramount by Harlan Thompson.

Film will have college atmosphere, with music. Cast will include Eleanor Whitney, Johnny Downs, Robert Cummings and John Howard, all younger members of studio's stock list.

James Cagney Called 'Bad Boy' In WB Contract Clash; Star Says Too Many Pix Bad for Career

Los Angeles, March 10.

Befor a courtroom with the S.R.O. sign out, James Cagney, Jack L. Warner, et al., went to bat last week in a trial to determine whether actor's contract with studio should be abrogated or he should stick it out. Charges, varying in nature, were hurled by both sides, with Cagney labelled as 'a bad boy in the industry' and termed 'recalcitrant' by witnesses for Warner.

Suit resulted from Cagney's refusing to start work on a Warner picture December, last. In his complaint Cagney charged that under a deal with Jack Warner, made in 1932, he was to have starred in four pix yearly. Further alleged that he had appeared in 14 flickers in last three years. Complains his too frequent appearances hurt his b.o. draw.

Actor also is seeking to have an indemnity agreement with the studio declared invalid. Under the plan, $1,250 of actor's salary, which had reached $4,500 weekly under the 1932 pact, was held in escrow to protect studio in event Cagney failed to work through illness or other reasons.

Cagney also complained that he was to have received top billing for all pix, but that studio failed to do so in some instances.

Whip Hand to Studio?

When Cagney failed to show in December, last year, for work, the studio sent a letter advising him that time lost would be added to length of contract. He protests this extension plan, claiming it grants power to studio to compel and control his services for a period in excess of contractual agreement.

Austin Sherman, attorney for Cagney, opened testimony with assertions that when Cagney refused to work for Warners in 1932 matter was taken before the conciliation committee of the Academy of Motion Picture Arts and Sciences. At the hearing before the committee, various witnesses testified and an agreement was reached whereby Cagney was to receive $3,000 weekly, with $500 yearly optional increases, for five years, he said.

However, witnesses differed as to

(Continued on page 23)

Getting Ready for Greta

, March 10.

ressure is being put on Metro writers by Irving Thalberg to rush script of 'Camille' and 'Mme. Walweska,' both scheduled as early pics for Greta Garbo.

Reported from Stockholm that Garbo was to sail yesterday (Tuesday) from Sweden for America aboard the Swedish-American liner Drottningholm.

Pat O'Brien Says He's Suspended, WB Says Not So

Hollywood, March 10.

Refusing to play a straight feeding part to Dick Powell in 'Stage Struck' at Warners, Pat O'Brien takes position he has been placed on suspended list by studio.

Hal Wallis, studio production head, stated that O'Brien is not suspended, but is only out of the picture, with probability that Warren William, now in Arizona, will step into part.

O'Brien said that when part first offered him he informed studio there was nothing in it for him, with studio stating story would be rewritten. Receiving script second time, actor said only change he found was in the tag, and he notified studio chiefs he would prefer not to play the assignment. He then asked for his six weeks' layoff, as provided in his contract, but drew, instead, he insists, a suspension.

O'Brien has been at Warners two years, under contract providing for six pictures a year. Pact has two more years to go.

MAMOULIAN DIRECTS MARTINI'S 'DESPERADO'

Hollywood, March 10.

Rouben Mamoulian, recently returned from New York where he produced the operatic version of 'Porgy' for the Theatre Guild, will direct Nino Martini in 'The Gay Desperado,' original by Leo Birinski, bought by Pickford-Lasky as second production.

Production start set for around May 1, Jane Murfin collaborating with Birinski on screen play.

'Cain and Mabel' on Tap For Marion Davies' Next

Hollywood, March 10.

Next Marion Davies picture, 'Cain and Mabel,' goes into production at Warners Burbank studio April 9.

Lloyd Bacon will direct from Earl Baldwin's script.

Larrimore's Film Debut

Hollywood, March 10.

An original story is being developed at Metro for the screen debut of Francine Larrimore.

Decision was made after Irving Thalberg had thumbed through several stage plays and found none to fit her talents.

Leftwich at Republic

Hollywood, March 10.

Alexander Leftwich joins the Republic Picts fold in an advisory capacity to Nat Levine.

Broadway producer, production exec under ban at Fox, will act on story and exploi to top Republic exec.

Par Admits Breaching Mae West Contract; 300G for Cohen Pair

Hollywood, March 10.

Paramount last week notified Mae West that the studio has recognized her contention that studio violated their contract through failure to make a picture during her last working period, and admitted that this breach frees her from any further obligation.

Miss West has signed a two-picture deal with Cohen, drawing salary and percentage, which will net her around $300,000. Miss West currently is working on story, with production skedded to start in five weeks.

Cohen is working on releasing plan for the two West pictures.

INDIE HORROR PIC

'Alcatraz' Will Show Torture Gadgets at Fed Bastile

Hollywood, March 10.

Burroughs-Tarzan has acquired film rights to J. J. Gilbert's 'Alcatraz,' story of the federal prison in San Francisco bay. It will be one of four specials to be produced this year, with script first submitted to Washington.

Number of mechanical devices as used at the prison will be introduced in film, including the electric eye and teletouch, invented by Leon Theremin; the gas chamber and the dungeon.

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Newsreels Don't Cotton to Merger Idea; Favor Retaining Own Trade Identity but May Co-op on Coverage

While editors of several newsreels will admit that the saving to be obtained through combining one or more of the news weeklies would spell the difference between a profit and loss for firms involved, none of companies will admit that their reel is figuring to participate in any merger or working agreement. With the major companies vitally interested in retaining the official identity of their own newsreels, industry leaders anticipate some working agreement as the plan more likely to be agreed upon rather than any actual combination.

Some such working combination set-up would enable two of the newsreel outfits to operate with approximately half the staffs necessary by the organizations. Actual negative expense might be larger, but the combined set-up would eliminate duplicate coverage by cameramen. One newsreel official estimated such an arrangement would reduce total costs each week nearly 50%. Where operating expense ordinarily might run $12,000 weekly for each of two companies now, by combining operating staffs the two could get out practically the same high standard reels for $15,000 to $18,000.

Such deal would mean that each newsreel would be placed on a profit-operating basis where at present each reel now is in the red practically every week.

Working Agreement

Such a working agreement would permit both newsreels to retain individual identity as at present. Major film officials always regarded the newsreel as the sole spokesman each company has to reach the public via the screen, which has been the prime objection to merging with other newsreels.

While Pathe News showed an excellent financial statement recently, this newsreel always has figured in talk of any working agreement if only because it is recognized as having probably the most extensive and valuable film library in the business. Because of its long and comprehensive history, impartial newsreel officials estimate that Pathe's newsreel library is worth $1,000,000.

In connection with this newsreel company, Universal and Metrotone have been mentioned most often on any working combination. Both companies deny any negotiations as does Pathe. Universal regards its newsreel as an extremely valuable property while Hearst's interest in Metrotone foregoes any near likelihood of any merger with other reels.

FIDLER'S PIC GOSSIP AS MOVIETONE CLIP

Hollywood, March 10.

Jimmy Fidler, columnist and radio chatterer, joins 20th-Fox Movietone News April 1 under five year contract as picture news and personality gossip narrator.

Film will carry Fidler phiz, with termer calling for minimum of 36 clips annually.

Fidler carries title of Hollywood news editor under deal, and will supervise his own camera crew.

Templeton's Contract

Hollywood, March 10.

First instance of a foreign producer signing up an American executive is the three year contract handed Mel Templeton, Paramount budget head, to install an American system for London Films.

Templeton sails for London March 18.

Cullman at Palm Springs

Hollywood, March 10.

Howard S. Cullman, operator-receiver of the Roxy, N. Y., is spending his entire honeymoon-vacation at Palm Springs and will not visit Hollywood.

Instead he is going direct from there to Santa Fe and back to N. Y. within 10 days.

Conn Sets Releases

Hollywood, March 10.

Maurice Conn has returned from New York where he went to set release of his forthcoming independent productions. New England franchise rights to 16 Academy features were sold to Phil Smith. British distribution rights for Frankie Darrow pictures made by Conn have been acquired by Independent Film Distributors, Ltd.

Conn, while in New York, established an exchange for handling his product in that territory.

WALLACE BEERY TAKES OVER 9G OUT OF DET.

Detroit, March 10.

Wallace Beery took along $9,250 for 7 days' work when he left town last week after engagement at the Fox theatre here.

Contract called for $7,500 net, plus a split over $28,500. House grossed close to $32,000 during Beery's stay. Also on the vaude bill with Beery were Ben Lyon-Bebe Daniels, who got around $2,500, and Eddie Peabody, making total cost of the vaude in neighborhood of $13,000, highest here in many moons.

Tibbett Back on the Metro Lot for 1 Pic

Hollywood, March 10.

Metro is looking for story to fit Lawrence Tibbett, who is returning to studio for single picture.

Songster currently has one more film to make on two picture deal at 20th-Fox.

Thomas to Col., Olmstead East; Shea Joins Par

Hollywood, March 10.

After five years in Paramount advertising-publicity department, Bill Thomas has moved to Columbia to replace Ed Olmstead, transferred to Col's New York offices, as publicity head.

Joe Shea, aide to Gabe Yorke when latter was at Fox, replaces Thomas at Par.

Dangling Fame

Hollywood, March 10.

Lois Wilde, former Metropolitan Opera dancer and a Howard Chandler Christy model, will do femme cliffhanger in Republic's serial 'Undersea Kingdom.'

Schulberg's Next at Col.

Hollywood, March 10.

Next for B. P. Schulberg at Columbia is 'Queer Money.' Eric Kenton directs.

Title Spree

Hollywood, March 10.

Although Columbia has made number of title shifts on new Frank Capra picture, studio is determined to 'go to town' with it. Originally it was labelled 'Opera Hat,' then changed to 'Cinderella Man.' It finally became 'A Gentleman Goes to Town.'

Now they're more specific, and it's 'Mr. Deeds Goes to Town.'

F-WC BUY WITH 20TH-FOX SET

Los Angeles, March 10.

First countrywide circuit buy of a major company's film product for 1936-37 season was closed here last week when deal was completed between National Theatres, Inc., and 20th-Fox. Buy, which provisionally calls for 59 pictures, was made for some 450 houses included in National Theatres setup, which takes in the Fox-West Coast circuit and all of its affiliates and subsids.

Buy was discussed here for several days by Spyros and Charles Skouras, and all F-WC division chiefs, with John D. Clarke and Herman Wobber representing 20th-Fox.

20th-Fox understood to have negotiated number of other product deals in various key centers, with some localities as much as 75% sold. Closing of Fox West Coast buy and launching of selling season on Coast is approximately at same time of the year as last season.

All 20th-Fox branch exchange managers in the western area conferred at San Francisco last Saturday (7) with Wobber, when new season's product was outlined, and word given for selling to get under way.

J. J. Sullivan, chief film buyer for Fox West Coast, heads east in two weeks, to start negotiations with other majors for 1936-37 product. This is several months earlier than usual, but with the Skouras said to take stand that film buys are much too important to leave until just before new season opens. They want all buys cleaned up before summer sets in.

OAKIE LEAVES PAR FOR RELIANCE TERMER

Hollywood, March 10.

Jack Oakie terminates his Paramount contract Sept. 1 and moves over to Reliance Picts on a term deal.

Reported negotiations with 20th-Fox didn't jell.

Metro Anchors McGuire

Hollywood, March 10.

William Anthony McGuire draws a new two-year writing contract at Metro.

McGuire, who has been confined to bed with flu attack, will function under Hunt Stromberg.

MPTOA Pans 'Busybody Legislation,' Favors Intra-Industry Arbitration

Miami, March 10.

The Motion Picture Theatre Owners of America's exec board, convening here, has decided that producers and exhibitors will bury the hatchet, preferably in the scalp of 'busybody legislation.' The group, meeting at the Biltmore, decided to appoint a committee to meet in N. Y. with sales managers of the producing organizations to 'iron out' differences between the two groups, Ed Kuykendall, president of the association announced after the meeting.

'We'll put before the sales managers of the producing units the proposition that unless concessions are made in the matter of cancellation privileges, we will be faced with the necessity of both national and state legislation, Kuykendall said.

'Neither the producers nor the exhibitors desire annoying legislation. Neither believes the Government should interfere with the motion picture business and both would rather settle differences between themselves.

'But these concessions are vital to us, and I feel sure the producers will see it that way. If we can reach a settlement, we can combine forces against the ridiculous Neely-Pettingill bill now in Congress, a bill which would damage us both terribly.'

It is this bill that the film men term 'busybody legislation supported by soreheads and chiselers in the business and busybodies and professional reformers outside it.'

The Boys Start Talking for Headlines As Pettingill Hearings Start in Wash.

Washington, March 10.

Fight over regulation of the motion picture industry opened on a new front Monday (9) when a subcommittee of the House Interstate Commerce Committee settled down for hearings on the Pettingill anti-block booking bill. Proposal, which is a companion measure to the Neely bill discussed two weeks ago before a similar committee in the Senate, would curb group selling and blind buying, imposing stiff penalties on producers and distributors that fail to toe the line.

Charging that motion pictures have 'destroyed the reputation of America abroad' and tossing most of the blame into the laps of 'eight men in far-off Hollywood,' Representative Culkin (Rep.), of New York tore into the picture industry and declared himself in favor of making the motion pictures a public utility, under Federal supervision.

Culkin was the first of three Congressmen to appear before the committee in support of the measure, which was introduced partially at his request. Citing cases where the big producers have run afoul of the anti-trust laws, he declared that, in the eyes of the government, 'the motion picture industry is actually a monopoly and Will Hays is the czar of the people.'

'Majors to Blame'

The majors were blamed for release of 'undesirable' pictures in Europe which, Culkin charged, have given inhabitants of foreign countries a distorted idea of American life. 'Nothing in our present day relations with foreign countries is so absolutely fatal and destructive of good will as those pictures which are represented as being true to American life,' he stormed.

Answering Charles C. Pettijohn, counsel for the Hays group, who previously argued the Pettingill bill contains no real provision for raising moral standards, Culkin insisted that passage of the measure would result in clean films for community houses and a general improvement in theatres all over the country. He admitted, however, that perhaps the powers of selection of local exhibitors might be 'below the level of the producers.' The bill itself, he said, 'has a moral stay by giving voice to local influences' and would compel exhibitors to show films suitable to their communities.

In contrast to hearings before the Neely subcommittee two weeks ago, much curiosity and interest was displayed in the proceedings both by spectators and participants. Lively, after a long weekend, the committee of five Congressmen closely followed the testimony of proponents of the bill.

First witness at the opening hearing was Dr. Stephen P. Cabot, honorary v. p. of the Motion Picture Research Council, who repeated much of the testimony he gave before the Neely committee and again urged adoption of the measure as a means of outlawing pictures which are harmful to kids. Although admitting that films, during the past year, 'have improved in quality and character,' the elderly gent expressed doubt that they would remain so. Producers have been making promises since the start of the industry, Cabot charged, 'but those promises did not amount to much. They say that they have at last cleaned house and will continue to keep it clean, but there may at any time be an increase of undesirable pictures.'

Only member of the opposition to testify during the first day was Pettijohn, who was allowed 30 minutes at the start of proceedings to outline his case. The Hays counsel approached the subject of block booking from the standpoint that distribution of films is a mechanical problem and that enactment of the Pettingill bill would result in serious confusion in an industry which delivers 30,000 miles of film a day to all parts of the country. He compared such a condition with a railroad suddenly required to route its trains over 30,000 miles of track without schedules, and predicted that there would be 'wrecks' in either case.

Picnic for Lawyers'

Another point which Pettijohn brought out was the legal difficulties which would arise, under those clauses in the bill which provide for injunctions, fines and jail sentences for group sales of pictures, failure to provide accurate synopses with all pictures and other violations of the act. The bill 'would provide a picnic and a merry-go-round for lawyers all over the country,' Pettijohn insisted.

The Hays lawyer again attacked the motives of independent exhibitors, claiming that, 'although they have good people believing that they would produce 'King of Kings' and 'David Copperfield,' their selections would follow the trend of the box office, rather than that of moral pictures.'

Pettijohn pleaded that the abolishment of wholesale selling should be extended to wholesale buying as well, as films would be put on the auction block and 'the man with the most money will get the best pictures.' Exhibitors want to pick the cream and leave the skim milk to their opposition,' he asserted.

Review of the bill was given by Henry R. Atkinson of the Motion Picture Research Council's legal committee, who countered an attack made by Pettijohn on the legality of the bill at the previous hearings. Atkinson was questioned closely by Representative Cooper of Ohio, who asked if there was anything in the measure to prevent exhibitors from buying undesirable films. Upon being told 'nothing whatever,' the Ohio Congressman restated his question: 'There are ladies present today who are interested in cleaning up. You say you are going to leave this entirely up to the exhibitor?' Atkinson replied that he thought that local civic groups 'would have control of neighborhood screens,' once the measure was passed.

Representative Connery (Dem.) of Massachusetts appeared in the role of 'a friend of the theatre, and a friend of the moving pictures.' Connery, who spent many years as a vaudeville performer and ran his own theatre in Salem, Mass., before entering politics, supported the Pettingill bill 'both from the proposition of doing away with a monopoly and from the moral proposition.'

Double Entendre

Recalling that he had opposed the drastic Patman bill two years ago, and that he had expressed himself at that time as against federal censorship for the film industry, Connery said that he felt that the bill would cure 'not immediately, but ultimately, the exhibition of unmoral pictures.' He attacked 'the double-meaning line,' as the chief evil of undesirable pictures. 'Producers introduced the double-meaning line and risque scene,' he said, 'trying to get a laugh from the audience.'

Representative White (Demo.) of Idaho appeared in the bill's behalf and protested that the big companies put the little fellow out of business. Abram F. Myers, general counsel for Allied Associates did a repeat performance of his monopoly-blasting act of two weeks before and charged against that motion picture producers and distributors had shown flagrant disregard for the anti-trust laws.

An informal opinion procured from the Attorney General and written by Harold M. Stevens, assistant Attorney General, was introduced in the record by Chairman Pettengill. The Department of Justice, according to Stevens has found that block booking and blind selling are widely used by producers and distributors and place the exhibitors, especially the independents, at a disadvantage. The opinion also found that the major producers had formed a habit of allocating their choicest productions to affiliate theatres.

'It is believed that legislation on block booking and blind selling should be upheld by the courts and that legislation affecting other practices and relationships of the industry would also probably be upheld,' the opinion stated.

Women Champion Films

Cracks that 'many mothers use theatres as a nursery' and that it was difficult to see the difference between buying films in blocks and buying books under the Book-of-the-Month club system, were made by women representatives of civic organizations who testified against the Pettingill anti-block booking bill during the second day's hearings before a house subcommittee.

'Some exhibitors want to have their cake and eat it too,' the committee was told by Mrs. Edwar Barsham, chairman of the Wilming-

(Continued on page 29)

FILMS FACE BIG TAX RAP

S.E.C. REVEALS MORE PIC CO. HOLDINGS

Washington, March 10.

Sale by Jack L. Warner of large slugs of Warner Bros. securities in late January was revealed last week by Securities and Exchange Commission. Semi-monthly report on stock holdings also threw more light on transactions incident to the Fox-20th Century merger last fall.

As one of the major owners of W. B. paper, Jack Warner cut his holdings of 6% debentures to 1,823,000 by selling blocks of 20;000 and 13,000 on two successive days. Only a few days earlier he had picked up 3,000 shares of the firm's common, boosting his holdings of these tickets to 83,060 shares. Also holds 10,618 of the $3.85 preferred in his own name and 4,786 through a personal holding company.

Belated stock dividend boosted Jack Cohn's investment in Columbia paper, report shows. He received 813 shares of common through the trust agreement, raising his interest to 1,377,748.

More sales of 20th Century-Fox ducats by Sydney Towell, director, were revealed in the S. E. C. summary. Towell disposed of 275 shares of common and 550 of $1.50 preferred, cutting his holdings of the respective issues to 34 and 67 at the end of the month.

Multiple sales, purchases and exchanges of Fox-20th Century paper by Harold B. Clark and White, Weld & Co., of which he is a member, during August and September were revealed by the Commish. The previous S. E. C. report showed similar activity by Wall Streeters and other investors in the two Hollywood studios.

During September, White, Weld sliced its holding of 6% debentures by selling 19,800 shares in three different lots over a period of two weeks, and by purchasing 10,100 shares during the same interval, making a net reduction of 9,700. At the end of September, Clark held in his own name 50 shares of common and 101 shares of the $1.50 preferred.

During the previous month, according to an amended report, Clark acquired his 50 shares of common through an exchange in which he surrendered 201 shares of the old A common. By the swapping method he also acquired 101 shares of preferred. White, Weld & Co., in August, boosted its holdings by purchasing in three lots 2,100 debentures, raising its total to 9,700. The Wall Street firm in September then proceeded to dispose of all this paper.

STILL WORKING OUT SHEEHAN-PAR DEAL

Present plans for Winfield R. Sheehan as a Paramount producer call for production of 10 pictures a year, with studio facilities and schedules to determine how many of these are to be 'A' and how many 'B' pictures. If Sheehan is to make four A features, he would then make six in the B grade; six of the A type, the other four would be B. All this depends on circumstances.

While Sheehan is agreed on joining Par as an associate producer at John E. Otterson's invitation, the contract itself has not been reduced to paper. Nathan Burkan is working it out for Sheehan before it is brought up for ratification by the board.

Frank Lloyd's contract as a director has been signed but also awaits board approval.

MYRON SELZNICK'S FLU

Hollywood, March 10.

Myron Selznick was ordered to the hospital by his doctor. Heavy flu attack.

Whitney's Biz Abroad

Hollywood, March 10.

Jock Whitney, while abroad, will try to induce Alexander Korda to make two or more color pictures in London for Pioneer and Selznick International release. Figured he could take advantage of Hollywood talent now in England.

Whitney is also said to be reading two plays for possible Broadway production.

Whitney is en route to England for the Grand National race. He planed east Sunday (8).

Returns to the Coast in April for production conferences with David O. Selznick and Pioneer pictures.

WB PLANS MORE PROD. ABROAD

Harry M. Warner and Sam Morris, WB foreign head, sail for Europe next Wednesday (18) to discuss European distribution plans and to check into production on the other

The company is interested in expansion of production in Europe. WB already is set up in the Teddington, England, studio. While abroad, Warner and Morris will also lay plans for further showing of 'Midsummer Night's Dream' in foreign countries.

HEARST'S N. Y. PAPERS TABU 'KLONDIKE' ADS

To get around the Hearst ban against ads on the Mae West picture, 'Klondike Annie,' Paramount has worked out an ad to cover the rest of the show. It invites the public to phone to learn what feature would be. Such an ad for the Paramount, N. Y., was prepared and in N. Y. accepted by the Journal and Mirror but turned down by the American.

Par advertised the Fred Waring orchestra and pit entertainers, with ads indicating special operators had been put on to answer inquiries as to the feature.

Nebraska Tussle

Lincoln, March 10.

City Manager Jerry Zigmond of Cooper Enterprises here is attempting to gain a showing locally of 'Klondike Annie' even if the film has to undergo certain deletions. County Attorney Max Towle, last week, slapped a guarantee of injunction against the showing if attempt was made to follow through on the ads. Zigmond has turned the matter over to the Omaha distrib offices and suggests they do a laundering stunt.

Rochester, N. Y., March 10.

Editorial blasts by Hearst's Journal American against 'Klondike Annie' caused last minute shift from 1,900-seat Century to delayed opening in the RKO Palace, 3,400-seater and ace house in the Comerford group.

Detroit, March 10.

United Detroit Theatres (Par subsid) has shunted 'Klondike Annie' to the RKO downtown. Pic opens Friday, replacing 'Follow the Fleet.'

Fred Schuessler Vice Datig as Par Caster

Hollywood, March 10.

Paramount expects to close today (Tuesday) with Fred Schuessler, recently resigned as RKO Radio's chief caster, to head the casting department.

Fred Datig, for past 11 years casting director at Paramount, has resigned. Continued ill health prompted Datig's leaving studio.

$1,000,000,000 MORE REVENUE

U. S. Eyes Pix Industry to Make Up Deficits—Talk of Starting Admish Taxes at 20-25c Tickets—Propose Rap on Undivided Profts of Corporations

HURT RESERVES

Washington, March 10.

Heavier taxes on the film industry are being weighed by House of Representatives committee beating the bushes for more than $1,000,000,000 in additional government revenue, but prospects are that the existing 10% tap on tickets costing more than 40c will be unchanged.

A lower starting point for box office impost was advocated by various members of the ways and means committee opposing President Roosevelt's request for a stl charge on all corporation earnings and there is still a chance that the theatre levy may be made more stringent in order to avoid socking all business and industrial firms heavily on their undistributed income.

Indirect opposition to a stiffer ticket tax was registered Friday (6) by Internal Revenue Bureau which pointed out, however, possibilities of corralling much additional revenue from broadening the charge to include neighborhood houses. In an unsigned memorandum on the subject of nuisance levies, Commissioner Guy T. Helvering admitted the yield could be increased five times but washed his hands of responsibility by sounding an 'on your own heads be it' chord.

With the present tax bringing in $16,000,000 annually, the theatre impost could be made to produce $80,000,000 if exemption were chopped to 10c, Helvering said. But in the event of such action 'patrons of motion picture theatres and the like would be made subject to the tax,' Commissioner said, adding 'therefore, the increase in revenues would be obtained largely from lower income groups.'

Luxury Tax?

Still pondering all possibilities, committee may eventually decide to lower the starting point to 20c or 25c, according to members desirous of ducking responsibility for adding to the business tax burden. A substantial number of legislators feel the box office rap is in the nature of a luxury tax and that large amount could be raised in comparatively painless fashion by lowering the exemption figure.

Film corporations, as all business firms, are in danger of having the government pounce on all their earnings. In demanding more cash for government operations, President Roosevelt suggested major reform by abolishing existing levies on capital stocks and surplus profits and in lieu of these bites he urged a graduated levy on all income before distribution. Scales being debated by committeemen range from 20 to 37½%, with limited exemption in order to allow diversion of a reasonable amount of earnings to reserves.

Would Hurt Reserve Funds

Such a tax would hit the film industry especially hard, statisticians admit, because of the custom of pouring large amounts into reserves and surplus as a cushion against production risks. The immediate effect of such a tax would be to force concerns to distribute their pigeon-holed cash, paying a huge sum to the Treasury, and to curtail studio practice of building up a material backlog to meet future hard times.

The effect of such tax law changes on the amusement biz was reflected in an analysis of 1933 tax returns—latest available statistics—which showed surplus and undivided profits in the major industry group containing amusements were approximately eight times as great as dividend payments.

Indicating that amusement enterprises habitually set aside large amounts for reserves, Treasury figures showed that in the service trades (professional activities, amusements, hotels, etc.) 6,351 corporations showing net income in 1933 put aside $245,428,000 as undivided profits and distributed only $31,576,000 as cash dividends. In addition, dividends aggregating $9,948,000 were paid by the 28,195 enterprises which wound up the year in the red, so that the whole group, including both the profitable and losing concerns, handed over to stockholders $41,524,060 and withheld a net sum of $179,173,000 (with deficits amounting to $66,255).

The excess profits tax, which President Roosevelt wants repealed, cost amusement enterprises only $72,000 in 1933, so that the benefit for the industry from lifting this levy would be negligible. Exhibs would save $24,000, and producers $22,000 on the basis of 1933 operations.

LeRoy Wants Own Production Unit; May Leave WB, Distrib Elsewhere

Hollywood, March 10.

Determined to form his own production company, Mervyn LeRoy may pull away from Warner Bros. Both United Artists and Paramount may land him on a releasing arrangement, it is said.

LeRoy when in New York shortly will confer with John E. Otterson and UA with respect to producing his own pictures for release through one of these companies. Harry M. Warner, WB president, who has been on the Coast discussing matters with LeRoy while surveying production generally, preceded him east, accompanied by A. W. Smith, Jr., Gradwell Sears and Joe Bernhard, who arrived there Sunday (8). LeRoy and his wife, the former Doris Warner, sail for Europe on a holiday.

Irving Thalberg also has been after LeRoy for some time. He wanted him to do 'Good Earth' but Warners wouldn't let him off for this one.

LeRoy is Harry M. Warner's son-in-law.

'Sutter's Gold Week'

Sacramento, March 10.

Governor Merriam has proclaimed the week of March 25-31 'Gold Week' in recognition of the world premiere of Universal's 'Sutter's Gold' at Sacramento, March 25.

Banner publicizing the film is hung on the main floor of the capitol.

THALBERG DEAL SET, SCHENCK BACK TO N.Y.

Nick Schenck left the Coast Friday night (6) for New York via Florida after conferring on the Irving Thalberg matter. Understood here that all the terms of the agreement have been found satisfactory, and that the contract will be signed by Thalberg later, probably when he arrives in N. Y. en route to Europe.

New 10-year ticket reported to call for a minimum of 10 pictures yearly made by Thalberg's unit, with Thalberg to have first call on all contracted Metro people for his productions.

Herbert Maas, Thalberg's attorney, was reported to have left the Coast for N. Y. over the weekend.

OTTERSON'S WALL ST. EDITORS' POWWOW

John E. Otterson will explain Paramount's financial situation and setup at this time at a luncheon Friday (13) to the Wall street editors of the New York dailies. Preferring not to appear before too big a group at one time, trade paper and wire service representatives will be addressed later by the Par president.

The private dining room at Par headquarters will be the scene of the lunch to the financial eds of eight N. Y. dailies.

Trem Carr's Vacash

Hollywood, March 10.

Trem Carr is taking a two-month vacation jaunt through Europe before making a new production tieup.

Former Republic Pictures head is due back May 15 to make a choice from several deals.

M-G READYING LONDON PROD.

London, March 10.

Metro's policy of going in for local production on a bigger scale than in the past is likely to get started in the near future.

Understood that the first picture on the new setup will be 'Bonnie Prince Charlie,' with Leslie Howard due here in June to start work in it, and Valerie Hobson opposite.

'ADVERSE,' 'PASTURES' TO BE ROADSHOWED

Warner Bros. executives will hold a conference today (Wednesday) to discuss 'Anthony Adverse' and 'Green Pastures,' together with sales policy on both pictures. Harry M. Warner, Joe Bernhard, Grad Sears and Andy Smith, Jr., who returned Sunday (8) from the Coast, saw both pictures out there. 'Adverse' was seen prior to scoring, 'Pastures' in its nearly-completed rough state.

Major Albert Warner, v.p. in charge of distribution, who has been in Florida for six weeks, returned Monday (9) in order to attend the conference today, and later in the week Hervey Allen, author of 'Adverse,' comes to New York for huddles with Farrar & Rinehardt, publishers of the book, and Warner Bros. on plans to push the picture.

Warners is virtually set on roadshowing both 'Adverse' and 'Pastures.' What company heads will principally discuss today (Wednesday) is on just what basis both pictures will be two-a-dayed and when. 'Adverse' will probably go out ahead of 'Pastures,' but whether or not the roadshowing should begin this May or early fall is to be decided. 'Pastures' roadshowing also will be discussed.

Rogell Departs Col

Hollywood, March 10.

Winding up his termer at Columbia as director, Al Rogell will negotiate deal with another studio.

He pulled out yesterday (Mon.) for Guaymas, Mexico, on fishing trip.

THALBERG TIES M'NUTT

Hollywood, March 10.

William Slavens McNutt has been placed under a two-year contract at Metro.

He'll function exclusively on Irving Thalberg productions.

Film Exchange Employees-Repub Deadlocked, Union Picketing N. Y. Theatres Showing Republic Films

Reaching a deadlock with Republic in its negotiations for recognition and the closed shop, the Film Exchange Employees Union has started picketing all theatres in the Greater New York area playing Repub pictures. According to the union's allegations Republic product is being cancelled or shifted in a number of instances in order to avoid the picketing.

While the situation with Republic has reached this stage, with the FEE turning down compromise proposals of that exchange in New York and preparing for a fight, the newly created union hopes to make better headway with Warner Bros. and others.

A meeting is scheduled for this afternoon (Wednesday) with Warner executives, at which the FEE will present its demands for consideration and discussion. WB has made no commitment except to discuss the matter with an FEE committee. Favorable progress is also reported with Columbia after conversations with Jack Cohn in New York.

Also Circuit Houses

The FEE picketing program against Repub, after all apparent hope for an agreement with this distributor had been dissipated, is against all houses exhibiting Repub product, including circuit theatres of the Loew, RKO and Skouras chains. Union pickets only when a Repub picture is current, with placards of the pavement marchers attacking Repub only. FEE checks theatres and Repub pictures, assigning two men to each house when playing a Repub release.

Only Loew house to be picketed so far is the Hollywood, which Monday and Tuesday (9-10) was playing 'New Frontier.' The Melba, Brooklyn, also Loew's, was to play this same picture over the week-end, but didn't, although scheduled. RKO is not known to have made any cancellations or booking shifts so far but numerous indies have. A. H. Schwartz's Century circuit is claimed to have cancelled 'Penthouse Party,' which was to play the Oceanic, Brooklyn. The Folly, Brooklyn, an indie, cancelled both 'New Frontier' and 'Penthouse Party,' according to union information. FEE also says it has been promised by two other indie houses, Circle and University, latter in Bronx, that they would cancel Republic pictures booked. Hope of the theatres in cancelling or setting back pictures is that FEE and Republic may get together.

The American Federation of Labor, which issued a direct charter to the FEE, is assisting the new union in its fight for recognition. Other unions in the industry, such as Local 306, N. Y. Operators, are lending moral support. They are naturally sympathetic to the FEE drive for recognition and any effort of this or other unions to improve working conditions, a high labor executive pointed out.

5th 'Cassidy' Hops Along

Hollywood, March 10.

Fifth of 'Hop-Along Cassidy' series of westerns for Paramount release, under label 'Bar 23,' is currently in production by Harry Sherman, with company on location at Lone Pine.

Unit of 70 will spend 10 days there and at Kernville for exteriors. Cast, headed by Bill Cody, includes Jimmie Ellison, Onslow Stevens, Muriel Evans, George Hays, Claude King, William Duncan, Clara Kimball Young. Howard Bretherton directing.

L. A. to N. Y.

Allan Jones.
Mervyn LeRoy.
John Blystone.
George Browne.
Johnny Green.
Laura Harding.

N. Y. to L. A.

Irving Berlin.
Gavin Muir.
Arthur Schwartz.
Lincoln Kirstein.
Dr. Milton Bender.

1936 Film Daily Year Book Bigger 'n' Better

Film Daily's Year Book, like the circus, is always bigger and better. It has to be bigger in order to be better, since much of the matter is merely revised, but the 1936 volume runs 1,216 pages as against 1,088 for the previous year, and lists 15,435 titles against the previous 14,537. The NRA Code, which used up a number of pages last year has been dropped, to be replaced by more timely material.

It remains the one essential reference volume for the film trade and film writers; a history as well as a reference book.

Loew's Wins Big Suit

The $1,975,000 suit brought by the Theatre Holding Co., of Atlanta, Ga., against Loew's, Inc., Marcus Loew Booking Agency, Fox Theatres Corp. and Loew's Atlantic Corp., involving the long term lease of the Fox Theatre in Atlanta, was dismissed on motion Thursday (5) by Justice Salvatore Cotillo in N. Y. supreme court. The Court in a lenghty opinion held that the defendants could not be held accountable for a rental agreement made in 1926 between the Yaarab Temple Building Co., now dissolved, and the Fox Theatres Corp. The plaintiff company was formed by bondholders and sued as assignee of the Trust Co. of Georgia and the Yaarab Temple Building Co., and also as present owner of the building in which the theatre is located.

Jas. Clark May Stick at 20th.

James Clark, head of the accessories department in 20th Century-Fox who resigned a couple weeks ago, may return to the company in a sales capacity after 20th's general sales manager, John D. Clarke, no relation, returns from California.

The accessories department has been taken over by Lee Balshy, former assistant to Clark. Elliott McManus, from the publicity division, becomes his assistant.

Terry's New Set-Up

Paul Terry has been elected president of Moser-Terry, Inc., makers of Terry-Toon cartoons, succeeding Frank Moser, retiring to devote his time to painting. New name for firm is Terry Toons, Inc.

Harvey D. Day is new v.p. in charge of sales; Philip Schelb, musical director and second v.p.; William M. Weiss, secretary-treasurer.

SMALL SAVINGS ON CAN. TARIFF

Much heralded saving for picture business in the new Canadian tariff, which went into effect the first of this year, will result in an annual saving of less than $150,000 on feature negatives shipped into Canada by the nine U. S. picture companies doing the bulk of business. Figured that saving on shorts would hardly amount to an additional $1,000.

Fact that the tax reduction on accessories is held to be of minor character, leads picture executives to estimate the annual saving in taxes for producers will be under $175,000. American companies do not ship in any positive prints, consequently biggest slash is on negative prints.

All film companies in the U. S. sending negatives to Canada for distribution pay the tax bill, which is pyramided and includes duty on negative, excise tax and sales tax. Working arrangements by U. S. pix companies so set up that Canadian laboratories handle this negative and American producers pay for printing cost.

Saving on each 7,000-foot print is estimated to be around $38. Nine larger companies that do most of biz with Canada make average of nine prints per feature of about 450 different negatives on which each of the nine companies would effect this small economy. It figures around $143,900 annually.

Probably biggest benefits under new tariffs obtain to the equipment manufacturers. Makers of motion picture projectors, spotlights and screens obtained a 20% slash, duty being dropped from 35% to 15%. In the industry it is realized that such steps were taken because Canadians do not feel the competish, there being few manufacturers of this equipment in Canada.

War Scare Jitters Dents Stock Market, but Amusements Rally

By MIKE WEAR

Anxiety over European troubles diminished considerably in yesterday's (Tues.) stock market, with many groups recovering much of ground lost in Monday's sell-off. Amusement list followed general trend with Keith pfd. pushing to a new high at 91¼. Technicolor recovered 2¼ points to hit 32, fractionally away from year's peak. Westinghouse common advanced 3 points. Loew, Radio common, Radio B, Warner Bros. common and both 20th Cent-Fox issues advanced or at least held even.

The two Consolidated Film stocks rallied briskly as soon as fine earnings statement was known. Issuance of report came too late to affect quotations materially. Paramount 2d pfd. dipped to a new low at 10. Warner Bros. bonds sank to 89, new low for current move.

War clouds which started gathering over Europe as a result of Germany's new move brought selling into the stock market last week in the final two sessions. The result was that the substantial gains of mid-week were wiped out and even lower prices prevailed in many individual stocks.

Amusements suffered with the others, although the fact that they were not particularly favored in the upward climb aided them in stemming the pressure. Amusement Group showed a loss of 0.329 of a point at the finish, which was at slightly above 43, as measured by the averages for 12 representative stocks. Unusual part about this comparatively mediocre showing was that the group established a new high for two years or longer at 45¼ earlier in the week. Low point was 42¾, fractionally below the closing level for the group averages.

Major portion of activity in the Amusement Group was on the upside, only scattered issues picking up in volume during the Saturday and Monday selling wave. Volume for the group rose to 341,400, considerably above the previous week's trading activity.

It was to be expected with such a see-saw market that the number of lows would nearly equal the total of new 1936 highs. This was true in the amusement sector where six new peaks were made as against four lows.

The new tops were made by American Seating, at 27, up 50c.; Eastman Kodak, at 167½, a gain of 50c.; Madison Square Garden, at 12¼, an advance of 2; Universal pfd., at 87½, off 2 points; Technicolor, at 32¼, off 1¾ points, and Radio A, at 56⅛. General Theatre Equipment liens and certificates of the same established new 1936 peaks, while RKO debs hit a new low at 75, as did Paramount 6s, at 87½.

New low prices were established

(Continued on page 31)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
500	Col. Pict..	37¼	36⅝	37¼	+ ¼
2,700	Con. Film.	6⅝	5⅝	0¼	+ ¼
300	East. K...	161	163	104	+1
11,700	Gen. El...	40	39¼	39⅞	+ ⅛
1,700	Loew	49	48¼	49	+ ½
6,800	Paramount	9¾	9⅛	9¼	+ ⅛
2,600	Do 2d pf	10¼	*10	10¼	
2,000	Pathe	7⅞	7⅝	7⅞	+ ⅛
30,500	RCA	12⅝	12¼	12½	+ ¼
4,500	Radio B...	94	91⅜	93¾	+ ⅝
7,200	RKO	8¼	7⅞	8	
1,300	20th-Fox..	30	29⅝	30	
21,800	W. B.....	12	11⅝	11⅞	+ ⅛
		CURB			
11,300	Tech.	32	30½	32	+2¼
900	Trans-L ..	4¼	4⅛	4⅛	
		BONDS			
$10,000	Gen. Th..	29	27⅞	28½	−1
1,000	Loew	102¾	102¾	102¾	
70,000	Paramount	88⅜	88	88	− ⅜
2,000	RKO	70	70	70	
29,000	W. B....	90⅝	89	90⅜	+ ⅜

* New 1936 low.

Inside Stuff—Pictures

Showing of D. W. Griffith's early spectacle, 'Intolerance,' this past week to the select membership of the Museum of Modern Art Film Library proved too strong for many, and the directorate is faced with a peculiar problem concerning its future polite viewings. Dowagers especially wilted under the bloody moments. In future when film is shown, a warning may be posted before hand, as catering only to those with good stomachs, so as to offset any squawks. Film narrates four tales at once, all ending in disaster. Onrush of the crucifixion, St. Bartholomew's massacre, gallows hanging and Fall of Babylon had them squirming. It was made in 1916.

Board wanted Griffith to make a personal appearance with the showing, but could not get him in time. Elmo Lincoln's 'Man of Valor' characterization with its head-chopping stunt caused the main yelp from the membership. Most of the revivals are chuckled at as good fun.

Major 'Krum El Bow's' Amateur Hour was screened for the 15th annual dinner of the White House Correspondents Association Saturday (7) the form of customary burlesque reel produced by Fox Movietone. Comprising mostly library shots, picture, which drew big hand from President Roosevelt, lampooned numerous New Deal big-shots, giving the gong to Secretary of Agriculture Wallace, Relief Administrators Ickes and Hopkins, Attorney General Cummings, Secretary of State Hull and other cabineteers. Film was prepared under direction of Arthur DeTitta, local Fox reel rep, with cooperation of Lew Lehr, Lowell Thomas and Truman Talley.

Recent letters sent out by the National Council for Prevention of War, Washington, protesting against so-called warlike and preparedness speeches in newsreels have been traced to Albert Benham, director of what is designated as the moving picture department of the council. Newsreel executives since that time have conferred with Benham and the whole matter has been brought to a head in an exchange of letters between the picture director of this council and news weekly officials. One newsreel company is investigating the connection between the National Council for Prevention of War with Senator Nye, who's conducting the senate's munitions probe in congress.

Under its policy of previewing a new picture on Tuesday nights, the N. Y. Paramount is virtually a deluxer in a dual feature policy on those nights. While habit has been to preview a new picture on last show at house Tuesday eves, last night (10) house brought Mae West's 'Klondike Annie' in at an early hour so that it would get two showings on the night. Anyone coming in at 6 p. m. would see both 'Lonesome Pine' and 'Annie,' plus the Eddy Duchin pit band show, with an extra performance of both before closing. Par opens at 8:30 a. m. today (11), earliest any de luxer has ever attempted in New York.

U. S. Navy Department forbade newsreels to shoot anyhing but 'whole' pictures of two new submarines, the Shark and the Porpolse, when the two undersea ships visited Washington Navy Yard last week. Subs are new and are out on shakedown cruises. It was first time newsreel men could recall that navy gave such an order since wartime. All the boys shot were lengthwise views, since they couldn't film any individual or interior portions of the subs. Another new wrinkle is that all negatives must be handed in to a navy technician, and after development returned with only the shots okayed by Uncle Sam intact.

Dishware giveaways in picture houses of metropolitan N. Y. area have become so costly in the operation of theatres that several spots have tacked on an extra admission fee when awards are made. Thus, 20c. houses have had to charge 25c., the extra nickel described by managements as covering dish costs. Average price for many such articles is 8c. to 9c.

Writer, wanting to satisfy his own curiosity, gave intelligence test to head man of indie coast studio, idea being to ascertain if producer knew a good story when he saw one. Writer took script of 'Dark Angel,' changing title to 'Dark Mystery,' and made sure producer would read it. Week later exec rejected yarn on ground it was amateurish, with impossible plot for screen.

Hollywood freelance p.a. has become persona non grata with Los Angeles dailies through a stunt put over for one of his femme clients. P.a. planted photo of his client ill in a hospital bed, advising the papers photo had been specially made. Later checkup revealed that picture was production still from major studio where client was under contract, and closer examination of photograph showed makeup on ingenue's face.

Heavy demand for color photography by NEA, Acme, Hearst and other services has forced major film studios to install color still equipment. Various photo services are handling number of newspapers which have gone heavily for color photogs in mag and drama sections. On Coast, both Hearst's Examiner and L. A. Times are splashing color in Sunday issues.

Rating of foreign press correspondents in Hollywood major studios is being governed by release dates of American pictures in the respective countries. Earlier the release the more important the correspondent. Group has been split into two sections, A and B. Also a class C division, which gets a fast go-by and draws no preview ducats.

Held up for more than two months on retakes for 'Champagne Charlie' due to inability to round up cast, 20th-Fox has finally brought picture back into work for added scenes. Players sought, but tied up elsewhere, included Minna Gombel, who was called east; Noel Madison, working at other studio, and Herbert Mundin, tied up in studio's 'Under Two Flags.'

News photogs got even with Babe Hardy at the Academy awards dinner on Coast for an attack the actor is said to have made on one of the bulb pressers at Santa Anita race track. When comic made his appearance at Academy shindig, brotherhood of lensers, to a man, laid down their cameras.

Attempt will be made by Metro to convert 'The Devil Is a Sissy' into a juvenile opus. All juve cast will be headed by Freddie Bartholomew, with Mickey Rooney and Spanky McFarland also featured. Yarn is built along lines similar to 'Dead End,' current N. Y. stage success.

Private collection of occult lore and gadgets, valued at $30,000, has been gathered by Garret Fort as material to be used in his screen stories. Collection regarded as one of most valuable extant, and exceeded in cost and magnitude only by that of late Harry Houdini.

Metro carpenters worked six weeks to construct revolving stage set for 'Pretty Girl' number in 'The Great Ziegfeld' which goes before cameras this week, with Seymour Felix photographing. Completion of number washes up production.

Warner studio chiefs having tough time determining billing of 50 or more players who will get screen credit in Marc Connelly production, 'The Green Pastures.'

Hal Roach has discontinued series of two-reel pictures featuring Patsy Kelly and instead will confine her to features.

Unions' Merger Awaits Uniform Operator Scale

The proposed merger between Local 306, New York Operators, Allied and Empire State unions remains on, with efforts now being made to set up a uniform wage scale for independent theatres in the Greater New York area. This and other things must be ironed out before the merger can be put through, it is officially pointed out.

The 306 union has set a wage scale with Frisch & Rinzler, Consolidated and other indie chains. It is now working on remaining independent exhibitors in association with Allied. On Saturday (7) it held a meeting to discuss a scale as well as the grouping of the three unions (306-Allied-Empire) into one, which would follow. All major circuits, including RK , Loew' Par, Warner Bros. and Skouras, are signed up under rrangements reached some months De luxe houses such as Radio City Music Hall, Par, Strand, Roxy and Rivoli are continuing under last year's contract and terms, with this accepted as being 'signed up.'

Delay in effecting the 306-Allied-Emp combination is regarded as not unusual, since there are so many ramifications and 'situations' to consider in merging the operators in Greater N. Y. Also, Joseph Basson, president of 306, was in Florida for a while. Later, Harry Brandt of Allied, was away.

Re-Licensing Move

A re-licensing of all boothmen in New York, agreeable to Mayor F. H. LaGuardia, may occur prior to the intended merger and even if the merger should fall through. While the mayor and other city officials believe ops should be re-examined and re-licensed, action remains to be taken forcing this move. Basson believes the maximum number of operators to be licensed in New York should be 2,500. The number now holding licenses to enter booths is around 5,000. Theatres in the Greater N. Y. zone number under 600. A lot of the men having licenses have never been inside a booth, according to union sources.

Buffalo Bank Raids

Buffalo, March 10.

The Rialto and Granada theatres (Schine) were raided Friday night by a special police squad and the managers placed under arrest for operating 'treasury nights' in violation of lottery laws. Police claim that the Rialto was offering a $10 cash award and the Granada a $35 prize when the raids were staged. The theatres claimed that they were not violating the law as recently laid down in a Brooklyn case.

It is possible that trial of the local cases may be adjourned until the higher courts have passed upon an appeal in the Brooklyn case.

Would Enjoin Picketing

Pittsburgh, March 10.

George Jaffe, operator of the Casino, formerly the Harris, brought an injunction suit here in common pleas court last week against International rotherhood of Electrical Workers to prevent picketing. Jaffe charged that because he refused to employ a maintenance man at $50 a week, whose duties, he said, would be to put in a new electric light bulb if one burned out in the lobby, electrical workers placed him on blacklist.

A man representing himself as secretary of union demanded three weeks ago, when house opened, that Jaffe hire a man for the maintenance job, he says. The same day, two men started picketing the theatre and sidewalk. Although they have not appeared since, Jaffe stated, he has been threatened with more picketing and requested the injunction to stop such action.

ARNOLD TILTS LANCE

Hollywood, March 10.

Edward Arnold will be starred in 'Lance,' S. P. Schulberg production for Columbia.

Story is from magazine serial by Rex Stout. Lionel Stander gets featured spot in film.

ACCESSORY FIRM'S SUIT

Schwartz's Master Art Vs. National Screen and Am. Display

Master rt Products, Inc., and Isador Schwartz, president, have filed suit for $250,000 damages in N. Y. supreme court against National Screen Service, American Display, Chas. L. Casanave, Toby Gruen, Herman Robbins and Sam Dembow. Plaintiffs also seek injunction.

Master Art, accessory business with picture theatres, competes with American Display. Action is predicated on allegation that National Screen backs American Display financially in violation of agreement made by I. Schwartz with National in December, 1932.

Schwartz claims an agreement whereby he gave up his contract as manager with National's advertising and shorts department (on which about $150,000 he charges still remain due him) and National agreed not to compete with or aid any other company in any way in competing against Master Art for a 5-year period.

Expect Myers-Clinton Showdown at Conv. Of NW Allied April 20

neapolis, March 10.

As result of a scrap between Abram F. Myers, head of the national Allied States, and J. B. Clinton, president of Northwest Allied States, the latter organization of independent exhibitors is expected to be the battleground of a hot factional fight when the annual vention is held here April 20-21.

Several of the old guard, including W. A. Steffes, long the Northwest Allied leader and a former national Allied States' president, are known to feel that Clinton overstepped himself in attacking Myers personally and assailing the latter's 'business methods' in a report to his directors. They will have a dark-horse candidate for the presidency to oppose Clinton. Steffes and Bennie Berger, large independent chain operator and a former Northwest Allied president, are strongly pro-Abrams and anti-Clinton, although neither will commit themselves.

Clinton was prompted to launch his attack on Myers by a letter which the latter sent to Allied directors prior to a visit paid to them by the Northwest Allied president to 'discuss plans to bring about closer cooperation between distributors and exhibitors for their mutual benefit.' Clinton charges that Myers assailed his character in these letters. At the recent meeting of national Allied directors Myers 'explained' that he merely called attention to charges that others had made against Clinton. He promised a 'reply' to Clinton when the latter returns from his South American pleasure trip late this month.

ALGER CIRCUIT HOUSES IN ILL. A TEST FOR VERTICAL UNIONIZATION BY IA.

First Move for All Branches of Show Biz—Exhibitor Amenable on Operators and Janitors Unions but Balks at Doormen and Cashiers' Union Hopes.

Chicago, March 10.

st move of the International Alliance of Theatrical tage Employees the adoption of th vertical union plan for all of show business has been made. Last week the IATSE started negotiations on a new general show business union setup in the E. Alger circuit houses in Pekin and LaSalle, Ill. These negotiations were taken up with the coming expiration of th present operators' union contract.

In the first conference with th Alger circuit the union made demands for a new wage and time setup and included the janitors, doormen and cashiers in their negotiations, insisting that the circuit make one deal which will cover all four of these work divisions in the Alger houses. While there has been no doormen or cashiers' union in operation in these towns, the janitors have been organized and would be in a position to make demands for their own deal. But the union heads have okayed the taking over of these contract negotiations by the George Browne-IATSE organization for one general union agreement.

Only work division which the IATSE has not included in its contract conference is the usher group, and the aisle watchmen continue for the time being as completely unorganized for group bartering with the employers, though there is a growing report that by the time the next contract negotiation rolls around the ushers will be a part of the union agreement.

E. E. Alger is willing to negotiate a new contract with the operators union as a separate deal and will make an individual agreement with the janitors union, but he will not consider any negotiations on union terms and agreement with the cashier and doormen work divisions. Operators have threatened to walk, it is understood, unless Alger will agree to blanket negotiations for the four divisions of theatre workers.

2 Czech Pix Still Legally Tiffing Over 'Ecstasy' Tag

Legal tanglements surrounding two Czech films, 'Exstase' and 'Ecstasy of Young Love,' continue in New York. Latter opened at the Bijou, N. Y., Monday (9) after court skirmishes, still continuing, although title has been clipped and the word 'Ecstasy' dropped.

Original 'Exstase,' which gained considerable newspaper notoriety through being banned by the U. S. government, is still not ready for showing. N. Y. Censor board has been considering it for the past week. Eureka Films is distributor. Metropolis Films is handling the other pic.

Trouble started when Metropolis booked its picture into the 55th St. Playhouse, N. Y. several weeks ago. Eureka got a court order for temporary injunction and theatre yanked the film. Subsequently matter was taken before Justice Collins of N. Y. Supreme Court, who turned down Eureka's request for a restraining order. He pointed out, 'Quite true, the word 'Ecstasy' is descriptive' but went on to say that 'if the plaintiff's film had been exhibited in this country and attained a local popularity under the title the defendants would be prohibited from palming off their picture. The publicity which the banning of 'Ecstasy' received does not entitle the plaintiff to protect that name. More than foreign use and local publicity must be shown.' He went on, 'It does not follow that defendants may profit by the plaintiff's advertising. The defendants should be more scrupulous than they have been, not to lead the public into the belief that 'Ecstasy of Young Love' is the 'Ecstasy' which because of its obscenity has obtained such prominence and for which an appetite has been wheited.

'Ecstasy of Young Love' was booked into the Bijou and advertised that way, whereupon Justice Irwin Untermeyer signed another order forbidding advertising or sale of the film under that title. Screen title was switched immediately but billing in front of house remained.

S. S. Krellberg, operator of the theatre, was called to court yesterday morning (Tuesday) by Justice Untermeyer and told he would have to curtail the title and advertising matter to 'Young Love' or be held in contempt of court. All advertising copy on the film had been yanked for yesterday's dailies awaiting court action.

Don Prince Badly Hurt

New Orleans, 10.

Don Prince, southern rep of Columbia Pictures, is under observation in Baptist hospital here as result of an injury to his neck following a dive into 18 inches of water at Pass Christian, Miss., Thursday (5). The gulf waters looked so tempting to Prince that he couldn't resist a swim, so stripping down to his shorts he dived. The depths turned out to be a foot and a half.

X-rays failed to show the neck was broken, but it's believed Prince will be a couple of inches shorter when he gets out again.

Ford Denies Plans For $5,000,000 Comm'l Motion Pic Studio

Detroit, March 10.

Ford Motor Co. is reported planning a big commercial film studio here, at cost of $5,000,000, as nucleus for big-scale production of commercial pix in opposish to Chevrolet, which for past several years has been making around 40 a year. Report is denied flatly by Ford Motor directly and through local office of firm's ad agency, N. W. Ayer & Son. Latter explained that rumor no doubt arose from fact Ford has been seeking sound equipment to replace silent cameras of factory. Rumor is still circulating freely hereabouts, however.

If proposed studios become reality, Detroit's position as commercial pix center of country would be unchallenged. Three big studios here at present are producing hundreds of flickers annually. They are Jam Handy, which handles Frigidaire and other General Motors products in addition to Chevrolet; Wilding Co., which has been making a few flickers for Ford past few years in addition to Dodge and other auto makes; and Metropolitan, smallest of the leaders, which also handles an occasional G.M. film and others.

Chevrolet's flickers range from $75,000 to $100,000 each. Practically all of talent for films made here by companies past several years has been drawn from N. Y. and Chicago, including Lowell Thomas, Jack Pearl, Phillips Lord, Ted Husing, Eddie Rickenbacker and others of stage, screen and radio. Most of bit parts have been filled by local radio and stage players.

Hollywood, March 10.

Standard Oil is making a four-reel picture with a cast of picture names and a professional production setup. Film is budgeted at $50,000, directed by Christy Cabanne. Players include Edgar Kennedy, Frank Craven, Ray Walker, Maxine Doyle, Bryant Washburn, Fred Kohler, Vivian Oakland, Frank McGlynn, Frank Melton and Betty Blythe. Raphael Wolf is producing.

Commercial S.O. pic is aimed at its personnel of 250,000 midwest employees.

United Detroit's 16th

Detroit, March 10.

Number of United Detroit theatres jumped to 16 this week with the 15-year leasing of the new $200,000 University theatre from Detroit Consolidated. Nabe, located in exclusive U. of Detroit district, was originally set for 1,500 seats but plans are being revised to include a balcony and raise total to near 2,000. House was started last fall but has lain half-finished for some time due to lack of cash. Opening slated for May, on duals.

United, which runs four houses downtown and 11 nabes at present, will pay fixed rental p' is share in profits. Consolidated which operates the Ambassador nabe, now plans to build two other nabes.

Picquet Again Heads Carolina Exhib Org

Charlotte, N. C., March 10.

Charles Picquet, of Pinehurst, was reelected president of the Theatre Owners of North and South Carolina at the annual convention of the association at Pinehurst last week. The organization maintains headquarters here.

Other new officers, Albert Sottile, H. E. Buchanan, v.p.'s; Mrs. Walter Griffin, sec.; directors, H. R. Berry, J. M. Gregg, H. F. Kincey, J. F. Miller, S. S. Stevenson, Robert Bryant, George Bailey.

Picquet has served as president of the association for 12 years.

Minn. Test on 'Bank'

Minneapolis, March 10.

Legality of 'bank nights' under Minnesota lottery statutes is to be tested in the courts here. Edw. J. Goff, county attorney, will ask the grand jury to vote test indictments against theatre owners conducting weekly cash drawings. At the same time, the county attorney expressed the opinion that 'Bank Nights' are 'lotteries.' He points out that the state attorney general has expressed a similar view.

According to Goff, the action is in response to complaints from local theatre owners who are not utilizing gift nights.

Hossfeld To Denver

Los Angeles, March 10.

Milt Hossfeld, recently promoted from chief Fox West Coast booker to field man for National Theatres (Skouras Bros.) booking department, pulls out March 18 for Denver, his first division stop en route East.

Hossfeld will work out of New York. His successor here has not been named.

Move to Organize N. Y. Theatres' Service Men Into Union by Fall

Managerial information is that a move to organize ushers, doormen and other service employees of theatres not only in New York but elsewhere may be expected in the fall. While the Building Service Employees Union, Local 32B, which is presently waging a strike in apartment and office buildings in Greater New York, may attempt to expand its activities to cover theatres, it is believed any union going after the workers in showshops would be organized by the International Alliance of Theatrical Stage Employees.

In any event, whether freely organized by the IATSE or independently, the IA would have complete jurisdiction of service employees in the theatres. George E. rowne, president of the IA, has received authority on jurisdiction for theatres from top to bottom, wall to wall, and any union not affiliated with the IA wouldn't have force.

About a year and a half ago a union was organized for ushers, doormen, janitors, porters and other service people working in theatres but, lacking proper organization plans, it failed to make any headway. Officers of that union, now inactive, are reported sounding out proper people to contact on another organizational move.

Should the Building Service Employees Union, Local 32B, which has jurisdiction of apartment houses, hotels and office buildings, want the theatres also, it would have to organize a separate union and that union would have to become affiliated with the IA. Such a situation is unlikely.

Browne, who has been on the Coast several weeks on studio matters, is expected in New York some time next week. He is reported coming on to discuss film studio and theatre jurisdiction with the International Brotherhood of Electrical Workers, who lost strength in the industry through the agreement with producers bringing back the basic agreement and apportioning added jurisdiction in studios to the IA. Under that agreement, an arbiter was to be named to determine whether the soundmen would remain with the IBEW or be turned over to the IA. The arbiter is not known to have been named as yet, although he was to have been agreed upon within 60 days after the agreement or by Feb. 10.

Quints Romp Through L. A. for Smash $33,000 at State-Chinese; Burns and Allen $23,500 at Par

Los Angeles, March 10.

(Best Exploitati : Chinese-State)

'Country Doctor' took town by storm, with heavy campaign paving the way, and Chinese and State will do best trade at scale since 'Tugboat Annie,' the record holder. Dionne pic is playing to larger attendance than 'Modern Times,' but latter had higher tariff for first four days. The attraction is a cinch for a combined $33,000 at the two houses, with the State running about $5,000 above the Hollywood house.

Individual top take goes to the Paramount, which has the Burns and Allen stage show to check a big gross that looks like $23,500 for 'Preview Murder Mystery.' Heavy ballyhoo, ether and otherwise, was on the B. & A. stage show, which had broken eastern house records.

Follow the Fleet' is holding over for second stanza at Pantages and RKO to neat trade, as is 'Pasteur' at the Downtown and Hollywood. Fact that Paul Muni was written in runner-up in Academy awards helped trade a bit.

'Bugle Ann' is in at Four Star for so-so trade. Another first run added to contingent is Playhouse, Hollywood, which has a seven-act vaude show and playing any available first run. Current is 'Morals of Marcus' which, however, is not getting to first base. House has too stiff competish to battle it out in the premiere run field. Filmarte has 'Last of the Pagans' in for week, possibly two, but is meaningless in draw qualities here.

With Harry Brand, 20th-Fox studio pub head, throwing in his forces with the theatre staffs, 'Country Doctor' stole everything in exploitation and selling line. They used tieup with Evening Herald-Express for week in advance of opening, getting page one text asking women to write guardians of the Dionne Quints as to how the kids should be reared and educated. It was a pushover for locals, especially the mothers and dads, to spill their ideas. Theatre gave two tickets to each person whose suggestion was printed.

Also tied up with Broadway department store on fashions. Store took page tieing in pic on dresses, rompers, etc. Also gave two double window displays. Had tiein with Modern Screen on Quints and planted 1,500 window cards around on gag, mentioning theatres playing pic. Quint contest in Shopping News, which circulates 400,000 gratis locally, having readers write yarn on history of kids to date, with quint dolls and tickets as prizes. Air was also used for plugs with Jimmy Fidler going to town on national announcement pic was first he ever awarded 'five bells.' It was a 32-cylinder campaign and most thorough an attraction has had locally in many a year.

Estimates for This Week

Chinese (Grauman) (2,023; 30-40-55)—'Country Doctor' (20th). Smash trade from start and at scale best thing house has played since going into straight pic policy. Looks like cinch for outstanding $14,000, getting more people than initial Chaplin week. Last week 'Happen' (20th-Fox) and 'Exclusive Story' (MG). Got $5,500, which was red.

Downtown (WB) (1,800; 30-35-40)—'Pasteur' (FN) (2d week). Keeping at nice gait and with preview held should reach good $7,000. Last week at above anticipations, reaching $8,500.

Filmarte (Fox) (900; 40-55)—(MG). Not so forte. Will be lucky to hit $2,100, which is tough for house as it spent plenty coin and above regular budget on adv. Last week 'Informer (RKO). Second and final stanza kind of blah, getting $1,400 for six-day holdover.

Four Star (Fox) (900; 30-35)—'Bugle Ann' (MG). Lacking draw names and not being anything unusual, this one creating no excitement and will garner around $3,000, which is poor for initial week of a picture here. Last week 'Pro. Soldier' (20th). Second and skidoo stanza very week, with MacLaglen, even though talked for Academy ward, only able bring in $2,100.

Hollywood (WB) (2,756; 30-35-40-55)—'Pasteur' (FN) (2d week). Couple of previews helping along, with holdover week above expectations. Will hit fine $7,000. Last week, galloped ahead of Downtown and came through with smart $9,200.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Widow Monte Carlo' (WB) and 'Great Life' (Par), split, and vaudeville. Letdown from previous week, without unusual stage attraction. Should come through with around $6,000. Last week 'Freshman Love' (WB) and 'Harrigan' (WB). Balanced with Bowes unit on stage and not up to Hoyle as Bowes outfits had twice previously played Paramount. Still $7,800 not so bad.

Pantages (Pan) (2,700; 30-40-55)—'Fleet' (RKO) (2d week). Though not anywhere near 'Top Hat,' second stanza good on holdover week at $9,000. First week, plenty oke at $12,500.

Paramount (Partmar) (3,595; 30-40-55)—'Preview Mystery' (Par) and stage show. Strictly Burns and Allan, heading stage show. Opened to corking business and kept going at pace that indicates cinch $23,500. Last week, "Annie' (Par), Hearst blasts helped plenty with trade going to $20,500.

Playhouse (Shafer) (1,200; 25-40)—'Marcus' (G-B) and vaudeville. Just doing lukewarm trade and operator taking it on chin with take which cannot reach over 1,000.

RKO (2,950; 30-40-55)—'Fleet' (RKO) (2d week). Going little stronger here than in Hollywood. Should reach $9,000, nothing to sneeze at. First week oke at $12,900.

State (Loew-Fox) (2,024; 30-40-55)—'Country Doctor' (20th). Long parade of customers all day with house going tops on trade over business of past several years. Big $19,000. Last week 'Happen' (20th) and Exclusive (MG), a headache at $8,200.

United Artists (Fox-UA) (2,100; 30-40-55)—'Happen' (20) and 'Exclusive' (MG), split. No one worrying about what to do with the profits. Fright at $2,900 top. Last week 'Times' (UA). No sensation here as did not even equal expected fair take, falling to $4,400 windup.

1st Runs on Broadway

(Subject to Change)

Week of March 13

Capitol—'Robin Hood of El Dorado' (MG).

Center—'Song and Dance Man' (20th-Fox) (11).

Music Hall—'Country Doctor' (20th-Fox) (12).

Paramount—'Klondike Annie' (Par) (11).

Rivoli—'Modern Times' (UA) (6th wk).

Rialto—'Tough Guy' (MG) (14).

Strand—'Colleen' (WB) (2d wk).

Week of March 19

Capitol — 'Petticoat Fever' (MG).

Music Hall—'Country Doctor' (20th-Fox) (2d week).

Paramount—'Klondike Annie' (Par) (2d wk).

Rivoli—'These Three' (UA) (18).

Roxy—'Love Before fast' (U) (2d wk).

Strand—'Here Comes ride' (WB) (20).

LLOYD OKAY IN MONT'L; 'MILKY WAY'-'TRAP' 10G

Montreal, March 10.

(Best Exploitation: Capitol)

Lent so far is making little dent in grosses with packed houses every weekend, and the only drop, on Mondays, balanced by good attendance rest of week. Chaplin pic could have run a fourth week and the 'Rose Marie' holdover are proofs of good biz this year.

Palace repeats 'Rose Marie' with big biz over the weekend and should run $10,000 currently after $13,500 first week. Capitol has best chance of a big week in some time with 'Milky Way' and 'Woman Trap,' which might make five figures, since Harold Lloyd has a following here. Loew's, running 'Seven Keys to Baldpate' and 'Sophisticated Scandals' unit is average at $11,000. Princess taking a chance on Paul Muni in 'Louis Pasteur' and 'Return of Jimmy Valentine,' good for $6,500.

Harold Bishop, working last couple of weeks on 'Milky Way,' put over some heavy exploitation: 50,000 bottle collars are being sent out wholesale all over Montreal attached to the milk bottles left at doors by one of the largest dairy firms in town. Another tie-up with Nestle's Milk provides hot chocolate in the mezzanine and all drug stores are tied with Capitol on milk shakes, etc.

Estimates for This Week

Palace (FP) (2,700; 50)—'Marie' (MG) (2d week). Still big and $10,000 expected. Last week very nice $13,500.

Capitol (FP) (2,700; 50)—'Milky Way' (Par) and 'Woman Trap' (Par). Harold Lloyd bringing them, with likelihood of $10,000. Last week 'Zero' (WB) and 'Freshman Love' (Par), $7,500.

Loew's (M. T. Co.) (3,200; 50)—'Baldpate' (RKO) and 'Sophisticated Scandals' unit. Average with gross around $11,000. Last week 'Impersonation' and stage show, $10,000.

Princess (CT) (2,300; 50)—'Pasteur' (WB) and 'Jimmy Valentine' (Rep). Getting big ballyhoo in local press and maybe $6,500. Third repeat of 'Modern Times' last week, $7,500.

Cinema de Paris (France-Film) (600; 50)—'Odette' and 'Chanson de Paris.' Got $800. Last week 'L'Equipage' and 'Jim LaHoulette,' $1,000.

St. Denis (France-Film) (2,300; 34)—'Sous La Terreur' and 'Petite Femme dans le train,' $4,000. Last week, 'Cavalerie Legere' and 'Cartouche,' $3,500.

'DOC' DELIVERS $15,000 IN CINCY

Cincinnati, March 10.

(Best Exploitation: Albee)

'Country Doctor' is the b. o. pacer in cinema circles currently, copping $15,000 for the Palace. That's $4,000 ahead of 'Shark Island,' at the Albee. Of other new product, 'Ghost Goes West' is in line for $4,500 at the Lyric and 'Boulder Dam' for $3,500 at Keith's.

Combo Shubert, with 'Calling of Dan Matthews' and Ben Lyon and Bebe Daniels added to 'Continental Cavalcade' stage set-up, is tugging $11,000. 'Wife vs. Sec' is in second week transfer to Capitol and bringing $5,000, and 'Fleet' is third-weeking on the main line with $3,300 for the Grand.

'Shark Island' got press breaks when E. B. Dinerman, of RKO, located a descendant of Dr. Mudd.

Estimates for This Week

Palace (RKO) (2,600; 35-42)—'Country Doctor' (Fox). Ga-ga audience reaction and notices, with cricks tossing extra posies at Jean Hersholt. Very good $15,000. Last week 'Wife vs. Sec' (MG), $17,500, great.

Albee (RKO) (3,300; 35-42)—'Shark Island' (20th). Opening shoved up two days. Warner Baxter carrying extra weight in this story and coming through okay for $11,000. 'Annie' (Par) opens Wednesday (11). Last week, five days of 'Round' (Col), $5,500, dull.

Shubert (RKO) (2,150; 35-55)—'Dan Matthews' (Col) and Ben Lyon and Bebe Daniels with 'Continental Cavalcade' revue. Below par at $11,000. Last week 'Personal' (U) and Buddy Rogers band, $14,500, swell.

Capitol (RKO) (2,000; 35-42)—'Wife vs. Sec' (MG). Second downtown week, $5,000, all right. Last week 'Fleet' (RKO) transferred from Albee for extended main line stay, $7,000, zippy.

Lyri (RKO) (1,400; 35-42)—'Ghost' (UA). General trade no savvy satire. At tops, $4,500, disappointing. Last week 'No Mercy' (Fox), $4,500.

Keith's (Libson) (1,500; 30-40)—'Boulder Dam' (WB). Striking obstructions at $3,500, under level. Last week 'Pasteur' (WB) (2d week), $3,500, fair, following $6,000 for first seven days.

Grand (RKO) (1,200; 25-40)—'Fleet' (RKO). Third downtown week, $3,300, good. Last week 'Dancing Lady' (MG), returner, $2,200, fair.

Family (RKO) (1,000; 15-25)—'Song of Saddle' (WB) and 'My Marriage' (Fox), split. At $2,100, regular. Last week 'Swifty' (FD) and 'Coronado' (Par), divided, $1,900.

Strand (Ind) (1,300; 15-25)—'Alice Adams' (RKO), encoring, plus revival of Chaplin's 'Adventurer.' At $1,600, no squawk. Last week 'Circumstantial' and 'Happiness C. O. D.,' double, $1,700.

'FOREST'-HUTTON BAND, $14,000, OMAHA HA-HA

Omaha, March 10.

(Best Exploitation: Orpheum)

Holdovers at two houses and a stage show at the third. Orpheum which occasionally goes flesh now in the midst of a burst of stage shows and offers Ina Ray Hutton and her unit as the second stage presentation in three weeks. This house will be far ahead of the town and would have an extra large figure except for the identation of Lent.

Holdovers at the Brandels and the Omaha mark practically capacity biz at these two the past week and evident to continue. Brandeis holds 'Follow the Fleet' for a full second week after defeating all records except those set last fall by 'Top Hat,' explanation probably being the Lenten week opening. Somewhere near a grand under the 'Hat' figure still puts the 'Fleet' above everything else.

'Rose Marie' at the Omaha sent records scattering besting totals for several separate days and grand total for the week. Figure noses out 'Destiny' by few bucks. In face of this amount of biz film holds only extra two days giving way to new Mae West flick.

Weather has at last given this section a break, however temporary it turns out to be. Mild temperatures past week have helped grosses combat the Lenten negative effect, and city practically rid of snow. Now the fear is for floods with every river, water hole and trench in the area running to bank level—or over. Little danger in the city itself with its hills, but surrounding area swimming on all sides. Weekend weather fair.

Last week while Omaha and Brandels were packing them in Orpheum just looked on. Holdover biz at the first two explains drop at the Orpheum with the screen fare it had to put up with.

Bill Musikoff of the Orpheum got out some heavy notice for the Hutton show and 'Petrified Forest' on a campaign that started two weeks past.

Estimates for This Week

Orpheum (Blank-Tri-States) (2,976; 35-55)—'Petrified Forest' (WB) and Ina Ray Hutton on the stage. Second flesh troupe in three weeks but this one will have to look up to the figure drawn by Ted Lewis fortnight ago. Figure between $13,000 and $14,000, satisfactory. Favorable weather may increase this some. Last week 'Had to Happen' (20th) and 'Freshman Love' (WB), double, just two films, $5,800.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Follow Fleet' (RKO) (2d week). Single feature continues to grind them in and out six shows daily for another week. This one at $8,250 about a grand under the record set by 'Top Hat' last fall, but considered more than exceptional in the Lenten opening. Second week should get this one over $5,000 ordinarily strong for a first week's total. No complaint here.

Omaha (Blank-Tri-States) (2,100; 25-40)—'Rose Marie' (MG) with a record week behind it holds an extra two days with 'Master's Voice' (Par) cutting the schedule to only four turnovers daily. First week of 'Marie' $10,500, nosed out 'Mutiny' record, but can't be held a full second week because of previous deal on next film. 'Klondike Annie' (Par) opens Saturday in the face of opposition from the Hearst Bee-News and a refusal by that paper to carry the theatre ads. Bound to hurt some, but not squelching. Seven days of 'Annie' with 'Man Hunt' (WB) dualled will top average some, probably $7,000.

Pittsburgh's Fancy Turns to Quins—$14,000 Very Fancy; 'Shark'-Garber 22G

National First Runs

PARAMOUNT

'Klondike Annie,' Par, N. Y., March 11; Keith's, Dayton, 13; Albee, Cincy, 13; RKO Downtown, Det., 13; Chi, Chi, 20; Minnesota, Mpls., 27.

'Desire,' Met, Bost., March 13; Orph, St. L., 20; Orph, Seattle, 20; Denham, Denv., 26.

'13 Hours By Air,' Orph, St. L., Apr. 3; Denham, Denv., 15.

'Trail of Lonesome Pine,' Malco, Memp, March 13; Rialto, St. L., 13; Pal, Dallas, 14; 5th Ave., Seattle, 26.

WARNER BROS.

'Colleen,' Par, Hot Springs, March 13; Stanley, Balto, 19; Pal, Bethlehem, Pa., 20; Newman, K. C., 20; Warner, Milw. 20; Shubert, St. L., 20.

UNITED ARTISTS

'Modern Times,' Rialto, Butte, March 11; Cap, Hamilton, Ont., 19; Met, Winnipeg, 20; Pal, Cincy, 20; Lincoln, Trenton, 21; Pal, Youngstown, 27; Pal, Stamford, Ct., 27; Cap, Edmonton, Alb., 28.

COLUMBIA

'Don't Gamble With Love,' Shubert, Cincy, April 10.

'You May Be Next,' Studio, Salt Lake City, April 2.

'Lady of Secrets,' Orph., Des M., March 10; Roxie, Oakland, Cal., 18; Strand, Niagara Falls, April 1.

'Hell Ship Morgan,' Roxie, Oakland, Cal., March 18; Rialto, Atlanta, 20; Maj., Columbus, O., 28.

Pittsburgh, March 10.

(Best Exploitation: Alvin)

First breath of spring more than overcoming, usual let-down felt by Lent and main stem is sailing along this week to one of briskest sessions in months. Initial opportunity, too, theatres have had of studying practical benefits of seven-day week since Sunday's mild weather brought 'em out in droves, giving first-run sites their best extra day since law passed last November.

Competition around here at moment is tough, but out of it all, 'Country Doctor,' stands out. Alvin management might have expected bit too much from this one on run possibilities, but present indications are for two weeks and maybe three. First seven days should see site reach to $14,000 bracket, no record but sensational at this 2,000-seater.

Surprise click is combination of 'Shark Island' and Jan Garber's band, with latter exerting pull as result of heavy air plugging out of Chi recently. Weekend pretty close to $10,000, exceptional, and should have no trouble winding up in the neighborhood of $22,000, great. Another healthy week is in sight for Warner, where 'Follow the Fleet' continues following big week at Penn. Looks like pretty close to $6,000 and no kicks coming at that figure.

Disappointment is showing of 'Modern Times' at Penn. Chaplin picture doing nowhere near expected biz and will be lucky to breast the tape at $14,000. That's fair enough ordinarily, but not for the most eagerly-awaited production in recent years. Despite first-rate notices, 'Love Before Breakfast,' on double bill with 'Return of Jimmy Valentine,' is finding ring at ticket-ractions too much to buck and hasn't a chance of bettering weak $3,200, while same's true at Casino, where 'One Way Ticket' and the Berni-Vici unit will have a struggle shooting over $5,000.

Campaign of 'Country Doctor' was naturally limited as far as tie-ups were concerned by NEA copyright on quints, but even so every other angle was utilized. Newspapers were generous with space. Press has been running story in serial form with photographs from flicker for weeks, extra billboards gobbled up and national advertising splurge carried effective sock.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Doctor' (20th). Dionne flick a bonafide smash and should have no trouble running up to $14,000. That makes h. o. certain and management is looking forward to possibly third week. Last week 'Personal' (U) and 'Morgan' (Col) in the dumps at $2,750.

Casino (Jaffe) (1,800; 25-35-40)—'Ticket' (Col) and Berni-Vici unit. Stage show well liked and only thing that's holding site up against stiff competition. Around $5,000, not particularly good but satisfactory in face of everything around. Around $600 better than last week's 'Confidential' (Mon) and 'Oddities' unit.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Breakfast' (U) and 'Valentine' (Rep). Tough break for Lombardo flicker getting in among so many other ace attractions because under ordinary circumstances the well-liked comedy might have stood a chance of getting some real dough. As is, doubtful of even $3,200. But that's considerable improvement over last week's miserable $1,900 with 'Lone Wolf' (Col) and 'Melody' (UA).

Penn (Loew's-UA) (3,300; 25-35-40)—'Times' (UA). Chaplin pic a b. o. disappointment and will do just a little better than average biz here. Around $14,000, which is no gross at all for star, indicating even a Chaplin can't stay away too long. Probably moves to Warner Friday (14), not because take warrants it but as result of original commitments with distributors. Last week 'Fleet' (RKO) okay at $20,000, about $2,000 under what 'Top Hat' did here.

Stanley (WB) (3,600; 25-40-55)—'Shark Island' (20th) and Jan Garber's band. Click, with large measure of credit going to Garber. Looks like $22,000, and everybody smiles. Last week Jack Benny, with 'Exclusive' (MG), rolled up new high here at present scale, getting $31,000.

Warner (WB) (2,000; 25-35-40)—'Fleet' (RKO). Moved here from Penn and still showing plenty of strength. Will get $6,000 and possibly bit more without any trouble, and that's healthy. Last week 'Rancho' (Par) and 'Harrigan' (WB) drifted off after warm start, but got fair enough $4,850.

KINGSTON COLLECTS

Los Angeles, March 10.

Judgment for $660 awarded Al Kingston in municipal court suit against Carroll Graham for commission covering sale of latter's story, 'Bordertown,' to Warners.

Agency handled placing of story more than a year ago.

Chi Palace Drops Vaude for 'Fleet,' Gets Some Squawks and $30,000; 'Milky'-Beery $30,000, 'Pine' $16,000

Chicago, March 10.

(Best Exploitati : Oriental, Palace)

For some reason business was way off Friday (6), opening day for the bulk of the town's pictures. Weather couldn't be better, shows looked unbeatable, but the people just weren't there. Particularly disappointing was the Chicago with 'Milky Way' on the screen and Wallace Beery on the stage. Business was far under expectations, especially on the matinees.

On Saturday, however, the town began to pump with its oldtime power and the sidewalks again lined up with people. Particularly at the Oriental, where Jane Withers in person attracted what appeared to be every kid within a radius of 100 miles.

Palace has gone straight pictures for 'Follow the Fleet' and got away to a fair start. There has been reaction against the house for pulling the vaude, with many customers putting up a yelp.

Building in great style is 'Trail of the Lonesome Pine,' which opened Wednesday (4). Getting the swellest set of word-of-mouth comment town has heard in long time. Will hit above $16,000 on the first week and likely hold close that pace for the second.

Exploitation was strong throughout the town. Jimmy Luntzel banged the drum in great style for Jane Withers; Johnny Joseph had the town 'Fleet' conscious weeks before the flicker opened. Also in the running for smart exploitation were Jack Thoma and Jim Savage for their handling for 'Music Goes Round' at the Apollo.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-55)—(Round) (Col). Started Saturday (7) and got away nicely on the weekend surge. Riley and Farley instead of Red Hodgson in the picture hurt in town because of Hodgson's identification with the tune in this territory. Will hit around $7,000. Last week 'Happen' (20th), $4,700.

Chicago (B&K) (4,000; 35-55-75)—'Milky Way' (Par) and stage show. Wallace Beery headlining. Got away sadly but started on the up-grade over the weekend. Indications are for around $30,000, disappointing. Last week 'Desire' (Par) and 'Vanities' unit clicked for $38,600.

Garrick (B&K) (906; 25-35-55)—'Desire' (Par). Holding over here after fine session at the Chicago. Will touch close to $7,000. Last week 'Lady of Secrets' (Col) managed average $5,300.

Oriental (B&K) (3,200; 25-35-40)—'Navy Wife' (20th) and vaude. Jane Withers on the rostrum accounting for bulk of the box office jingle. Clink of coins adding up to good $16,000. Last week 'Millions in Air' (Par) slumped towards end of week to finish at $13,300.

Palace (RKO) (2,500; 25-35-55-65)—'Fleet' (RKO). Straight pictures and grinding 'em in on an eight-show schedule daily. Left the barrier slowly but beginning to break into a gallop, with indications for $30,000, powerful in the offing. Last week 'Love on Bet' (RKO) tearful at $16,200.

Roosevelt (B&K) (1,500; 35-45-65)—'Lonesome Pine' (Par). All-color flicker getting talk of the town and settling down to money gallop which is going to spell profits for weeks. Will make it a beautiful opening session at tuneful $16,000, and will probably hold near to that pace for at least a fortnight. Last week 'Two Cities' (MG) finished three weeks to happy $7,900 for final session.

State-Lake (Jones) (2,700; 20-25-35-40)—'Freshman Love' (WB) and N.T.G. unit. It's the N.T.G. parade which is corralling the shekels currently for $15,000, zowie. Last week 'Dangerous Waters' (RKO) held to fine $12,900.

United Artists (B&K-UA) (1,700; 35-55-75)—'Modern Times' (UA) (3d week). Chaplin picture sticking to good pace and will make it four weeks here without difficulty. Remarkably little slump-off. Above $17,000 currently, great, after big $20,700 second week.

'Forest' Nice $14,000 As B'klyn Picks Up

Brooklyn, March 10.

Considerable improvement in product and weather. Downtown b.o.'s report better biz than has been their lot in past few weeks. Albee scoring rather well with 'Shark Island' and 'It Had to Happen' in second week.

Paramount with 'Petrified Forest' holding up very well against stiff competition.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Petrified Forest' (WB). Excellent press notices. Basketball games on Friday night drawing well crowds and calling for much comment. This week about $14,000, good. Last week 'Anything Goes' (Par) $14,000.

Fox (4,000, 25-35-50)—'Yellow Dust' (RKO) and 'Music Goes Round' (Col). Drawing nice crowds and figured to bring in $16,000, good. Last week 'Bohemian Girl' (MG) and 'You May Be Next' (Col) received $13,000, over average. Management highly satisfied with radio tieups on Monday and Wednesday nights.

Loew's Met (3,400; 25-35-50)—'Ghost Goes West' (UA) and 'Bugle Ann' (MG). Getting favorable response and will bring in $14,500, good. Last week 'Rose-Marie' (MG) (2d week) $12,000, mild.

Albee (3,400; 25-35-50)—'Shark Island' (20th) and 'Had to Happen' (20th) (2d week). Pretty good $10,000 anticipated. Last week duo received fine $18,000.

Strand (2,000; 25-35-50)—'Woman Trap' (Par) and 'Drift Fence' (Par). Looks no more than $4,000, mild. Last week 'Murder at Glen Athol' and 'Timothy's Quest' (Par) $4,500, unexciting.

LENT IN ST. L. A REAL DENTER, QUINS 16G

St. Louis, March 10.

(Best Exploitation: Fox)

Not an alibi, but an on-the-level fact are the managerial statements that the poor business here despite the excellent attractions of the past two weeks is caused by Lent. Lent in St. Louis is more than just a season of the year what with 60% or better Catholic registration.

Chaplin's opus after a mediocre opening at Loew's failed to gain any ground and ended up a dismal week with less than $14,000. 'Wife vs. Secretary' will do well but not the business that the combo Gable-Harlow-Loy justifies. Again debit Lent.

At the big F&M Fox one of the truly great exploitation campaigns of the year got the Dionne Quins in 'The Country Doctor' off to a splendid start but not in keeping with what this attraction deserves or was expected to get. It will be a good week alright but not the record-breaker the house anticipated.

Ed Lowry, after a recent successful week stand at F&M's downtown deluxer, the Ambassador, is back again with a new show and is bolstering with amateur elimination contest. Lowry is a great fave here.

Shubert-Rialto, after playing 'Klondike' by itself for two weeks, is back with a dualer 'Love On a Bet' and 'Man Hunt,' but these pics don't figure to disturb the bigger ones.

'Fleet,' which set a house record at Orpheum, downtown WB theatre, first week, is being held for a third but business doesn't seem to justify it.

Grand Opera house, stiff only vaudeville theatre in town, is managing to get a little more than the nut each week and the management is satisfied the house can be built into a substantial moneymaker.

Harry Greenman, mgr. at Fox, Lucille Byrnes, et al, at the house, did everything but import the Quins in acquainting St. Louisians with the fact that 'Country Doctor' was on the screen.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Country Doctor' (20th) and 'Tango' (Maj). Shouldn't miss $16,000 and may beat this mark if weather stays good. Criz also helped by calling feature a five-star effort. Last week, 'Had to Happen' (Col) and 'Too Tough to Kill' (20th) didn't do as well as expected and finished with $8,200, fair.

Ambassador (F&M) (3,108; 25-35-40)—'Devil's Island' (Col) and 'Dangerous Intrigue' (Col) and Ed Lowry and unit on stage. Headed for $13,000 which will be satisfactory and profitable. Last week 'Here Comes Trouble' (20th) and Jackie Coogan, Betty Grable and California Collegians on stage, $14,800, but expected to do better.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Love On Bet' (RKO) and 'Man Hunt' (WB). Doesn't figure to top $7,500, only fair. Last week 'Klondike Annie' (Par), 2nd week, faded fast, only $8,600.

Orpheum (WB) (1,950; 25-35-55)—'Follow the Fleet' (RKO) (3rd week). At $6,000 will be lots of money for 3rd week; last week nice $9,100.

Loew's (3,162; 25-35-55)—'Wife vs. Secretary' (MG). Looks $15,000, all right. Last week 'Modern Times' (UA) biggest surprise in town when only $13,200 was counted to end of run.

Missouri (F&M) (3,514; 25-40)—'Strike Me Pink' (UA) and 'Dangerous Waters' (U). Too much opposish from Fox to enable this house to take over $5,200. Last week 'Burlesque' (20th) and 'Invisible Ray' (U), only $4,800, poor.

Grand Opera House (Ind) (2,200; 15-25-35)—'Java Head' (FD) and vaude. At $3,300 for this bill will clear nut and allow some profit. Last week 'Hitch Hike to Heaven' (Jud) and vaude, $3,100, fair.

'Sec' $7,000, Good; 'Annie' $3,000, 2d Week, Portland

Portland, Ore, March 10.

(Best Exploitation: United Artists)

Burst of good biz for several spots this week. Good weather and strong pix ran up the b.o. score. Topping the list in exploitation is 'Wife vs. Secretary' at Parker's UA. Parker figured that pic was good for three weeks and turned on the bally with long run in view. Pic responded with a socko first week.

At the big Paramount 'Klondike Annie' held for a second stanza. Evergreen's Orpheum also clicking with another winner. Orpheum just closed successful two weeks with 'Petrified Forest,' and now has 'Follow the Fleet' also getting a great play. With few musicals shown in the burg during the last few weeks, 'Fleet' connected for extra biz on that angle.

Parker's roadway decided that its exploitation of 'Metro Unit Show' last week was a b.o. booster. Unit idea was plugging two short subjects in color plus news equally with the pic, 'Riff Raff.' Ted Gamble figured that selling the whole program in this way when product warranted, was better than the old double feature policy. By way of contrast the Broadway went for twin pix this week, 'Exclusive Story' and 'Bohemian Girl.' Getting around par.

Paramount goes grand opera next week with screen dark. San Carlo Company goes in at $1.65 top for six days.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Exclusive' (MG) and 'Bohemian' (MG). Fair combo hitting an average pace for this house around $4,000. Last week 'Riff Raff' (MG) with color shorts, 'Days at Lido' (MG) and 'Old Plantation' (MG) billed as 'unit show,' a new wrinkle in local exploitation which worked, closed for nice $4,700.

United Artists (Parker) (1,000; 25-40)—'Wife vs. Sec.' (MG). Getting big results with the exploitation heat turned on high, first week going $7,000, and holding. Last week 'Ghost' (UA), fair $3,300.

Paramount (Evergreen) (3,000; 25-40)—'Annie' (Par) and 'Marriage' (Fox). Holding for five extra days of second week and getting a good play on the West pic. Last five days okay $3,000. First week good $6,600.

Orpheum (Hamrick-Evergreen) (2,000; 25-40)—'Fleet' (RKO). Enjoying extra biz due to few musicals here in recent weeks. Getting big play first week at $6,000, and may hold. Last week 'Forest' (WB) and 'Maid's Voice' (Par) held for extra five days at okay $2,800.

ayfair (Parker-Evergreen) (1,400; 25-40)—'Harrigan' (FN) and 'Freshman Love' (WB). Fair combo getting $2,000. Last week (admish 35-55) 'Yellow Dust' (RKO) with legit tab, 'Life Begins at 60' connected for only fair $4,200, although the stage unit was well exploited for Townsend pension sympathizers.

FLU HITS B'HAM

But Not Too Much—'Sec' Leads Town with $7,700

Birmingham, March 10.

A wave of flu which has swept through the entire South, especially Alabama and Mississippi, has hurt show business a little, but grosses here this week are moderately good.

Last week 'Klondike Annie' slipped out of town without the least bit of trouble. Picture was generally accepted without a word. So business was just fair. 'Pasteur' has moved over to Galax for second week.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Wife vs. Sec' (MG). Should get $7,700. Last week 'Annie' (Par) around $6,800, moderate.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Bank at Monte Carlo' (20th). At $3,000 just fair. Last week 'Next Time' (U), $2,500.

Strand (Wilby-Kincey) (800; 25)—'Exclusive Story' (MG). Might manage $1,900, moderate. Last week 'Drift Fence' and 'Hot Tip' (Radio), split, $1,700, light.

Empire (Acme) (1,100; 5)—'Love on Bet' (Radio). Too much competish for this one; $2,000. Last week 'Pasteur' (FN) around $2,800 and held over at Galax for second week.

Strike, Few New Pix Dent B'way; Jack Benny Ups State to $37,000, 'Fleet' 2d Wk. 60G, 'Colleen' 25G

(Best xploitation: Strand)

Total take of the Broadway picture houses is much smaller than normal this week, due in part to only five new pictures on the street, others being holdovers, two of latter on third weeks. Lower level of business is also charged to the continued strike of elevator operators and other service employees. The strike is hurting night attendance noticeably.

In spite of all this, plus Lent, no house is really in a bad position. Two are profitable leaders, the Music Hall on its third week of 'Follow the Fleet' at $60,000 and the State with the Jack Benny unit on the stage credited with attracting most of a fancy $37,000 or more. 'Anything Goes' (2nd run) is on the State's screen. Another good holdover is 'Lonesome Pine' at the Paramount. Its third week, aided last night (Tues.) by two preview showings of 'Klondike Annie,' brings nice profit at $25,000. The Mae West picture starts its regular run this morning, (Wed.) with doors opening at 8:30 a. m., earliest any New York de luxer has started letting 'em in.

The five new arrivals of the week are 'Love on a Bet,' 'Three Godfathers,' 'Powdersmoke Range,' 'Colleen' and 'Farmer in the Dell' on dual bill at Palace. Of these, the Powell-Keeler musical is by far the best. It will get the Strand around $25,000 and holds. 'Godfathers' is a bit above recent averages for the Rialto, around $9,000, while 'Powdersmoke Range' is doing okay at the Astor, $6,000. 'Love on a Bet' washed up its week at the Center last night (Tues.) a sad disappointment, $9,000.

Second week of 'Wife versus Secretary' at the Capitol is holding up better than 'Rhodes' on its second week at the Roxy. 'Wife' appears a good gamble for $25,000 on the holdover, while 'Rhodes' is slowing up to around $23,000. 'Rhodes' goes out of the Roxy tomorrow night (12) and into the Astor the following day (13) on a second-run booking, with the Roxy waiving protection.

Chaplin's 'Modern Times' ends its fifth week today (Wed.) and has another to go for a run of six, after which, following the usual protection, it goes into the Loew houses. 'Times,' which has been playing a midnight show every night, is perhaps suffering more than others by the strike. This week (5th) will be $25,000 or close to it.

Warner Bros. and the Strand pick up the marbles this week for the best exploitations in the handling of 'Colcen.' While never extending itself much on exploitation and advertising other than daily newspaper copy, the 'Follow the Fleet' picture has received some nice plugging throughout its run. Songs from the Astaire-Rogers musical were well plugged in advance of the opening, with a special RCA Sunday matinee revue of the songs first put on. Irving Berlin himself went on twice, including a big Sunday (1) night on 25 Years of Words and Music NBC's tribute program to the songsmith.

Estimates for This Week

Astor (1,012; 25-35-55)—'Powdersmoke Range' (RKO). Looks like about $6,000, okay. Last week 'Don't Gamble on Love' (Col), $4,000, disappointing. 'Rhodes' (GB) on second run, comes in Friday (13) for as long as holding up.

Capitol (4,620; 25-35-55-85-$1.25)—'Wife vs Secretary' (MG) (2nd—final week). Holding up well, $25,000. First week a bit over $40,000, fine.

Center (3,525; 25-35-55-85-$1.10)—'Love on a Bet' (RKO). No soap, only $9,000 on the week ending last night (Tues.). Previous feature, 'Bugle Ann' (MG) wasn't even this good, $7,000.

Palace (1,700; 25-35-55)—'Shark Island' (20th) (2nd run) and 'Farmer in Dell' (FKO) (1st run), dual. Combo doing fairly well, maybe $9,500. Last week's team, 'Pasteur' (WB) and 'Lady Consents' (RKO) built to a nice $11,000.

Paramount (3,664; 25-35-55)—'Lonesome Pine' (Par) and Eddy Duchin orchestra in pit (3rd week). Final (3rd) week $25,000, good. Second week was $29,000. 'Klondike Annie' (Par), in last night (Tues) on two preview showings, starts regular run this morning (Wed).

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65)—'Fleet' (RKO) and stage show (3rd week). Astaire-Rogers musical clicking strong here, third (final) week looking $60,000. Second was $78,000. 'Country Doctor' (20th) comes in tomorrow (Thursday).

Rialto (750; 25-40-65)—'3 Godfathers' (MG). Better than recent pictures here, around $9,000. Last week 'Garden Murder Case' (MG), $7,900.

Rivoli (2,092; 40-75-99)—'Modern Times' (Chaplin-UA) (5th week). On fifth week ending tonight (Wed) $25,000 or close, good. Last week house got $31,000. Another week to go, with 'These Three' (UA) coming in Wednesday morning (18).

Roxy (5,836; 25-35-55)—'Rhodes' (GB) (2nd week), and stage show. Ground out a fancy $39,000 first week but not as strong as expected on the second (current) at $23,000. 'Love Before Breakfast' (U) comes in Friday (13) with Pinkie Tomlin, on personal, holding over a third lap.

Strand (2,767; 35-55-65-85)—'Colleen' (WB), Keeler-Powell musical o.k. but behind previous tuners and probably not more than $25,000, pretty good. Stays a second week. 'Walking Dead' (WB), in ahead, stumbled, $16,000.

State (3,450; 35-55-75)—'Anything Goes' (Par) and Jack Benny unit on stage. Draught of Benny aiding mightily for a week of $37,000 or better, big. Last week 'Rose-Marie' (MG) and on the stage, Jimmy Savo and Frances Arms, over $25,000.

STRONG PIX IN WASH. GET STRONG BIZ

Washington, March 10.

(Best Exploitation: Earle)

Plenty of good celluloid in town this week and combination of Lent and first real spring weather of season can't lick it. Flock of attractions keeping down chances of record grosses at any particular b.o., but aggregate will be something to shout about.

Tops is Fox with combo stage and screen show that could have gotten by with either half alone. 'Anything Goes,' originally slated for Loew's ace straight-film spot, is being nicely received and draw of Fats Waller behind footlights is even more than theatre dreamed. Roger Pryor is extra added attraction.

'Wife Vs. Secretary,' tossed in Saturday (7) on three days' notice when 'Klondike Annie' was yanked, is cleaning up. Press had caught it in preview early part of week and has passed word that it was the Hollywood eternal triangle at its ultra-ultra.

Interesting angle is way Belasco, local arty spot, is mopping up with 'Soak the Rich.' Film was turned down cold by mainstem houses, but critics found it plenty of fun and it held up through second week beginning Friday (6).

Earle rates best bally honors for campaign on 'Pasteur.' Concentrated on class trade, previewing it for every available government health o cial and college medico and securing flock of testimonials that couldn't be discounted.

Estimates for This Week

Keith's (RKO) (1,830; 25-35-60)—'Follow Fleet' (RKO). Rogers-Astaire rep plus rave notices sending opening week into sock $17,000. Last week, second of 'Ghost' (GB), big $8,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Pasteur' (WB) and vaude. Class ballyhoo and critics' adjectives accounting for surprisingly nice $17,000 at present rate. Last week 'Round' (Col) with Riley and Farley p. a. took average $17,000.

Palace (Loew) (2,363; 25-35-60)—'Wife vs. Secretary' (MG). Put in Saturday (7) on three days' notice and headed for big $22,000. Last week 'Annie' (Par) took oke $18,000 for eight days.

Fox (Loew) (3,434; 25-35-60)—'Anything Goes' (Par) and vaude. Crosby, title and oke notices added to Fats Waller and Roger Pryor on stage sending gross toward nice $25,000. Last week 'Shark Island' (Fox), thanks largely to sock campaign, took big $23,000.

Met (WB) (1,853; 25-40)—'Preview Murder' (Par). Getting usual figure for mystery, probably oke $5,000. Last week 'Forest' (WB) followed big week at Earle with nice $6,000.

Columbi (Loew) (1,853; 25-40)—'Rose Marie' (MG). Third week after two swell stanzas at Palace looking at nice $6,000. Last week 'Last of Pagans' (MG) passable $3,000.

Belasco (Radin) (1,100; 25-35-50-60)—'Soak the Rich' (Par) (2d week). May hold up to satisfactory $1,800. Last week same flicker, turned down by main-stem spots, surprised with nice $3,500.

Frisco Pix Pulling; 'Country Doc' A Sock $26,000, Chaplin Big $10,000

San Francisco, March 10.

Market street ace houses this week have what it takes and the public is patronizing as expected. Warfield out in the lead with the Quints.

'Follow the Fleet' at the Gate let down quicker than expected, due both to opposition and fact that word of mouth was not good. Chaplin film doing all this small U. A. can hold, playing single bill so will show fine profit. Length of run dubious due to mixed public reaction generally. Mae West's 'Klondike Annie' took terrific lacing from Hearst paper editorially, some saying it helped, but everybody agreeing it didn't hurt and it will perhaps stay on for another couple of weeks.

Paramount running above average due to star draw of Gable, Harlow and Loy, unbeatable combo. Rest of the street limping along but nobody very badly damaged. Weather has been ideal and business in town generally is better than in years. Even the neighborhoods are happy in spite of Lent.

Estimates for This Week

Ilay (Roesner) (400; 35)—'Maria Chapdelaine' (Italo) (2d wk). Big Italian population getting better than average, $1,450. Last week same near capacity, $1,600.

Embassy (Cohen) (1,512; 25-35)—'Jimmy Valentine' (Col) and 'Dancing Feet' (FD) (2d wk). Down to $1,800. Last week same bill brought in house nut, $2,200.

Fox (Leo) (5,000; 25-40)—'Bohemian Girl' (MG) and 'Leavenworth Case' (U). Better than house average due to juvenile draw of Laurel and Hardy, $7,500. Last week very poor with 'Chatterbox' (RKO) and 'Dangerous Waters,' only $4,800.

Golden Gate (RKO) (2,850; 30-35-40)—'Follow Fleet' (RKO) (2d wk). Letting down in face of opposition, disappointing $12,500. Last week first of same run went way over average to $19,500.

Orpheum (F&M) (2,440; 30-35-40)—'Next Time We Love' (U) and 'You May Be Next' (Col). Also a disappointment as star was expected to pull better than $6,200. Last week 'Music Goes 'Round' (Col) and 'Hell Ship Morgan' (Col) held to house average with only $4,500.

Paramount (FWC) (2,740; 30-35-40)—'Wife vs. Secretary' (MG) and 'Preview Murder Mystery' (WB). Going great, showing wide margin of net at $18,000. Last week 'Pasteur' (WB) and 'Woman Trap' (Par) held up to house average and showed profit at $14,000.

St. Francis (FWC) (1,470; 30-35-40)—'Klondike Annie' (Par) (3d week). Still doing okay, even without Hearst paper ads and in face of tear-down editorials getting $6,300. Last week same attraction, $7,500.

United Artists (UA) (1,200; 25-40-55)—'Modern Times' (UA) (1st wk). Doing about all this small house can hold at peak hours and taking a nice $10,000. Last week 3rd of 'Strike Me Pink' (UA) okay $6,100.

Warfield (FWC) (2,680; 35-40-55)—'Country Doctor' (20th) and 'Bugle Ann' (MG). Doing all the capacity can stand from morn' 'til closing, and will top $26,000. Last week 'Desire' (Par) and 'Garden Murder Case' (Par), a healthy $17,000.

'Fleet' $10,000, Dionnes OK $5,400, Indianapolis

Indianapolis, March 10.

(Best Exploitation: Indiana)

'Follow the Fleet' sails along gloriously to a $10,000 mark at the Indiana, and the rest of the downtown houses are enjoying fairly brisk trade. Astaire-Rogers pic is the best money-getter for the large Indiana, and they're topping anything else to play the house since their last previous picture, 'Shark Island' and a vaude bill headlining Eddie Peabody show strength at the Lyric with a pace that indicates a very good $8,600, while 'Country Doctor' is heading for an okay $5,400 at the small Apollo. A dual of two repeat pictures, 'Captain Blood' and 'Anything Goes,' is doing all right at the Circle with a gross of $4,800 in sight. Loew's lags a bit with only $4,100 showing up on 'Little Lord Fauntleroy.'

A series of department store tie-up ads on 'fleet blue' apparel and navy wear for women as well as an Astaire-type shoes were effected by the Indiana's exploitation staff on 'Follow the Fleet.' Accompanying window displays also were turned into clever plugs for the film, while the ushers engaged in a wig-wag street ballyhoo, gave away sailor caps as souvenirs, etc.

Estimates for This Week

Apollo (Fourth Ave) (1,100; 25-40)—'Country Doctor' (20th). This house had expected the Dionne quints to replace the late Will Rogers as its ace flicker draw, but they're way under his record figures. The results are good, however, at $5,400. Last week repeat run of 'Ceiling Zero' (WB) mild at $2,900.

Circle (Katz-Feld) (2,600; 25-40)—'Anything Goes' (Par) and 'Captain Blood' (WB), two repeats dualled. Faring all right at $4,800. Last week repeat of 'Rose-Marie' (MG) okay at $5,000.

Indiana (Katz-Feld) (3,100; 25-40)—'Follow Fleet' (RKO). Very strong compared to the usual figures at this house with a sweet $10,000 in prospect. Last week 'Klondike Annie' (Par) about par for Mae West here at a good $8,000.

Loew's (2,300; 25-40)—'Little Lord Fauntleroy' (UA). National assist ads of large size failed to pull this one above a rather light $4,100. Last week 'Modern Times' (UA) had an unsteady stay with business extra good only Saturday and Sunday. Weekdays were very light, and the figure for the seven-day stay was just all right and nothing more at $7,000. Had been expected to do at least $3,000 more.

Lyric (Olson) (2,000; 25-30-40)—'Shark Island' (20th) and vaude. Picture plugged over stage show in ads, and, although a bit heavy, it is helping the house to a happy $8,600. Last week 'Bohemian Girl' (MG) and the Marcus revue on stage did very well at $9,400 with the latter getting the credit for the extra take.

'DR.'-PHIL BAKER WOW $34,000, DETROIT

Detroit, March 10.

With sole exception of the Fox, playing 'Country Doctor' with Phil Baker on stage, biz is off generally here current week. Most of slump is attributable to General Motor's free exposition and Detroit's annual 'Little World Fair' at Convention Hall. Latter event broke all attendance records opening night, at 25c a crack, so downtown houses and nabes can't hope to buck that this week.

Biz is big again at the Fox this week, however, although show started off rather slowly. 'Doctor' gained momentum Saturday (7) and forced addition of extra show Sunday. Quints' flicker due to stick at least another week, should romp home for a wow $34,000. Baker is helping b. o.

With the pic, 'Desire,' John Boles on the Michigan stage this week is drawing only an okay $22,000. Ricardo Cortez, faced with similar pic circumstances last week, attracted only $19,000 through the turnstiles.

Grosses are also off at the United Artists, running 'Modern Times' third week, and at the RKO Downtown, with 'Follow the Fleet,' likewise in its third session. Both figure for around $8,000 current stanza, and are ready for pulling. The two first-run dual houses, State and Adams, are also in the doldrums, neither due for over $3,500, fair.

Behind big national 20th-Fox campaign and Hearst stuff, Fox had little need for heavy exploitation this week but dusted off a few new ones on Phil Baker, including his conducting of a sports column in one of the dailies, plus good art and the usual didoes. Michigan also lined up some daily press art and stories on Boles.

Estimates for Thi Week

Fox (Indie) (5,000; 30-40-65)—'Doctor' (20th) and Phil Baker on stage. Pic a 'natural' here, booming down the stretch for a wow $34,000 this week. Started off slowly, but picked speed over weekend, Baker proving a help. Last week house got slightly above $32,000, hang-up, on 'Saturday Night' (20th) and Wallace Beery, Bebe Daniels and Ben Lyon on stage, stage names doing all the attracting.

ichigan (United Detroit) (4,000; 30-40-65)—'Desire' (Par) and John Boles heading vaude. Okay $22,000, chiefly because flicker is not doing its part. Boles usually draws here, but he can't do it alone. Ricardo Cortez and 'Forest' (WB), faced with strong opposish, got $19,000 last week.

Downtown (RK) (2,500; 30-40-65)—'Fleet' (RKO) (3d week. Feeling the pinch of counter attractions and will get around 8,000, oke, this week, following good $10,000.

Adams (Balaban) (1,700; 25-40)—'Song and Dance Man' (20th) and 'Hell Ship Morgan' Col), dual. Biz off here like the rest, so house will be lucky to do $3,500, fair, current week. Gathered in about $5,000, nice, last week on 'Personal' (U) and 'Dangerous Waters' (U).

United Artists (United Detroit) (2,000; 30-40-65)—'Times' UA) (3d week). Chaplin still doing okay, although more was expected, and will move out this week. Okay $8,000 this week, after second session of $12,000.

State (United Detroit) (3,000; 25-40)—'Preview Mystery' (Par) and 'Boulder' WB). Can't beat the counter attractions this week, and figures for only a mild $3,600 current stanza. Did steady biz last week, $4,500, on 'Big House' (MG) and 'Man Hunt' (WB).

'DOC' HITS FAST $13,000, BUFFALO

Buffalo, March 10.

(Best Exploitation: Buffalo)

With the advent of milder weather and the bringing up of a full battalion of heavy attractions, Lent appears to mean nothing at Buffalo box offices.

Everything seems to be clicking at top speed, with 'Doctor' hitting a good clip at the Buffalo and the new Chaplin picture getting off to a fine start at the Lakes. 'Secretary' is being held over for a second week at the Hipp after a fine first period at the Buffalo and the Lafayette with more or less routine duals has moved up well above average for the house.

A fine campaign was put on for 'Country Doctor' by the Buffalo staff. An exhaustive tie-up in connection with the NEA-Times, which has exclusive for the quints here, was availed of, the daily going for a serial on picture for three weeks ahead with daily layouts. Each installment had a tag line boosting the film and there were roto pages of art. Times also staged a competitive voting campaign among the quints using their feature writers for campaign managers, the theatre being tied in with everything used. In return house gave trailer and lobby displays while the Times trucks bannered for the picture. The paper also got waiver of NEA copyright for use of shots of quints in store windows running to several dozen. Doctors and nurses were circularized and the usual merchandise tie-ups were made.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Doctor' (20th). Doing nicely against strong competition and pace at opening weekend makes week look around $13,000. Last week, 'Wife Vs. Sec' (MG), plenty good and takings ran to over $20,000.

Hipp (Shea) (2,400; 25-40)—'Wife Vs. Sec' (MG). Switched to here from the Buffalo and moving along to sprightly business for probably $8,500. Last week 'Annie' (Par), dropped in here for second run after a first to excellent returns at the Lakes, but failed to hold up and got down to a low $5,600.

Lakes (Shea) (3,400; 25-40)—'Times' (UA). A swell topper for this house and drew excellent comment at opening, which should mean better than $13,000. Last week, 'Marie' (MG), brought back after playing a week here a fortnight ago, for $8,000.

Century (Shea) (3,400; 25) — 'Desire' (20th) and 'Great Life' (Par). Still feeling the effects of last week's stimulus and looks to go over $6,500. Last week 'Big House' (Col) and 'Hitchhike Lady' (Rep), dual, rang bell for best business here in couple of months, $8,000.

Lafayette (Ind.) (3,400; 25)—'Invisible Ray' (U) and 'Night Out' (U). Strong opening for this card and indications are it will better $8,000. Last week 'Round' (Col) and 'Intrigue' (Col). fine at $10,000.

Quins $11,000, Mostly on Mats in Seattle; Hearst Helps 'Annie' to 11G

Seattle, March 10.

(Best Exploitation: Fifth Ave.)

Despite big campaign and greatly upped advertising budget, 'Music Goes 'Round' didn't get the dough and run was cut off at end of first week. With duals back at the J-vH house, reduced prices again prevail.

'Modern Times' also failed to hold longer at Blue Mouse after second week. 'Fleet,' after click at Orpheum, moved in. 'Rose Marie' continues to get coin, now in virtually fifth week, counting first at Fifth Ave. and extra week at Blue Mouse, when the pic was at both the M.B. and B.M., getting lines on both sides of street.

Hearst's editorials against Mae West and refusal to accept advertising for 'Klondike Annie,' current at Orpheum, looks to be helping biz. Management taking advantage of this free 'publicity,' using both afternoon papers with bigger space and type for Mae.

'Country Doctor' at Fifth Ave. gets biggest campaign, rating exploitation tops. Serial story run in Star before opening, with copyrighted pictures of the quints, radio plugs and newspaper space stepped up, make up the campaign.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42) — 'Fleet' (RKO). Hot from Orpheum, looks to land big $4,500 here. Last week 'Modern Times' (UA) (2nd week), eight days, $4,200, good, but not warranting holdover.

Coliseum (Evergreen) (1,800; 21-32)—'Collegiate' (Par) and 'No Mercy' 20th), dual. Pulled after five days on poor $2,000. Last week 'Rebel' (20th) and 'Millions in Air' (Par), dual, no go, pulled after six slow days at $2,400, weak.

Fifth Avenue (Evergreen) (2,400; 27-37-42)—'Doctor' (20th). Quins stirring up plenty of interest at $11,200. Matinees terrific, nights good, but proportionately off. Last week 'Forest' (FN) $7,500, good.

Liberty (J-vH) (1,900; 11-16-27)—'Next' (Col) and 'Cattle Thief' (Col), dual. Back to regular prices for slow $3,000. Last week 'Round' (Col) too late and at $5,000 a disappointment.

Music Box (Hamrick) (900; 27-37-42)—'Marie' (MG), (4th week, 2d run). Slamming right along to hot $4,800. Leaving to make room for 'Doctor's' second run, otherwise would hold. Last week $5,300, big.

Orpheum (Hamrick) (2,700; 27-37-42) 'Annie' (Par) and 'Saturday Night' (20th), dual. Hearst editorials stirring curiosity and business, giving house great $11,000. Last week, 'Fleet' (RKO), $14,600 on eight days.

Paramount (Evergreen) (3,106; 21-27-32)—'Yellow Dust' (RKO) and 'Melody' (UA), dual. Slow at $3,700. Last week, 'Preview Murder' (Par) and 'Master's Voice' (Par), dual, $4,000, moderate.

Rex (Sterling) (1,400; 16- -32) —'Oregon Trail' (Rep) and vaude. Title and type mean special local appeal, with biz at this spot showing nice gains for $3,500. Last week, 'Manhunt' (WB) and stage show, $3,200, good.

'Fauntie' in Speedy $13,000 Start at Aldine, Philly; 'Doctor' Strong, $35,000

Philadelphia, March 10.

(Best Exploitation: Earle)

Everything points to plenty of real biz in the downtown film houses here this week. Best, in fact, since the holidays.

The big noise is 'Country Doctor' at the Fox. Crowding in seven shows Saturday and Sunday, this feature boomed along on the trail of the house record. Three week, seem set with a fourth possible. Around $35,000 looks like a sure thing, with more possible. Notices were all raves and then some.

Another pic which promises to keep the b.o. in a state of turmoil is 'Wife vs. Secretary' at the Stanley. Raps by the crix aren't keeping the Gable-Harlow-Loy fans from flocking in. Daytime trade is especially big and pic looks to be aiming for $30,000 or close to it.

'Little Lord Fauntleroy' is putting the Aldine back in the running after the house had been staggering with some weak-sisters. Freddie Bartholomew pic should hit $13,000, and that's plenty hot.

With less violent opposition the Boyd would step into the picture with 'Desire' but this Marlene Dietrich pic is bound for only about $14,000. That's satisfactory under the circumstances.

'Garden Murder Case' ought to accomplish an okay $7,000 at the Stanton; 'Pasteur' figures for a nice $3,500 in its second run at the Karlton; Harold Lloyd's 'Milky Way' ought to get $2,500 in second run at the Arcadia and 'Fleet' (also second-runner) is bound for a sturdy $4,000 at Keith's.

'Modern Times' has slipped badly at the Erlanger and is now reported in last two weeks, although no announcement has been made. This week, with the tremendous opposition, won't go over $9,000. Earle with 'Music Goes Round' on the screen and also on the stage with Farley and Riley warbling it figures for $17,000, which is above average.

S-W put on a neat exploitation campaign for 'Round' with tonlike discs distributed in restaurants and taprooms bearing the song's lines and also buttons flooding the town.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Fauntleroy' (UA). Heavy $13,000 figured and hold-over sure. Last week, 'Scarlett' (RKO), $8,000.

Arcadia (600; 25-40-50) — 'Milky' (Par) (2d run). Should see $2,500. Last week 'Exclusive' (MG) (2d run), so-so, $2,100.

Boyd (2,400; 40-55) — 'Desire' (Par). Opposish too heavy; $14,000. Last week 'Pasteur' (WB), nice $21,000, in nine days.

Earle (2,000; 25-40-50)—'Round' (Col) and vaude. Riley and Farley on stage for $17,000. Last week 'Bohemian' (MG) and vaude, $14,500, average.

Erlanger (2,000; 40-55-87) — 'Times' (UA) (4th week. Falling off and with strong rivals on Market street may not go over $9,000. Last week disappointing at $14,000.

Fox (3,000; 40-55-65)—'Doctor' (20th) and stage show. Looks like the wow of the year. They're even talking four weeks. About $35,000 is this week's goal and it may go higher if extra shows are continued. Last week 'Shark Island' (20th) (2d week), neat $16,500.

Karlton (1,000; 25-35-40) — 'Pasteur' (WB) (2d run). Figures for $3,500. Last week 'Two in Dark' (RKO), dismal, $2,200.

Keith's (2,000; 30-40-50)—'Fleet' (RKO) (2d run). Robust at $4,000. Last week 'Forest' (WB) (2d run), okay $3,000.

Stanley (3,700; 40-55)—'Wife v. Sec.' (MG). Natural and aiming for $30,000. Last week 'Fleet' (RKO), eight-day second week, $20,000.

Stanton (1,700; 30-40-50)—'Garden Case' (MG). Average at $7,000. Last week 'Girl Trap' (Par), a dud —$5,000.

'COUNTRY DOC,' $28,000 LEADS REST OF HUB

Boston, March 10.

(Best Exploitati : et)

'Country Doctor' administered a strong dose of b.o. tonic at the Met over the weekend, attracting not only a conclave of femmes through the gate, but a large number of patrons who see a film every five years. If it had an equal male draw this flicker might have hung up a bigger gross. Ran five-show schedule Friday and Saturday and the maximum four shows Sunday. The gross will hover around $28,000, good.

'Fauntleroy' at the State and Orpheum will total about $25,000, off. Keith-Boston is coming through handsomely at $23,000 speed with Hollywood Cafe show on stage and 'Muss 'Em Up' on screen. 'Follow the Fleet' launches into a third week with promise of about $13,500, at the Keith Memorial.

'Modern Times' entering the fourth and final frame at the Majestic on tilted scale will fold with about $6,000 in the till.

Two-month tiff between the Met and the Boston Post has been ironed out and the theatre is again getting publicity breaks. Because of top-heavy ad placements with the Herald-Traveler by the Met, the Post had cut off all bally, except a weekly review and a five-line listing in the Sunday page film schedule.

Handed a natural for outside exploitation in the quintuplet film, the Metropolitan found its hands tied by legal technicalities and had to exert pressure elsewhere on publicity and exploitation this week. Outside of a banner across Washington street, the quints were left in the newspaper ads and extra features stimulated by the film's presence in town. Helping to fill the gap was the personal appearance of Regis Toomey who co-operated on a Harvard Hasty Pudding show tieup, a Sigma Chi get-together, and two radio interviews. In addition, Gene Fox and his staff found fodder in the appearance of dance contest winners on the stage —a by-product of the recent Herald-Traveler promotion.

Estimates for This Week

Met (M&P) (4,200; 35-50-65)—'Country Doctor' (20th) and Regis Toomey heading the stage show. Look like okay combination, about $28,000. Last week, $39,000 for 'Klondike Annie' (Fox) and Major Bowes' amateurs on stage, hypoed by Hearst hoopla.

Keith-Boston (RKO) (3,000; 35-50-65)—'Muss 'Em Up' (RKO) and Hollywood Cabaret show on stage. Very good at $23,000 promise. Last week, 'Invisible Ray' (U) and stage show topped by Lupe Velez and Roger Pryor garnered satisfactory $17,900.

Keith Memorial (RKO) (2,900; 25-35-50)—'Follow Fleet' (RKO) (3d week). Looks like okay $13,500; second week captured very good $20,100. Maybe strong enough for four frames.

State (Loew) (3,200; 25-35-40-30)—'Lord Fauntleroy' (UA). Not too virile here at $12,000 trot. Last week, off, $10,000 for 'Shark Island' (20th) and 'Music Goes Round' (Col), dual.

Orpheum (Loew) (3,000; 25-35-40-50)—'Fauntleroy' (UA). Disappointing at $13,000 gait. $12,000 last

(Continued on page 23)

The Kiddies Lead 'Em Into L'ville B.O.'s; 'Fauntleroy' $6,000, Quins 6½G

Louisville, March 10.

(Best Exploitation: Loew's State)

Two leaders this week can credit juvenile appeal for their draw, Loew's State with 'Fauntleroy' getting plenty of play on the strength of a tremendous build up on Freddie Bartholomew, while the wicket is plenty hot at the Strand where the Dionne babies are the attraction in 'Country Doctor.' Warmer temperatures and the Lenten season are denting grosses to some extent, but 'Fauntleroy' should reap a good $6,000, with 'Country Doctor' expected to top that figure by $500.

Dual features are being shown at the Rialto, Brown and Alamo, and grosses are not likely to be startling. 'Pasteur' is being kept for a second week, and if grosses hold up reasonably well the holdover stanza should have no trouble getting $3,000.

National still getting its share of the biz, currently displaying a fair stage attraction 'Gertrude Avery's Diamond Revue' plus a local radio act and the winner of an amateur contest named George Pugh. Gross should be around $4,000. Flesh talent is in for four days, with balance of week filled out with 'Passing of the Third Floor Back' and 'Racing Luck.' Takings will be very light during those three days.

Potent opposish will be furnished by the Memorial Auditorium which plays Walter Huston in 'Dodsworth' (12th). Advance sale indicates a $5,000 gross for matinee and night performance.

Exploitation for 'Fauntleroy' made town sit up and take notice. Mark Silver for United Artists and George N. Hunt, Jr., manager of Loew's, went to town on one of the biggest campaigns ever pulled here. A stunt item was the telephone conversation carried on by Silver with Freddie Bartholomew which was piped into the Kosair Free Children's hospital here, with the interview being sent through amplifiers to all parts of the building. Newspaper publicity lineage totaled 4,600 lines, 23 24-sheets posted, tieups with ice cream concern on air publicity, lobby display featuring life size cutout of Bartholomew on bicycle in motion, 5,000 window cards, library book marks, tieups with chain groceries distributing 20,000 circulars in packages. Co-op ads in local dailies opening day also helped to make the campaign one to draw special notice.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Fauntleroy' (UA). Juves and matrons will be attracted to this one, and a well-planned and executed exploitation campaign should have no trouble in getting the money. No smash but should take $6,000. Last week 'Wife vs. Sec' (MG) did well at $6,000, Gable-Harlow-Loy combo surefire.

Rialto (Fourth Ave.) (3,000; 15-25-40)—'Give Us This Night' (Par) and 'If I Had a Million' (Par) dual. Hardly any h. o. strength in evidence here, pics minus names which draw. 'Million' is revival of three years ago. Combo will probably see $4,300 in offing for current stanza. Last week 'Desire' (Par) touched $6,200, good.

Brown (Ind) (1,500; 15-25-40)—'Remember Last Night' (U) and 'Chatterbox' (RKO) dual. Will come through for fair gross, but no eyebrow lifting, $2,500 is indicated, but may take more if weather continues pleasant. Last week 'Fleet' (RKO) took $3,600, a good deal below expectations, particularly after a tremendous first week.

Strand (Fourth Ave.) (1,500; 15-25-40)—'Country Doctor' (20th). Big opening with line forming long before wicket was opened presaged a socko week for the multiple tots. Femme patrons in majority, and pic looks en route to dandy $6,500. Reasonably sure to be held over for second stanza. Last week 'Annie' (Par) cashed in on public's waking up to fact that some folks consider the West flicker just a little naughty. It took $3,600.

Mary Anderson (Libson) (1,000; 15-25-40)—'Pasteur' (WB). Holdover brought gross down and wind-up should be around $3,000, fair. Pic getting fair play from intelligentsia who have termed it an epic production on the life of the great scientist. Same pic grossed $3,700 last week.

National (Ind) (2,350) (15-25-40)—'Freshman Love' (WB) and Gertrude Avery's Diamond Revue, splitting with 'Passing of Third Floor Back' (GB) and 'Racing Luck' (Rep), dual. Stage shows still drawing well, and Friday openings doing capacity biz. Current stanza should hit $4,000, good. Last week 'Widow Monte Carlo' (WB) and vaude, splitting with 'False Pretenses' (Ches) and 'Suicide Squad' (Pur), dual, grossed $4,800.

Alamo (Ind) (900; 15-25)—'Strike Me Pink' (UA) and 'Too Tough to Kill' (Col), splitting with 'Fang and Claw' (RKO) and 'Leathernecks' (Rep), dual. Looks headed for $1,600, good. Last week 'Java' (U) and 'Another Face' (RKO) splitting with 'Front Page' (UA) and 'Dancing Feet' (Rep) dual, garnered an average $1,300.

'Wife' 25G, Quins $20,000, Give Lent Trimmin' in Cleve.

Cleveland, March 10.

(Best Exploitati : State)

Old Lent complex which used to slump all business is evaporating this year. Not a sign of a drop anywhere. A couple of pictures are turning out to be Lenten record-breakers, and even Mae West, despite attacks by critics, gets her man.

Top hold by 'Wife vs. Secretary,' which cracked State's opening day records held by 'Mutiny,' speeding up to a $25,000 week. Follow-upper is 'Country Doctor,' a pippin for the Hipp, heading for $20,000 or better. 'Love Before Breakfast' plus Coogan-Grable unit, may go higher, but no kicks about $18,000.

Charlie Deardorff's best ballyhoo for State's, 'Wife vs. Sec,' was a $2,000 prize contest in 48 drug stores for naming of Myrna Loy's gown. Campaign aided by Milt Harris, also covered tie-up with Gable story in current Liberty, give-away letters allegedly signed by three stars and essay contest among town's stenogs.

Estimates for This Week

Palace (RKO) (3,200; 30-40-60)—'Before Breakfast' (U) and Jackie Coogan, Betty Grable unit. Hollywood names not much of a help, lots of advance publicity, but they don't live up to it. In ordinary week it might go to town, but plenty of strong competition will keep it to $18,000, satisfactory. Last week 'Love on Bet' (Radio) and 'Swing It' unit skidded to $15,800.

Hipp (WB) (3,000; 25-40)—'Country Doctor' (20th). Advance screening for critics started avalanche of whoopee. On strength of quins and natural publicity, $20,000 is an assured, conservative figure. House has it tentatively lined up for three weeks. Last week 'Fleet' (Radio) on second stanza steamed in with a corking $14,500.

State (Loew's) (3,750; 30-35-40)—'Wife vs. Sec' (MG). Combo of three topnotchers is enough to bring out lines. Opening day set a new attendance high for year, and smart exploitation may cause it to break week's record held by 'Mutiny,' if it goes past $25,000. Last week 'anie' (Par), in spite of protest yips from women's clubs, which didn't kick Mae West so hard, got $16,700.

Allen (RKO) (3,000; 25-40)—'Fleet' (Radio) (3d week). House handicapped lately by policy of sloughing 'em off in split weeks between holdovers. Astaire-Rogers pic shifted from Hipp with sufficient ballyhoo, however, to catch good $4,500. Four days of 'Dr. Harrigan' (WB) made only $2,100. 'Muss 'Em Up' (Radio) was another four-day dud at $1,900.

Stillman (Loew's) (1,872; 25-35)—'Times' (UA). Chaplin still knocking 'em over, after transfer from State, where it made sweet $19,000. Second week here rang the bell for $8,500, which is top stuff for this theatre under a low scale, and third holdover to the strain of $6,500 is keeping Jack Lykes happy.

'WIFE VS. SEC' THE BIG WOW IN K. C., $22,000

Kansas City, March 10.

(Best Exploitation: idland)

Looks like the Midland is set for a clean-up this week, with 'Wife vs. Secretary,' after a very disappointing seven days of 'Modern Times.' 'Lady of Secrets,' at the Tower, is the only other new picture in the first run houses; 'Follow the Fleet,' at the Mainstreet, 'Desire' at the Newman, and 'Love Before Breakfast' at the Uptown, all being holdovers. The latter two will likely be replaced before the second full week, as changes in opening dates have been frequent in the last few months. Last week was spotty. The fast going 'Follow the Fleet' proved hard opposition and easily topped the town.

Poor showing of 'Modern Times' after rave reviews seems to prove that the fans want their pictures right up to the minute. Midland management sold 'Wife vs. Secretary' from a number of different angles. Played it up with much extra newspaper space; used radio plugs over two stations; distributed thousands of trick heralds to the stenographers; secured two prominent show windows; and several sweet cooperative display advertisements with prominent stores.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Follow the Fleet' (RKO) (2d week). Going strong, looks to be headed for $9,000, fine after a big $18,000, first week.

Midland (Loew) (4,000; 25-40)—'Wife vs. Secretary' (MG). Another natural and lines formed early, headed towards $22,000, big. Last week 'Modern Times' (UA) opened fair and then suffered from adverse reviews in the Sunday papers and finished with a scant $10,000, n.s.g.

Newman (Par) (1,900; 25-40)—'Desire' (Par) (2d week). Doing nicely, good for close to $10,000 on 10 days. 'Lonesome Pine' (Par) opens today (10).

Tower (2,200; 25-35)—'Lady of Secrets' (Col) and 'West Point Days' stage revue. No sensation but doing fairly, with prospects of $6,500, fair. Last week 'You May Be Next' (Col) and stage revue $5,500 a little off.

Uptown (Fox) (2,040; 25)—'Love Before Breakfast' (U). Held over for the second week and showing some strength, likely around $3,000, very good. Last week 'Invisible Ray' (U) four days and 'Breakfast' (U), three days $2,900, nothing extra.

PROCTOR'S 18G, LEADS NEWARK WITH 'SHARK'

Newark, March 10.

(Best Exploitation: Proctor's)

For two successive weeks Proctor's promises to lead the procession and won't be far behind the next with 'Follow the Fleet' coming. This week it's $18,000 for 'Shark Island' and 'My Marriage.' Aside from the Par-Newark which is dying, the others are not bad. 'Whipsaw' and 'Three Live Ghosts' taking $12,000 at Loew's and 'Road Gang' and 'Music Goes Round' getting $11,100 at the Branford.

Newsreel is doing nothing sensational. Some are anticipating a change of policy.

Proctor's tried a caption contest in the Star-Eagle which brought 22,000 lines of free publicity for 'Shark Island.' Placed 1,000 window cards and sent the sound truck around.

Estimates for This Week

Branford (WB) (2,966; 25-75)—'Road Gang' (FN) and 'Round the World.' A queer bill, but those who like it raw and those who like it light should be pleased. The rest will stay away. Probably enough for $11,500, okay. Last week, second of 'Pasteur' (FN) and 'Personal' (U), very nice at $9,800.

Capitol (WB) (1,200; 15-30-40)—'Exclusive' (MG) and 'Goes' (Par). Again ought to scale the $3,500 handicap. Last week house beat it by only $100 for 'Pagan' (MG) and 'Riff Raff' (MG).

Little (Franklin) (299; 35-50)—'Maternelle' (Metropolis). French film pulling them in here, and if it stands up should come near $1,500; if so, it holds over. Higher scale helps if they come. Danger always is the small French population. Last week on five days (2d week) 'Corka Generale' (Leo), sad at $400.

Loew's State (2,780; 25-30-55-65-75)—'Whipsaw' (MG) and 'Ghosts' (MG). Not kayo, but okay at $12,000. Last week (2d) for 'Marie' (MG) took almost $12,000 big.

Proctor's (RKO) (2,300; 20-65) and Lyceum (Roof) (770, same scale)—'Shark Island' (20th) and 'My Marriage' (20th). Grand at $18,000. House now using another amateur night and last week had to repeat the show on the roof. Last week so good held to nine days at $21,000 for 'Mr. Hobo' (GB) and 'Prof. Soldier' (20th).

Paramount-Newark (Adams-Par) (2,240; 25-75)—'This Night' (Par) and 'Preview Mystery' (Par). Nowhere except out after five days. Trying to beat the bell by bringing in 'Annie' (Par) Wednesday. If five days, $4,500. Last week, second of 'Fine' (Par), nice at $9,500.

Terminal (Skouras) (1,600; 15-20-25-30-35-40)—'Yellow Dust' (RKO) and 'Another Face' (RKO). Will be good at $6,000. Last week $6,200 for 'Spy 77' (FD) and 'Bridge of Sighs' (FD).

'Dream' Sets Hot Pace In Hague, Amsterdam

The Hague, March 1.

With 'Midsummer Night's Dream,' (WB), now in its fifth week at the Studio Cinema here and in its fourth week at the Rialto, Amsterdam, an era of long-run films seems to have arrived in The Hague. 'Mazurka,' (UFA) starring Pola Negri, is in its third week at the local Hague while another UFA pic, 'Schwarze Rosen,' ('Black Roses'), with Lilian Harvey, is also playing its third week at the Asta here.

Previous to this year, the best that a feature could do was two weeks in The Hague. Most films ran only a week.

Contributing to this extended run trend have been the Shirley Temple features by 20th Century-Fox, which may be described as setting the pace at The Hague, since all of them clicked big and had runs of two and three weeks.

'Doctor' $14,000, Ted Lewis $19,000, Sew Up Mpls.; 'Obsesh' $2,000, Ninth Week

Minneapolis, March 10.

(Best Exploitation: Minnesota)

Pair of high-powered attractions are getting a sweet play and milking the loop dry currently. The go-getters are 'The Country Doctor,' Minnesota offering, and Ted Lewis and his band on the Orpheum stage. They seem to have the stuff that it takes to fill theatres.

'Doctor' started at an even faster clip than 'Mutiny' and looks like a natural. Matinee patronage has been particularly heavy, with the women and kiddies turning out in droves, and evening trade so far also has been far above par.

'Magnificent Obsession' goes into its ninth week at the World where it continues to maintain a profitable pace. And while on the subject of pulling there's 'Follow the Fleet,' chalking up a healthy $10,000 for its second Orpheum week after garnering the magnificent sum of $16,500 its initial seven days. Incidentally it out-grossed the second week of 'Top Hat.'

The Minnesota copped exploitation honors with a bang-up 'Country Doctor' campaign, including a serialization spread over a week and pictures galore in the Star.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-55)—'Doctor' (20th). Putting this house back on the box office map. Holdout business over the weekend. Women and kiddies turning out en masse for matinees, but night biz not as good. Customer reaction highly favorable and trade for rest of week should be helped by word-of-mouth boosting. May touch good $14,000. Last week 'Desire' (Par), $6,000, bad.

Orpheum (Singer) (2,890; 35-40-55)—'Love on Bet' (RKO) and Ted Lewis on stage. Dandy all-around show and public responding nobly. Lewis the magnet. Effectively exploited, too. About $19,000, great. Last week, second for 'Fleet' (RKO), $10,000, good after big $16,500 first week.

State (Publix) (2,300; 25-35-40)—'Happen' (Par). Opposition too tough. Will be lucky to hit mild, $4,000. Last week 'Bugle Ann' (MG), $5,000, pretty fair for eight days.

World (Steffes) (350; 25-35-40-55)—'Obsession' (U) (9th week). Remarkable run continues. Picture still keeping house on right side of ledger. Fine $2,000. Last week, $2,600, big.

Time (Berger) (290; 15-25)—'Devil's Island' (RKO). Best here in some time. Attractive front helps. Headed for good $1,200. Last week 'Hitch Hike Lady' (Rep), $700, disappointing.

Lyric (Publix) (1,300; 20-25)—'Bohemian Girl' (MG). Laurel and Hardy magnets and picture well liked. En route to good $2,000. Last week 'Woman Trap' (Par), $1,500, fair.

Uptown (Publix) (1,200; 25-35)—'Zero' (FN) and 'Goes' (Par), split. Fair $1,600. Last week 'Collegiate' (Par) and 'Zero' (FN), split, $1,500, fair.

Century (Publix) (1,600; 15-25)—'Two Cities' (MG). Second loop run. May top fine $3,000. Last week 'Rebel' (Fox) and 'Dangerous' (WB), second loop run, split, $2,000, fair.

Aster (Publix) (900; 15-25)—'Wilderness' (MG) and 'Melody Lingers' (UA), second loop runs, and 'Master's Voice' (Par), first run, split. Mild $600 in prospect. Last week 'Whipsaw' (MG) and 'Millions in Air' (Par), second loop runs, and 'Whispering Smith' (Fox), first run, split, $800, okeh.

'Wife vs. Sec' 26½G 'Desire,' Quins, 6G Each, Balto

Baltimore, March 10.

(Best Exploitation: Stanley)

Warm enough to discard the earmuffs and long woolens this week, and the town has taken on a chirrupy aspect and experiences no terrors in traipsing downtown to the loop spots. Biz brightened all around, and with a host of strong pix on flow, exhibs are beaming at the turnouts.

The vaudfilm Century is away up there with 'Wife vs. Sec.' Gable-Harlow-Loy draw is immense, and the prospects point toward a socko $26,500.

'Pasteur' is doing fine at the Stanley. Crix rolled in clover over it; likewise class customers. But the fans are coming, too, and that's what boosts it up to swell $8,500 and makes house consider holdover. Trade today will determine the stickover decision.

Keith's stout with 'Desire,' redeeming Miss Dietrich. Notices helped plenty and building right through week. First seven days cinch for very good $6,000, and house plans to keep it chugging on day-to-day basis as far as it will roll to rewarding returns.

Trumpeteer Tobias Joyce of the Stanley took up the ballyhoo scalpel, and, using 'Pasteur' as his subject, carved out a crashing campaign. Made cunning use of the company medics with which this town abounds, plus the famed hosps which dot the terrain hereabouts. Hearst press threw open its pages because of affinity of publisher with Cosmop releases, and a month-long buildup in the rag aided with usual efficacy.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-30-35-40-55-66)—'Wife vs. Sec.' (MG) and vaude headed by George Givot. Pic pulling 'em all alike, sockerino $26,500. Last week 'Garden Murder' (MG) and Wayne King orch on stage shinnied up over $19,000, but heavy stage nut by band getting $8 500 net.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66) — 'Follow Fleet' (RKO) and stage show (2d week). Ebbing to just good $12,000 this week, final one, with competition cutting much ground from under it. Last week, new high gross, $26,800, just $100 better than old mark pegged by 'Top Hat' (RKO).

Keith's (Schanberger) (2,500; 15-25-30-35-40)—'Desire' (Par). Dietrich rehabilitating rep, and gross goes to very good $6,000 for week, with few h.o. days likely. Last week in 11 days 'Klondike' (Par) wangled sock $12,200, with Miss West doing the wrestling.

New (Mechanic) (1,800; 15-25-30-35-40-55) — 'Country Dr.' (20th). Getting a grand $5,800 and will h.o. What is stunting it is that eves are rather light in comparison with the pack-press of patrons in afternoons. Men are shunning it, and that leaves only the sentimental mamas and kids as customers; hence spotty night biz. Last week, second of 'Shark' (20th) $3,000. Fortnight total, $8,200, slick.

Stanley (WB) (3,200; 15-25-35-40-55)—'Pasteur' (FN). Crix crowed, and town has taken up the cry and now crowds in; all of which surprised the mgt., which didn't look for masses. Excellent $8,500 and may hold another week. Last week, second of 'Forest' (WB), quiet $4,000. Fortnight total a very good $13,600.

Gov. Ritchie Short

Baltimore, March 10.

Ernest Wood, Balto freelance cameraman, has exhumed from his files shots of the late Albert C. Ritchie, former governor of Maryland, to make a two-reel subject.

Ritchie, who died two weeks ago, was unquestionably the most popular and best known Marylander of recent times.

CHAPLIN $4,800

Opens Big in Tacoma—'Mari $3,500, Strong, on Holdover

Tacoma, March 10.

(Best Exploitation: Roxy)

Tacoma looks better. 'Rose Marie' had more on the ball than was expected and management didn't have to take pic out after nine days, but held over for second week. Roxy gets spotlight again this week with 'Modern Times.'

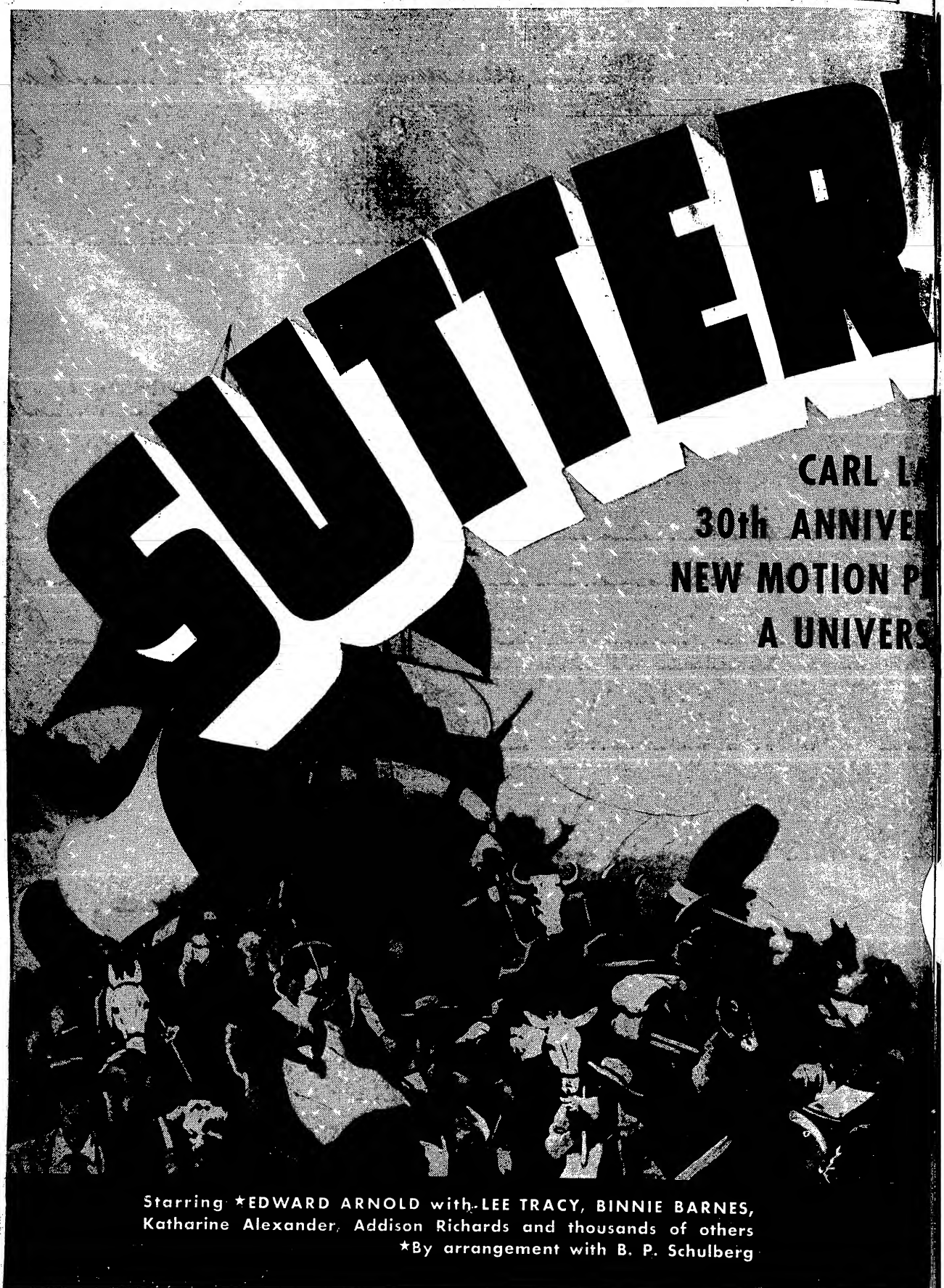
Best exploitation at Roxy for 'Times' with elaborate built-in front tops for this burg, animation showing Chaplin hopping about.

Estimates for This Week

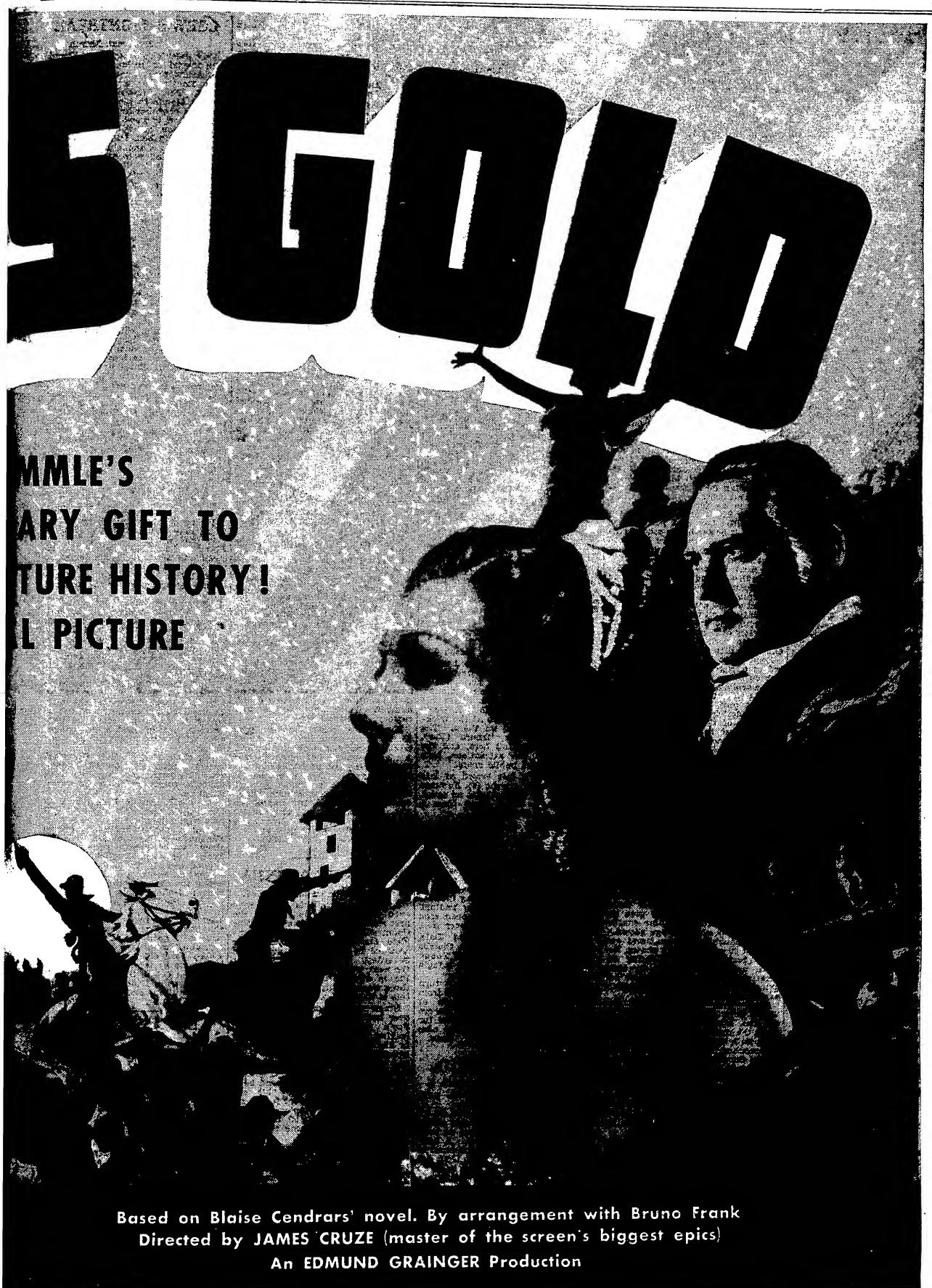
Blue Mouse (Hamrick) (750; 16-27)—'Harrigan' (WB) and 'Freshman Love' (WB), dual. At $1,300, good. Last week, 'Smith' (Fox) and 'Fang and Claw' (RKO), dual, $1,250, good.

Music Box (Hamrick) (1,400; 27-37—'Lady Consents' (RKO) and 'Exclusive' (MGM), dual. Okay $3,500. Last week, 'Prof Soldier' (20th) and 'Pagans' (WB), dual, with personal by Lieut. Bert Hall, held five days to get house back to reg change date: $3,300, good.

Roxy (Hamrick) (1,200; 16-27-37)—'Times' (UA). Singleton opened big to $4,800. Last week, 'Marie' (MG) (2d week), six days, $3,500, big.



WORLD PREMIERE (ROAD SHOW PRICES) **ALHA**



MBRA THEATRE SACRAMENTO, CALIF. MARCH 25, 1936!

STATE, N. Y.

Back at this stand for the first time in four years, Jack Benny is delivering big tidings both from the stage and around the till. Opening day (Friday) found the stride strong enough for the house to figure on a $40,000 week, which, considering the fact that Benny is slated to turn in less performances, is not so far removed from the $42,900 achieved a couple months ago by Burns and Allen. For the $12,500 he's collecting Benny has included several acts which in themselves constitute a neat package of entertainment. Tieing in choicely with the stage setup is 'Anything Goes' (Par).

Benny makes as smooth a ringmaster with his unit as he does with his air troupe. Whole thing moves along on balbearings. The comic is on the major part of the time and the way he works himself in the proceedings doubles the effectiveness of his performance. If he isn't doing a solo out on the apron, he's there chaperoning Mary Livingstone for a swell bit of crosspalavar and a song, or nudging on Georges Metaxa in a necking scene that counts for plenty of laughs, or plying the Chicken Sisters through a crack assortment of tomfoolery.

Topping this consistently mounting uproar involves no easy task, but Benny does it with the highjinks he cuts during the pyramiding and tumbling of his closing act, the Laizeed Arabian Troupe. Togged out in the abbreviated costume as worn by the acrobatics, Benny does heavy damage to the midsections, and the only thing that can be held against him is his apology for stepping out of character which he offers at the curtain.

For show starters the Stuart and Morgan Dancers make a happy selection. Theirs is adagio acrobatic, four men and a girl, which combines quickening pace, spectacular designs and good appearances. Metaxa's lusty baritone, which had a run on the air for Bayer's Aspirin, provides plenty of melody with three romantic ditties. *Odec.*

PARAMOUNT, L. A.

Los Angeles, March 5.

With a minor picture, 'Preview Murder Mystery' (Par), and capacity business at the opening show Thursday (5), only the Burns and Allen unit can be credited with the draw.

Unit is the classiest thing that has hit local stages for some time with George Burns, Gracie Allen, Ben Blue, Cardini, Jacques Renard and his band and the house line. B. & A. combo fill the house with laughs from opening to closing. Band is a relief from the usual stage combos seen around here.

Miss Allen m.c.'s the show, doing her usual dumb dame routine with Burns for the closing. Band opens with a medley, Milton Watson vocalling two numbers and an encore. He will probably get picture attention while here. Cardini follows with his class manipulation, doing two bits, cards and cigarets.

Ben Blue next for a few minutes of clowning, following this up with his Russian dance in which Miss Allen also works. Blue, Burns and Miss Allen also clown a minute. Everything the trio attempts ties the show in knots, with the presentation running about 70 minutes. Unaccustomed to talent of this kind, audience eats it up, going for Miss Allen and her dumbbell routines to the limit.

Fanchonetts, house precision line, do two simple routines that are well received, a relief from the usual gruelling dances by the 24 girls. *Call.*

MET, BOSTON

Boston, March 6.

With 'Country Doctor' (20th) on the screen carrying the b.o. responsibility here this week, the stage show has Regis Toomey as its name.

Toomey's turn, although following the lines of his numerous Hollywood predecessors, ranks as one of the best p.a.'s this season. Using the standard pattern of chatter alternated with song, Toomey averts some of the common pitfalls of drab gab and sets a good pace throughout. In the chatter end he kids himself and holds interest with his refreshing personality and delivery. In the vocal department he's very adequate, offering a good pop and an also good Irish number, to fit his name and the Boston locale.

It is obvious that Bob Leicester's scenic department had orders to go to town this week. They did, with a Spanish set that ranks high in a long list of varied and sightly scenic jobs turned out at this house.

At show caught, the customers (mostly femmes) appeared drugged by the punch of the quint film, and reception was lackadaisical to surrounding acts preceding Toomey's entrance, until Dick and Edith Barstow unfolded their masterful toetap turn in the next-to-shut.

Riani de Bori stands early in the show with an excellent solo fandango; Bert Gordon with his rich Hebe dialect, cross-firing Bert Frohman, aroused some of the sleepers near the end of the lineup.

Larrimore and Hudson register well with their sensational dual bike riding. Emma Otero supplies vocal embellishment for opening line number in the Spanish bumps and grind manner. Frohman introduces Regis Toomey.

Evening shows carry five couples who won a recent dance contest conducted by the Herald-Traveler, and this adds another note of diversification.

Henry Kails and the house band work in the pit this week. *Fox.*

SHEA'S, TORONTO

Toronto, March 7.

Frank Gaby, with his stooges, is the topper here this week, but Charlotte Arren cops the show with her vocal clowning. With Johnny Broderick at the keyboard, the blonde buffoon whams over with her freak voice that hits the high notes, scoring first on dignified delivery and then switching to burlesque opera and a wow Oriental dancer travesty. Applause went well into the second half of Gaby's act, with Miss Arren finally located for a beg-off speech.

Interspersing his conferences with physicians, Harry Anger has whipped together a colorful and diversified prez that climaxes with a clinch mass-finale. Dances by Dorothy Wood. Stage spasm tagged 'Continental Carnival,' sets and costumes indicating the European locale, Ran 68 mins when caught.

Open with pier scene, company on for going-away atmosphere and streamer tosses over the audience. Jules and Clifton lead off as stevedores for their burley risley act and then finish with a swift round of legit strong-arm feats, getting over nicely. Then the line on in full stage before a mosque set for a Russian routine, colorfully costumed and Shirley Gordon in white brevities trailing for a solo tap on roller skates that scores.

Gaby is on for his first session With Kay Stuart and Jerry Hausner, latter in the box, and just getting over, but is better in his second session with his ventriloquist bit. Both foils get a chance to sing and dance and rate a nice reception. Brodell Sisters, next in one, offer stepology, two redheads and a brunet out in black scanties and scoring more on appearance than merit. Half-pint redhead essays some Hollywood impersonations, all mediocre in timber, and tops the imposition with an imitation of Eleanor Powell's dancing. Trio work with a lot of assurance but little skill.

Lead-up to line girl's fan routine before a pagoda set has Ming and Toy on for some instrument playing and warbling, with the Chinese lad knowing how to sell and getting over without any trouble. Then Arren and Broderick socking for the 162 stage reception of the show. Production finale is set in Holland, with line girls in Dutch costume and flanked on each side by life-size dummies, whole giving a colorful and fast-moving finish in which the stage seems to be peopled with moving figures.

Feature, 'Woman Trap' (Par). *McStay.*

TABOR, DENVER

Denver, March 6.

This 2,000-seater has the capacity to make it pay dividends at 20c and 25c, even with a 35-person stage show. Many people in Denver have discovered but few of the 162 stage shows put on at the Tabor under the present setup. It may give the Tabor a modern record for continuous home-produced stage shows.

Jack Laughlin has produced and directed 90 of the Tabor shows. Besides designing sets, lighting effects, numbers, he books for eight theatres in other cities. Ralph Lee manages the theatre and renders assistance on the staging.

Show this week contains five vaude acts and three routines by the line. Line is local and numbers show the results of hard work. Girls open with a novelty dance before a ship setting, with the orchestra on one of the decks. Girls are in mardi gras costumes of pastel shades. Bussey and Harper, banjoists, do some fast numbers mixed with trick playing. Boys have no trouble playing, but the instruments have a twangy sound, with possibly better instruments the boys could go places.

Billie Gerber (femme) and the Williams Bros. do eccentric dances, with Al Williams doing an acrobatic number. Billy Young fills in with a knockout blackout. Larry Chambers plays the harmonica, but is better as a tap dancer and doing impersonations of some film stars.

Production number by the girls is a Mississippi river scene, with a miniature river boat floating along, and after their opening dance the girls bend over forward and up pops an Aunt Jemina doll.

Billy Young returns to do his main act, with stooges, Miss Gerber and Williams Bros. do a military number in uniform. Show winds up with Monte and Carmo. Their act gets across, being a good strong man and contortionist act. Finale, with girls in pink trunks, brassieres and long plumes on heads, and each doing a bit, is one of best closings here in months.

Feature, 'Littlest Rebel.' Crowd only fair for first night show, but coming in fast to cop favorite seats for last show. *Rose.*

A. B. C., PARIS

Paris,

Tino Rossi, Corsican tenor known in America through his records, and the sensation of France for the past year, is the headliner here, with Borrah Minevitch and his Harmonica Rascals getting second billing. Through a lapse in showmanship Minevitch was put in as a closer, immediately after Rossi, and his act was killed. Harmonicists are liked here, but after some 20 minutes of sweet sentimentalism by Rossi the crowd was just in no mood for the Minevitch foolery. Got across, but the hazard was terrific.

This doesn't detract in the least from the Minevitch local value, which remains big, since his appearance at the Alhambra at top billing earlier in the season.

Rossi could have carried the bill alone. His plaintive voice, especially in pop tango melodies, gets the women, and how. So far, he has been bigger in personal appearances in the provinces than in Paris, but this appearance sets him as top draw in the capital also. His work is typically Latin and a contrast with the modern stuff of American influence which has been working into French pop musical taste during recent years. His repertory wouldn't do for America, but his voice, untrained and natural, would bring him to the top anywhere.

Rest of the bill gives him good support. Wilson, Keppel and Betty lead into the intermission with their Egyptian parody dance number, for plenty laughs. Comedy plus fast hoofing by the men combines beautifully with the girl's s.a. Curtain goes up after the drink period on Cinda Glenn, rarely seen in vaude here. Best part of her act is the tricks she plays with her long, snaky arms. In general, her number wants speeding up.

Ade Duval, sleight-of-hander, who pulls silk handkerchiefs out of everything in sight, pleases. Suzanne Dehelly, local legit comedy star, gets by with a song number. Just to balance Minevitch on the tailend of the bill, the opener is an accordion player named Micha Korsakoff, and there are two French song-and-patter specialists, Raymond Bour and Goupil. *Stern.*

MICHIGAN, DETROIT

Detroit, March 6.

John Boles, heading a good vaude bill at the Michigan this week, usually can pack 'em in here, but is doing it difficult current stanza. Isn't his fault, though. Two big barriers lie in his path this week, and most of the slump at the wickets can be blamed on these. The first is the flicker, 'Desire' (Par), which isn't drawing here, and the second is counter attractions, both in theatres and public spots.

There was a fair crowd at late afternoon show caught (6). Femmes did not overly predominate as usual, either, there being more than a sprinkling of men.

House built a good supporting cast round the film star. Standout is Herbert Lynn and Mitzi, trapezists of a different sort, who open the bill. Their 'iron jaw' feats are honeys, and drew plenty of applause. Deuced are Trent and his puppets, which score heavily in a town which is just reviving interest in such stuff. His dancing 'radium' puppet as an encore has been seen here recently, but it went over well.

Next were Conville and Dale, whose best is a takeoff on Charlie Chaplin. Bryant, Raines and Young reel off some nifty waltz, adagio and acrobatic dancing.

For his short, but socko' turn Boles vocals a couple of songs from the 'Desert Song' and 'Rose of Rancho,' and for his second encore does his 'Waiting at the Gate for Katie,' in costume, which he also used last year. *Pete.*

CENTURY, BALTO.

Baltimore, March 6.

Four-act bill this week with 'Wife vs. Secretary' (Metro).

Gautier's toyshop starts off. In all its visits this pony-and-pup stable has never quite socked 'em as hard before. Downright ovation. A two-man singing team, rare specimen in vaude these times, deuces. Goff and Kerr, and not remembered in these parts. When caught the Century's backstage juice supply was on the fritz and the boys had to buffet their way without a mike. Fact seemed to make 'em somewhat distraught at first, but when they saw that they were landing in even farthest reaches of the balcony, they gained confidence, poise and momentum. Closed most stoutly, braced much with a sparkling special-material song that lampoons radio amateurs. With the public now almost totally debunked, vaude can use such stuff to swell advantage.

George Givot's monolog is much shorter than the last time, and for that reason much punchier. His garbled Greek, which here consists of his oldest stock repertoire of mispronunciation, has been bruised most brutally by countless impersonators. Such constant repetition over the last several years has worn the stuff thin. And as has always been the unfortunate aspect, the lifters so aged his patter before Givot personally set up pitch in Balto, the act is almost verbatim familiar to audiences.

Ted Adair Revue, excellent flash, closes to crescendo appreciation. Act soars over everything else on display by a wide margin. Four unprogrammed girls and Adair. Act is flush on costumes and sets.

Heavy house Friday afternoon.

ORIENTAL, CHICAGO

Chicago, March 7.

Theatre took space to advertise that it's now the only stage show house on Randolph street, Chicago's Rialto, now that the place has gone the way of straight pictures in order to get money, if not good-will, with 'Follow the Fleet.' And the announcement to the public is evidently drawing results here because business is big currently.

Responsible for the trade is nine-year-old Jane Withers (New Acts), who comes through to show some adult picture names how a personal appearance should be handled. Just 15 minutes of bang-up singing, excellent mimicry and clever tap dancing. Show revolves around this youngster.

Johnny Perkins is around for a repeater and doing the m.c.'ing and comedy work. Perkins opens the going with some long-winded clowning in the orchestra pit, wearing the audience out with his milking tactics. But when he gets up on the rostrum and goes to work he makes up for his previous shortcomings. Still a comedy guy with a rep around this town, he has this audience laughing when he wants them to. Ruth Petty is on her own far down in the running order and again demonstrating the high degree of salesmanship which makes her one of the top rhythm vocalists in the business.

After the Dorothy Hild dancers finish their good opening chorus, Bob Mascagno breaks through the line for a tap specialty. Just a young fellow, Mascagno has something on the ball, particularly what appears to be a background of ballet schooling which enables him to spot several whirling bits into his routine, which heightens his work considerably. A little rough in spots, but the boy has the makings of an outstanding dancer.

In the deuce is Ray Goody, with a smashing routine of tight-wire tricks. Goody gets away from the stock acrobatic stunts by coloring up his routine smartly with a drunk number, which has stunts and comedy. Excellent stuff.

Much like other hoofers who decide to try some knockabout and talking comedy are Gold and Bernie. A hodge-podge of meaningless fingers in the eye, prattfalls and unfunny gags put these two under a handicap. Have a femme partner who is just hanging around. They could make much better use of the girl. Towards the end they revert to type and manage to deliver some straight hoofing which gets by.

Picture, 'Navy Wife' (20th). *Gold.*

FOX, PHILADELPHIA

Philadelphia, March 7.

Just three acts this week, with even the overture omitted at the first show (Friday). Answer is 'The Country Doctor' (20th). Seven complete shows instead of six were crowded in opening day and again Saturday. Whether that goes for the next week hasn't been decided. Pic is already unofficially set for three weeks, with another possible; this is unprecedented for the Fox.

Stage show, running not much over half an hour, starts with Boy Foy's juggling. This personable looking lad had a couple of mishaps in the earlier part of his act but warmed the audience despite them and ended to a fine hand. On his unicycle, he first juggles batons, then does some nose and head ballbalancing and climaxes his act perched six or seven feet in the air on an elongated unicycle, first juggling five rings and then four rings while at the same time balancing three balls.

Second act is Edgar Bergen. He was here recently when the 'Follies' tried out at the Forrest, leaving the show after Philly. In that revue he had a new ('Cocktail Bar') routine, but at the Fox this week returns to his familiar 'City Doctor' business, and it blends with the screen feature. Bergen impresses, more every time, as just about the tops as a ventriloquist. At any rate, he has the best conversational routine and gets away from most of the old bromides. In addition to his 'newsboy' dummy, Bergen now has a feminine foil, a good looking girl who appears more or less briefly as a nurse in the sketch. A corking act of its kind and, as always, over big.

Third and final act is 'Porcelain Romance,' featuring Sylvia Manon, assisted by three men (Don Kramer, Ray Borden and Victor Vincent) and two unprogrammed women vocalists. This act, familiar here from not so long ago, is a well-staged adagio number with flossy trimmings. *Waters.*

LOEW'S, MONTREAL

Montreal, March 7.

Fast, colorful, snappy show. Opens with 12-girl line in hoop skirts, with the Aristocrats dressing stage at back. Routine dance with hoops removed. Then Mickie Braatz taps. Snappy blonde in black who closes with line counting her flips up to 30 and goes off to good hand.

Milton Douglas, with Margie Price and stooge in box, has some smart patter which steps show up to a fast tempo and gets plenty laughs. Robin Sisters in the trey. They dance and give imitations, a Garbo-West winning audience reception, with Hepburn and an English girl trick filling in. Also well received.

The line comes on to darkened stage in a waltz and the Aristocrats show their stuff in toe and tap dance, men in white evening clothes, girls in long white dresses, pretty and clever. Dance out at close with girls carried and crowd gives them best hand of evening.

Revel, Baxter and Dean are knockabout artists with plenty of speed. They like that sort of mayhem in this town and showed it for another one after variation with instruments turn. Milt Douglas back with stooge and Miss Price. More fast patter that crowd takes to.

Line on again in long dresses for a neat routine dance and then the big act, the Aristocrats in tails and evening dress, dancing to blues music and adagioing in one of the most colorful effects seen here this year, building up to all six girls being tossed in turn by two of the men into the arms of the other four in a graceful flight. This closes the show to pretty nearly an ovation.

'Seven Keys to Baldpate' (RKO), feature. *Lane.*

ALHAMBRA, PARIS

Paris, Feb. 19.

It's getting harder and harder for this house to maintain the impression that it's giving a swell show. Standard has been so high that it's terrific to keep up. This fortnight the bill is just a little below that went before, and house in consequence seems cold, even to good numbers.

There are only two American acts on the bill, Pattie Moore and Sammy Lewis, and Buck Warren, Chick Cooper & Co. Moore and Lewis, with their comedy hoofing, are better than the rope-slingers, who close the show, but even they have a tough time getting past the indifference of the customers.

Proportion of French numbers is higher than usual. Reason is the rule that 50% of French acts must be used, on an average. House is trying to catch up with the percentage, having used a preponderance of foreign talent in previous shows.

Big click of the bill in Georgius, native singer, here for the second time this year. He sings old-time, off-color songs, and gets the crowd shouting.

Good old Arnaut Brothers, with their violin and whistling act, still rate plenty laughs.

Acts of quality, but which fail to stir much—at least on the night the show was caught—were Teddy Brown, very fat Englishman with a good comedy xylophone number; d'Anselmi, South American ventriloquist far above average of his specialty; Hobart, three good-looking English girls with a fast routine of acro and step dancing, plus work by two of them in unison; Zibral, French comic musician who has a good line of novel clownery, and Two Hugos, man and girl, whose best bid is hoofing on the xylophone by the girl.

Seen in detail, the bill's okay. It only seems a trifle feeble by contrast with the standard house has set in the past. *Stern.*

EMBASSY, N. Y.

(NEWSREELS)

Thirty-eight minutes of newsreel coverage dominate this newsreeler's weekly program, currently. Two shorts fill 19 minutes. These are Van Beuren's microscopic study of 'Neptune's Mysteries' and Movietone's 'West Indies Cruise.' Both are quasi-educational. The first deals in snails and octopi, the other is a pictorial study of land and sea around Nassau.

The newsreel moments are continuous, which is very apt and altogether present a goodly assortment of interesting clips, from battleships, public project shots, scenery to sports and animals.

Movietone still has a leaning towards stunts, as persons diving from a Melbourne bridge, and some unimportant wedding aboard a grounded ship, apparently in port. Pathe and Movietone also indulge in plugging a Florida hostelry for the sake of a couple of shots. Universal, on the other hand, offers a fairly vivid shot of the results of a gargantuan snowstorm somewhere in Japan which raised the street levels in a Nipponese city to the second story and had natives tunneling themselves out to traverse the thoroughfares.

Lowell Thomas (Movietone) becomes provoked by the sight of still shots of British battleships in the Mediterranean. Thomas is the finest dramatizer of newsreel event-

(Continued on page 18)

COLLEEN
(MUSICAL)

Warner Bros. production and release. Features Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell, Hugh Herbert, Louise Fazenda and Paul Draper. Directed by Alfred E. Green. Story, Robert Lord; adaptation, Peter line and F. Hugh Herbert; music and lyrics, Harry Warren and Al Dubin; film editor, Byron Haskin; production numbers, Bobby Connolly; camera, George Barnes. At Strand, N. Y., week March 7, '36. Running ti , 89 mins.

Donald Ames, 3rd	Dick Powell
Colleen Reilly	Ruby Keeler
Joe Cork	Jack Oakie
Minnie Hawkins	Joan Blondell
Cedric Ames	Hugh Herbert
Alicia Ames	Louise Fazenda
Paul Gordon	Paul Draper
Mabel	Marie Wilson
Carlo	Luis Alberni
Noggin	Hobart Cavanaugh
Logan	Berton Churchill
Pop Reilly	J. M. Kerrigan
Dr. Frothingham	Spencer Charters
Schuyler	Addison Richards
Miss Hively	Mary Treen
Butler	Charles Coleman

An entertaining Dick Powell-Ruby Keeler musical romance which has greater cast than story or production strength. While picture is far from tops for the Powell-Keeler combination, it has enough comedy, music, dancing and performance reliability to insure satisfaction. In terms of ticket sales, it should be well over on the profit side, though unable to match the showings of several prior Powell-Keeler musicals.

In addition to the top pair, who have become standard under the Warner musical formula, cast includes Jack Oakie and Joan Blondell, working largely as a combination. Hugh Herbert is playing a nut role similar to one he did recently. He hasn't quite the material audiences will want to see him empowered with, nor have the others.

Oakie and Louise Fazenda are probably the nearest to being well equipped. Both make their moments count, Miss Fazenda especially well suited as the hysterical rich aunt of Powell who goes to pieces over scandal and publicity.

Neither the story nor the comedy measures up to desired specifications for a big afternoon or evening, but there are sequences which land well. Among these is the hit which Oakie and Miss Blondell have for the 'Boulevardier from the Bronx' number, a catchy ditty they do extremely well.

For Powell and Miss Keeler it's the songs mostly. Miss Keeler has a bit the edge of it, since she has Paul Draper, debuting on the screen, as a dance partner. He may be knocking at the doors that admit Fred Astaire. He is a slender, handsome fellow of the Astaire type, very light and agile with the gams. He's from legit and picture houses. Two dance routines by the Draper-Keeler twain, part of fairly imposing production sequences, are highlights and bear originality, even if they do remind of Astaire and Ginger Rogers.

One production number is staged with a fashion show backing in the dress shop Powell takes over, while the other toward the end, is aboard ship. In the latter, Powell displays to better advantage than in the fashion show effort. Miss Keeler leads off this number with a cute idea singing 'You Gotta Know How to Dance,' while Powell retaliates with 'I Don't Have to Know How to Dance.' This gives him an opportunity to play several instruments. He knows that business, too. A reprise of one of the songs figures for a speedy closeout on deck, with Keeler-Powell pair in moonlight focus.

Story of 'Colleen' is more or less routine, written to fit the characters banded together from the WB musicals factory. It has Herbert, the eccentric, taking over a dress shop and putting Joan Blondell in charge. Along comes Powell, his nephew, who thinks the shop can be made to pay. He puts Miss Keeler in charge. Then Herbert, hot for Miss Blondell, decides to adopt her. This starts streamers in the papers and the dress shop prospers. Finally the family decides to sell out, buying everybody off, including Miss Keeler, but without Powell okaying. Family hops aboard a boat to go to Europe and Miss Keeler, unknown to Powell, signs up to run the gown shop on the same hulk. Thus they meet on the way to the right kind of finish. Oakie is around as a promoter and newspaper copy producer. It's a good assignment for him and Miss Blondell, again gold-digging, is also well chosen. *Char.*

The Farmer in the Dell

RKO Radio release of Robert Sisk production. Features Fred Stone, Jean Parker. Directed by Ben Holmes. From novel by Phil Stong. Screen play, Sam Mintz, John Grey; camera, Nick Musuraca; editor, Geo. Hively. At Palace, N. Y., week March 6, '36, half of dual bill. Running time, 67 mins.

Pa Boyer	Fred Stone
Adie Boyer	Jean Parker
Ma Boyer	Esther Dale
Chester Hart	Moroni Olsen
Davy Davenport	Frank Albertson
Maud Durant	Maxine Jennings
Spike	Ray Mayer
Gloria	Lucille Ball
Nicky Ranovitch	Rafael Corio
Crosby	Frank Jenks
Milkman	Spencer Charters

Originally intended for the late Will Rogers, according to report, the mistake has been made of trying to shape Fred Stone's personality to the Rogers manner. The result is neither a good performance by Stone nor a good impersonation of Rogers. It might have been better to have let Stone play himself. In this he is ill at ease and does not always score his points. Better in the more quiet moments, but only now and then a flash of what he probably will be when he finds himself on the screen.

With a story which has been screened before, though not by that name nor under Phil Stong's sponsorship, there is no particular appeal to the outline, and a careful production and nice acting does not save it. Probably it will be better suited to the smaller spots, where they react more decisively to homespun sentiment.

The story practically as it is told here was done by Paramount long before the Stong novel. Bits of it are coming to the screen at intervals. The result is there is no suspense and no surprise. Only the very young members of any audience will find it new. It's the yarn of the Iowa family which goes to get daughter into the pictures. The old man gets a job and makes a hit and the ambitious mother nearly wrecks her daughter's happiness before the father puts his foot down. Practically every one knows what's going to happen, because the same thing always has. Probably Rogers could have done something with it. Here it does not ring true. Stone is too handicapped by newness to the screen and possibly by over-direction.

Apart from this the story is well hooked up through good editing. There are a number of good laughs, though not enough, and some admirable playing.

Esther Dale is generally competent as the mother, though now and then she goes overboard on over-emphasis. Jean Parker does well as the daughter and gets sympathy, while Moroni Olsen wins plenty of response as the director. He turns in one of the best acting jobs of the lot. Frank Jenks makes the most of a brief bit, but most of the support gets small chance.

The chief merit of the production is the genuineness with which the story has been told. The writing job has been expertly done. *Chic.*

THREE GODFATHERS

Metro release of Joseph . Mankiewicz production. Features Chester Morris, Lewis Stone, Walter Brennan. Directed by Richard Boleslawski. Adapted from book by Peter B. Kyne; screen play, Edward E. Paramore, Jr., and Manuel Seff; musical score, Dr. William Axt; camera, Joseph Ruttenberg. At the Rialto, N. Y., starting March 7, '36. Running time, 80 mins.

Bob	Chester Morris
'Doc'	Lewis Stone
Gus	Walter Brennan
Molly	Irene Hervey
Prof. Snape	Sidney Toler
Blackie	Dorothy Tree
Sheriff	Roger Imhof
Rev. McLane	Willard Robertson
Frank	Robert Livingston
Ed	John Sheehan
'Buck'	Victor Potel
Mrs. Marshall	Helen Brown
Pedero	Joseph Marievsky
The Baby	Jean Kirchner
Marcus Treen	Harvey Clark
Mrs. McLane	Virginia Brissac

Despite minor flaws in direction and story adaptation of Peter B. Kyne outdoor yarn, 'Three Godfathers' seems destined to get its share of the grosses in nabe and family theatre spots. It constitutes a strong film for double billing but should prove big enough to stand alone if only because of presence of Lewis Stone and Chester Morris. For secondary interest, it has Irene Hervey, Walter Brennan and Sidney Toler.

This is a case of the cast surmounting uneven direction and meandering plot development. Appears to be Metro's first earnest attempt to enter western lists, and as such it is a commendable effort. Judged from his portrayal in this outdoor opus, it's a sad commentary that no picture company previously uncovered Chester Morris for western roles. He is as much at home in this atmosphere as he ever was in gangster parts.

Picture also marks further development of Walter Brennan in the superb old-timer cowboy character. In his last time out, he easily rated the break that Metro has given him. Ease with which he cleans up in all departments of this feature is easily pix' outstanding acting contribution.

Lewis Stone, who also dons western garb, is third member of the outlaw trio suddenly brought closer together by the peril of a barren desert. It is in this latter portion of the Kyne story that Director Boleslawski really hits his stride. Has focused most of the interest on the regeneration of Chester Morris, showing the transition from the swashbuckling braggart into a human being eager to save a baby's life at the sacrifice of his own and his gold.

The three desert desperadoes visit Morris' old western home town primarily to stick up the bank. Here Morris strives to pick up his old romance with the community's belle but winds up by making love to the saloon entertainer.

Picture offers its few comedy moments in these early sequences. Weakens strong after-development because it is weighted with extraneous bits that detract from central plot. But once the director gets the three outlaws out in the desert, developments pick up. Trio finds baby deserted by father and mother who have perished from want of water.

From the scene about the poisoned water-hole, two ideas are firmly implanted for future trend of yarn. One is the danger lurking in these poisoned water spots and the other is that the fluid does not kill outright for an hour or more. Later, their three horses are lost by drinking from such an oasis.

With first Lewis Stone taking his life because a wounded shoulder and elderly condition will not permit him to carry on and then the old-timer, Walter Brennan, the burden of striving to reach civilization and water is placed on Chester Morris. In the end, he staggers on through the desert wastes with the baby, finally drinking from an infected pool in order to make the last few miles with the infant.

Stone again contributes one of his grand character portrayals as the more sentimental of the three outlaws. Brennan's work adds distinctive strength to film's entirety whether in humorous mood or in critical scenes near the end of the trail. That Chester Morris holds his own against such sparkling portrayals indicates the calibre of his performance.

Irene Hervey is satisfactory as Morris' former sweetheart although the role is dwarfed in comparison with length and breadth of other characters. Sidney Toler makes the most of his too infrequent comedy moments while Victor Potel, Robert Livingston, John Sheehan, Willard Robertson and Roger Imhof are equally good in minor roles.

Musical background is uniformly fine, Dr. William Axt responsible for topnotch scoring. Cameraing done with excellent effect by Joseph Ruttenberg, although prone to stress close-ups. *Wear.*

Miniature Reviews

'Colleen' (WB). Dick Powell-Ruby Keeler musical which will satisfy and should bring fair return. Plenty of marquee names to help at b.o.

'Farmer in the Dell' (RKO). Fred Stone doesn't quite carry a story not in his genre. Well played but not quite a click. Should do better in the minor spots.

'Three Godfathers' (Metro). Peter B. Kyne western story with fine performances.

'Love On a Bet' (RKO). Nice entertainment with fair b.o. chances.

'Woman Trap' (Par). New variety G-man film, strong dual bill fare.

'Powdersmoke Range' (RKO). Harry Carey and Hoot Gibson co-starred in an above average western.

'Drift Fence' (Par), Zane Grey story given typical western tang, with Tom Keene, Katherine DeMille and 'Buster' Crabbe.

LOVE ON A BET

RKO Radio release of Lee Marcus production. Features Gene Raymond, Wendy Barrie, Helen Broderick. Directed by Leigh Jason. Story, Kenneth Earl; adaptation, P. J. Wolfson, Phil Epstein; film editor, Desmond Marquette; camera, Robert de Grasse. At Center, N. Y., March 4, '36. Running time, 75 mins.

Michael	Gene Raymond
Paula	Wendy Barrie
Aunt Charlotte	Helen Broderick
Uncle Carlton	William Collier, Sr.
Stephan	Walter Johnson
Jackson Wallace	Addison Randall
Donovan	Eddie Gribbon
Morton	Morgan Wallace

Making no pretense at anything more, 'Love on a Bet' succeeds in being a pleasant comedy that dishes up an hour or so of satisfactory entertainment. It won't rate better than moderately on the draw because it hasn't the kind of names that attract, but it won't chase 'em once they're in.

Lee Marcus had a lightweight story to start with but protected his picture with a capable, if not b.o., cast, enhancing production and excellent dialog. That the trimmings don't carry through all the way is the fault of the basic story weakness.

Story advances the implausible opinion that a man can start out in New York in his B. V. D.'s and no funds and wind up in Los Angeles 10 days later fully dressed, with $100 in his pocket and engaged to a pretty girl. That's the plot of a play which Gene Raymond, as an aspiring impresario, wants to produce. But he needs $15,000 to stage it, and his uncle, a rich meat packer, won't deliver the b.r. because he doesn't believe in the plot. To prove the feat possible, Raymond tries it, and succeeds.

Helen Broderick, as one of Raymonds' two femme companions on the cross-country trip, runs away with the picture, because she's mostly concerned with the dialog, and the dialog happens to be the best part of the picture. Raymond suffers because he's asked to do unbelievable things. Wendy Barrie, opposite in the romance, is smothered between Raymond and Miss Broderick without doing much besides looking pretty.

Miss Broderick hasn't yet had a real hot chance to show what she can really accomplish in pictures, and with each succeeding try she indicates more and more that she deserves one. There is one brief moment at the finish when she teams up with William Collier, Sr., for a line or two. As a team they sparkle, despite the brevity of their joint appearance. Possibilities for a new starring pair for pictures are strongly indicated. With both Collier and Miss Broderick available, Radio could lose nothing by giving them a whack at a tie-up. *Bige.*

YOUNG LOVE
(CZECHOSLOVAKIAN MADE)

Metropolie release of Elekta production. Directed by J. Rovensky. Scenario, Jan Snizek; music, Josef Dobes; edited and titled for U. S. by Martin J. Lewis. At Bijou, N. Y., week March 9, '36. Running time, 75 mins.

Paul	Vasa Jalovec
Pepi	ila Berankova
Paul's father	Jar. Vojta
Paul's mother	Vojtova Mayerova
The poacher	J. Svitak
The teacher	Rudolf Deyl

(In Czechoslovakian)

This film was originally titled 'Reka.' Up until the very opening it was publicized as 'Ecstasy of Young Love' for American showing but the main title has been curtailed in order not to conflict with 'Exstase,' another Czech film which has been in the newspapers much due to banning, etc. Both films won several film prizes abroad two or three years ago. Unlike the publicized 'Exstase,' 'Young Love' has no sex or sensationalism in it or intended.

'Reka,' or 'Young Love,' as it is now called, is not a good picture. It is also not a bad picture. It is a very arty attempt by the Czech producers to rivet attention and this objective is reached, despite the fact that suspicion reeks through that the 'artiness' of the film is a bit too obviously manufactured. It is synthetic.

It is not genuine enough, artistically, to win any real cinematic attention. And it is too much bent that way to have any ordinary b. o. appeal. It will therefore be limited to the extent of the Czech market for films in the U. S., plus whatever custom can be gained by publicizing the fact that the Czechs have arrived in the U. S. with a film.

Czechoslovakia boasts the largest shoe factory in the world and the owners of that shoe factory also have film ideas. They are in Hollywood right now, as a matter of fact, trying to learn about picture business. It is understandable, therefore, that even in an 'arty' film of this sort the subject of shoes predominates.

Story is an extremely simple one. Paul is a peasant boy and Pepi is a peasant girl. Pepi is poor and Paul is poor. Pepi has no shoes and Paul wants to buy her some. So he slips down to the river, captures a large marauding fish which has been a town nuisance, wins the town's cash reward, and buys his girl the shoes.

All this is surrounded with much symbolism and considerable angle shooting and nature dissolves. Some of it is very lovely and a great deal of it is, photographically, genuinely fine. But throughout one can almost see the shadow of the director stopping and figuring out each effect. It is too obvious, thereby losing its appeal. Also the girl and boy, Pepi and Paul, are supposedly real natives, never before in films. But the girl is obviously too pretty and the boy is obviously too old. They don't suit their roles. All the acting is of the realistic Russian school, but without the Russian capacity for genuineness and authenticity. *Kauf.*

A LILA AKAC
('Purple Accacias')
(MUSICAL)
(HUNGARIAN MADE)

Patria production and release. Features Irene Agai, Irene Biller, Nazy Gyoregy, Gal Erno, Kabos Ginla, Esterhazy Hona. Directed by Mihaly Istvan. At Tobis, N.Y., week March 6, '36. Running time, 77 mins.

(In Hungarian)

A good production job, performances which on the whole are satisfactory, and photographic fairness sets this one apart from the foreign-made run-of-the-mill pictures finding their way to this side. It is strictly for those who understand Hungarian, however. Were English titles superimposed it might be passable amusement for the non-Magyar trade.

Film is one of those rare cinematic cases where what the camera catches is not enough. A varied number of characters figure. They go in and out of the action but all are in one way or another concerned with each other. Seemingly a musical romance of coquetry, gaiety and song, much of the action takes place in the Casino de Paris. One of the characters is a producer.

Picture has been well directed, cut and photographed, with result that if the story is told interestingly in dialog, it should please the Hungarian audiences more than the average. Considerable trick photography and printing figures.

Several song and dance numbers listen well. *Char.*

WOMAN TRAP

Paramount release of Harold Hurley production. Features George Murphy, Gertrude Michael and Akim Tamiroff. Directed by Harold Young. Original, Charles Brackett; screen play, Eugene Walter, Brian Marlow; camera, William Mellor. At Strand, Brooklyn, week March 5, '36, as half of double bill. Running time, 64 mins.

Barbara Andrews	Gertrude Michael
Keat Shevlin	George Murphy
Ramirez	Akim Tamiroff
Riley Ferguson	Sidney Blackmer
Senator Andrews	Samuel S. Hinds
'Honey' Hogan	Dean Jagger
Mopsy	Roscoe Karns
Dodd	Russel Hicks
Jimmy	David Haines
Pancho	Julian Rivero
George	Ed Brophy
Flint	Bradley Page
Brace	Ralph Malone
City Editor	Arthur Aylesworth
Sheriff	Hayden Stephenson
Boy Radio Operator	John Martin

Nice little program picture that should garner plenty of dual bill business. Deserves consideration for solo bills, particularly if plugged as the latest variety of G-man yarn. George Murphy has not been receiving ballyhoo accorded other young stars on Par lot, otherwise he would rate better as name draw because he lives up to most enthusiastic billing in this feature. Will have to depend on him, Akim Tamiroff and Gertrude Michael for marquee lights which lets it down badly for b.o. draft.

A little more care in writing, better direction and addition of strong name player probably would have made this a real grosser. Studio seemingly rated it as a secondary entry and as such its utmost possibilities were overlooked.

Tamiroff pilfers every scene in which he appears, and rates top acting honors despite slick performance by George Murphy.

'Woman Trap' starts out as a gangster murder mystery, shifts to a newspaper locale and finally winds up as a snatch, G-man yarn. Even in the face of these changing trends, cast lends plausibility to the entire proceedings.

Seems to be no fault of Director Harold Young that the action bogs down at times. More concise and ingenious writing would have fixed that. When given the material, the megger comes through with trim results.

Murphy will probably be given more opportunities after the boys view this. He makes a highly acceptable newshound, screens well and does full justice to dialog assigned him, though some of it is mighty mawkish. In a subordinated character, Tamiroff comes close to usurping Murphy's laurels with his dialect and a skillful portrayal of the undercover G-man in the Mexican government's employ. Gertrude Michael, as the senator's daughter, is best when emoting. Camera has been a little harsh with her at times. Sidney Blackmer does one of his satisfying villains in role of gang leader. Roscoe Karns, supposedly featured, is smothered in a minor supporting role. Arthur Aylesworth makes a satisfactory city ed while John Martin clicks in a small bit.

Picture will please in spots where they go for actionful gangster stories. Should be ballyhooed as new variety G-man and snatch film. *Wear.*

Powdersmoke Range

RKO-Radio release of Cliff Reid production. Stars Harry Carey, Hoot Gibson. Features 'Boots' Mallory. Directed by Wallace Fox. From novel by William Colt MacDonald; screenplay, Adele Buffington; camera, Harold Wenstrom. At Astor, N. Y., week March 7, '36. Running time, 72 mins.

'Tucson' Smith	Harry Carey
'Stony' Brooke	Hoot Gibson
'Lullaby' Joslin	Guinn Williams
'Sundown' Saunders	Tom Tyler
Banker Orchan	'illiam Farnum
Jeff Ferguson	Bob Steele
'Bud' Taggart	Wally Wales
'Fin' Sharkey	Ethan Laidlaw
Broso Glascow	Adrian Morris
'Happy' Hopkins	William Desmond
'Sourdough' Jenkins	Frank Rice
Steve Ogden	Sam Hardy
Carolyn Sibley	'Boots' Mallory

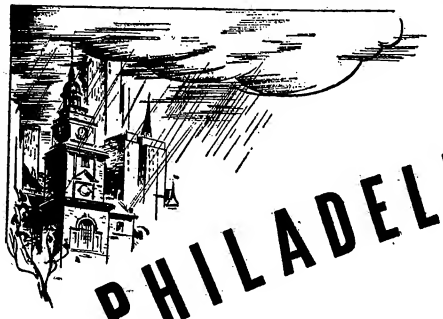
RKO has a bangup western release in 'Powdersmoke Range,' film entailing a topnotch cast, and, judging from Hollywood's recent hoss opry output, an exceptionally good story. Will do moderately well on its own in some spots and has sufficient name strength to count for something in the dualers.

Cliff Reid, associate producer, garnered a swell cast, toplined them with two western fan faves, Hoot Gibson and Harry Carey, and then turned them over to Wallace Fox for a corking directorial job. Adele Buffington's script provides all the action and good dialog necessary to hold the mustang fans.

The manner in which the gunplay is handled goes back to old times, there being one good street duel, a mass shooting spree and the finale fight-to-the-death in a saloon. Sounds like another World War, but the cannonneering is well enough spaced and timed to make everything plausible. Story itself departs from the usual western musical comedy stuff and at times is believable.

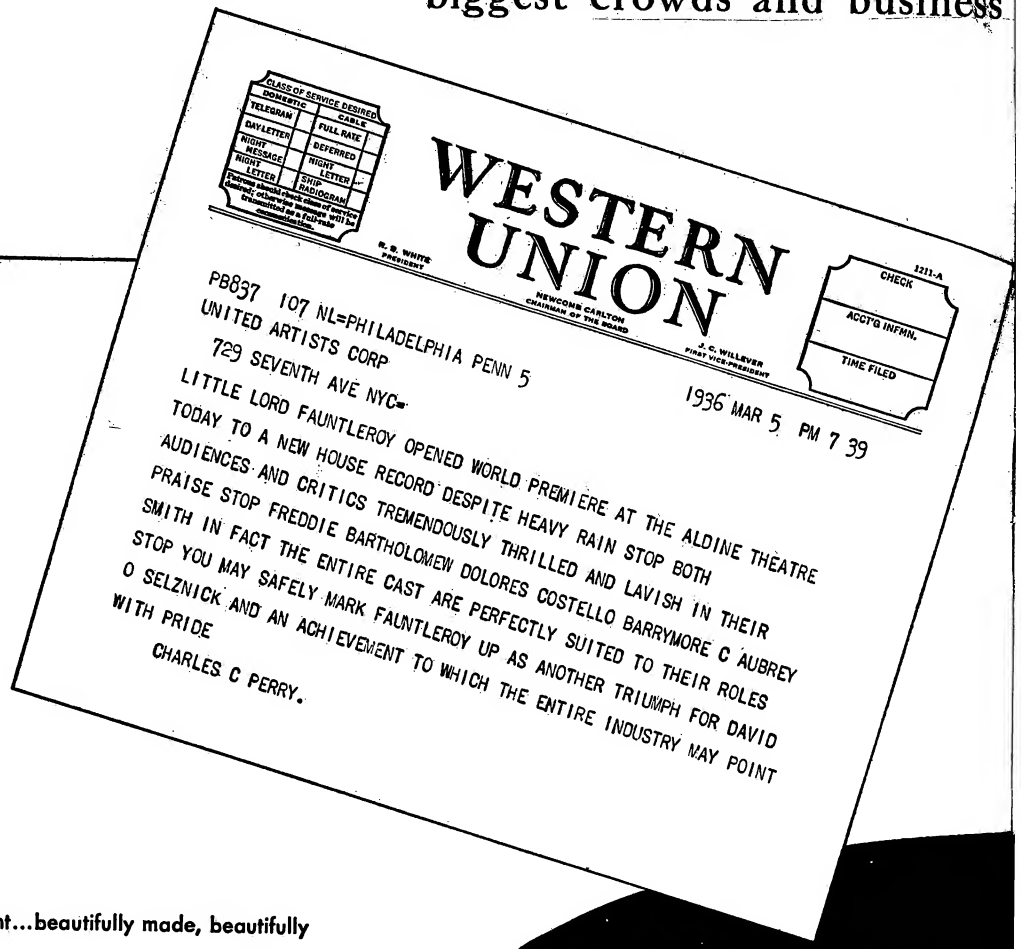
Harry Carey, Hoot Gibson and Guinn Williams are three pals who suddenly find themselves owners of a ranch that is sought after by a ruthless gambler, well played by the late Sam Hardy. The original owner of the shebang was killed by Hardy, and his daughter's sweetheart, also a pal of the range musketeers, buys in the outfit before

(Continued on page 27)



PHILADELPHIA'S WINTRY RAIN

Yet the dual-world premiere of "Little Lord Fauntleroy" in these two cities attracted the biggest crowds and business



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LITTLE LORD FAUNTLEROY OPENED WORLD PREMIERE AT THE ALDINE THEATRE TODAY TO A NEW HOUSE RECORD DESPITE HEAVY RAIN STOP BOTH AUDIENCES AND CRITICS TREMENDOUSLY THRILLED AND LAVISH IN THEIR PRAISE STOP FREDDIE BARTHOLOMEW DOLORES COSTELLO BARRYMORE C AUBREY SMITH IN FACT THE ENTIRE CAST ARE PERFECTLY SUITED TO THEIR ROLES STOP YOU MAY SAFELY MARK FAUNTLEROY UP AS ANOTHER TRIUMPH FOR DAVID O SELZNICK AND AN ACHIEVEMENT TO WHICH THE ENTIRE INDUSTRY MAY POINT WITH PRIDE

CHARLES C PERRY.

"A complete delight...beautifully made, beautifully acted and superbly cast. Freddie Bartholomew was born to play the engaging young hero of Frances Hodgson Burnett's beloved story."

— *Philadelphia Inquirer*

"'Little Lord Fauntleroy' is a screen presentation that can be commended to theatre goers without ifs, ands or buts." — *Philadelphia Daily News*

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Little Lord

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FREDDIE BARTHOLOMEW

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C. AUBREY SMITH • GUY KI

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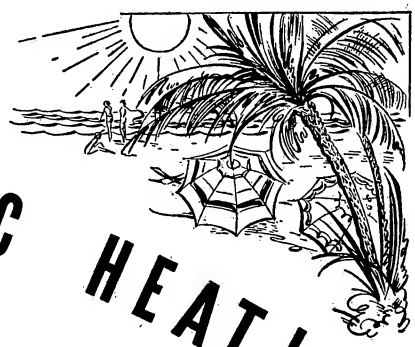

either of these theatres have experienced in a long time! *Read these enthusiastic telegrams and rave reviews!* . . .

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TONIGHT THE STATE THEATRE MIAMI FLORIDA HAD THE RARE DISTINCTION OF OUT GRAUMANING THE CHINESE THEATRE HOLLYWOOD WITH THE WORLD PREMIERE OF DAVID O SELZNICKS LITTLE LORD FAUNTLEROY STOP WITH HIGH CANDLEPOWERED SEARCH-LIGHTS AND MAGNESIA FLARES BURNING TRAFFIC ON FLAGLER STREET TOTALLY BLOCKED DURING ARRIVAL OF ALL CELEBRITIES WINTERING HERE STOP CROWD SO ENORMOUS OPENING DELAYED FORTY MINUTES STOP THIS PREMIERE FOURTH ONE TO BE HELD THIS WINTER AND INTEREST IN FAUNTLEROY SO GREAT NECESSITATED CALLING ADDITIONAL POLICE RESERVES TO HANDLE CROWDS AND OUR OPENING UNQUESTIONABLY ECLIPSED ANYTHING EVER HELD IN MIAMI
JOHN A CUNNINGHAM STATE THEATRE.

Fauntleroy

DOLORES COSTELLO BARRYMORE

EY ROONEY • HENRY STEPHENSON

ELZNICK

ARTISTS

"A triumph for Freddie Bartholomew and tops even his work in the earlier 'Copperfield' film . . . 'Little Lord Fauntleroy' spins its web of magic with such wistfulness and imagery that a modern audience is captivated . . . C. Aubrey Smith turns in a performance that beggars description. At all times dominant in the film, his delineation emerges as one of the outstanding triumphs of screen history."
— *Philadelphia Evening Bulletin*

"Pull out your pocket handkerchief (be sure it's a big one) and join the crowds who are discovering a movie treat in 'Little Lord Fauntleroy'."
— *Philadelphia Record*

Acad Dinner Brings Out Fresh Flurry of Finery in Fash Prom

Los Angeles, March 10.

For third time this year, the gals togged out in their very best tucks and went to a party—the Academy Awards dinner at Biltmore Hotel. And once again, as for the Mayfair supper dance and the Screen Actor's ball, plenty of coin was spent on new, and for the most part, vivid gowns, to say nothing of mink, fox and ermine wraps.

Bette Davis, clasping the award in both arms and holding it tight as tears of joy ran down her cheeks, wore a tailored model of black and green checks, with huge lapels of white pique on the tailored jacket. May Robson, swishing down the hall in white matelasse with a long train and jacket to match, and wearing pearl choker, got a big hand from the crowds crammed behind the ropes to watch their faves go by.

Loretta Young, wearing red velvet jacket over a peplum dress of blue printed satin, was followed by Katherine DeMille, wearing black chiffon with carmine shoulder straps and mantle sleeves. Arline Judge, in orchid chiffon with ermine cape and one orchid pinned to the collar, attracted plenty of attention.

Virginia Bruce, in olive green print on white background with white camellias in her blonde curls, was quite devestating. Norma Shearer in white fringed crepe cut along Spanish lines looked very pretty. Mrs. Jean Hersholt, in red taffeta banded with gold leaves across the bodice and over the shoulders, made a grand entrance. Then came Ida Lupino in white metallic fishnet, and Mrs. Preston Foster in printed satin of pastel shades and over it a fox cape.

Cascades of Chiffon

Mrs. D. W. Griffith swirled by in white chiffon with cascaded skirt, and cape of black quilted taffeta. Anita Louise wore yellow chiffon with sunburst skirt. Mrs. Jack Warner was particularly intriguing in black net with a cape of the same and wearing a shoulder-length veil over her head.

Barbara Stanwyck had a hard time getting by the autograph hounds, in gold tissue cloth and a lovely coat of ermine and fox. Francine Larrimore in simply cut blue satin, Mrs. Leigh Jason in white peau d'ange, and Jean Arthur in heavy white matelasse were eyefuls. June Travis wore a green accordian-pleated crepe, and Mrs. J. R. McDonough had on a print dress of black and red with black velvet cape trimmed in ermine.

New Ashes Shade

Mrs. Ben Glazer (Sharon Lynn) came in chiffon of the new ashes shade, with huge rose of the same material bunched on the waist. Jeanette MacDonald's dress of gold-colored satin was cut on slenderizing lines. Glenda Farrell's dress of brown starched chiffon trimmed with huge yellow chiffon daises over one shoulder was cut very full. Billie Burke swished down the stairs in peach taffeta with tiny train. Mrs. Ned Depinet wore white net, and Alice Tildsley, following her, was sheathed in green satin.

Janet Gaynor, one of the late-comers, wore white crepe with gold leather belt, and Merle Oberon wore white chiffon dotted with gold flecks. Lola Lane (Mrs. Al Hall) came in wine red taffeta covered with mink cape and wearing white camellias in her hair. Virginia Gray's dress was of hyacinth chiffon. She wore floor-length cape of the same material.

Musicals

(Continued from page 1)

lay for all musicals. Equity realizes this but, since it classes nearly all types of musicals as legit, has found no way to adjust its rules.

Answer is that last summer a flock of musicals were in sight, more shows of that type being announced than comedies and dramas. Only a few were actually presented. Equity stated that rehearsal pay would apply through the season, after which changes might be made. If the rules are amended, it is likely that the changes will principally pertain to musicals, for some showmen have definitely given that as the reason for holding down musical production this season.

House Reviews

EMBASSY, N. Y.

(Continued from page 14)

in the biz so he stirs the imagination even on such a prosaic pictorial offering as Oklahoma oilwell derricks. With this as an impelling motif, Thomas moves for a few seconds to one insignificant corner of Brazil to show how rubber for motor vehicles is sapped.

Clem McCarthy, on the other hand, holds top sway as sports dramatizer in reels and he has two good opportunities to show his skill. He picks on the Golden Glove contests in New York, for Pathe, and also the Oxford University Steeplechase, in England. Both are good action clips.

Movietone's Lew Lehr tries hard to be funny via ridiculous linguistic twists anent a bottled rooster and some sports events, but foreign brogue for comedy support is a poor alibi, this week. A fellow can't be funny always.

Universal cops the laugh honors with a couple of clips, one of which shows a bantam rooster leaping from a flying plane, 2,000 feet in the air, and another, of a pet horse, who lives in a house with his owners. The program is otherwise in want of good, rich humor.

Fashion gets an even divvy between Pathe and Movietone, with Movietone's Vyvian Donner doing her usual tremolo off-screen.

Metrotone scores with an unbiased pictorial survey of the elevator strike in New York City, showing evidences of striker sabotage and, staged or not, the examples of public distress caused by the strike.

Movietone has Lowell Thomas doing an off-screen introduction of President Roosevelt as the latter appropriately in speech and with a gold telegraph key opens the Norris Dam. Par shows the Boulder Dam. Pathe offers M. H. Aylesworth, RKO chairman, with Walt Disney and other company execs making the trade deal whereby Mickey Mouse and Disney's 'Silly Symphonies' go over to RKO distribution. Good clip, this.

Movietone shows rushes of the crowds during the recent Spanish elections, in the usual fashion, with the new premier and a released political bigwig doing a brief screen spiel.

Pathe and Universal go into that sandstorm matter for the public, okay, while Universal plugs a hairdresser who shows off new hair-dress styles for the femmes. Paramount's excellent inferential bid for peace shows Mexico turning guns into plowshares. *Shan.*

GAYETY, BUFFALO

Buffalo, March 6.

This show represents the third change of policy here since Christmas. After a two months' try at six acts with pictures, a fortnight of units was attempted, followed by inauguration a week ago of the present policy of a stock and five acts brought in weekly.

Dewey Michaels is doing a valiant job trying to keep stage shows alive in Buffalo. It looks like a tough assignment. George Pronath is producing. Current show is labeled 'Parisienne Scrap Book.' They must have picked it out of the hat. Last week it was the 'Casino Revue,' next week the 'Revue Continental,' and so on. Vaudeville seems to have met up with the guy who names Pullman cars.

Some idea of the proceedings can be had from the fact that, aside from the program listing Bordine and Carol, Mae Moore, William Behney, Russell Ofriel, Ballet and 'Added Vaudeville Specialties,' there is no identification of any of the talent. Even the billing in front, although including a number of photographs, gives no clue as to the identity of the 'specialists.' That makes the proceeding doubly mysterious. Had there been any identifications, it might have been possible to regard this show as a unit. As it is, it is strictly house business, and its sole identifying label, despite the 'Parisienne' tag, is that it is a Gayety show. What that means, if anything, is still not evident.

The proceedings include a team of balancing acrobats (boys), a young girl with an adagio team who stands out as a contortionist, and a lugubrious fat comic, who panics them with a routine that was hot during the Pan American. Stock company consists of 12 girls in the line and six 'show girls.' With the added specialties, the cast numbers nearly 30 people, which is plenty of actors.

The number is the tip-off. Emphasis is entirely on quantity, and there is not a vestige of quality and scarcely any of talent in the entire offering. Pronath Streamlined Ballet is listed as including Ginger Harris Dotty Dunn, Kitty Wagner, Cleo Young, Ardell Young, Jeanette Lewis, Betty Lee, Jackie Lee, Mary Marly, Lue Catell, Fern Adams, Margie Harmon, Millie Lane and Polly Whitmoyer. Miss Moore is identified as the singer and Ofriel as dancer, neither being worth more than mention. Bordine and Carol, featured specialty dancers, were distinctly horizontal on the job when viewed. Perhaps it is the four shows a day. If so, all you have to do is to compare the featured dancers' routine with four shows daily for the girls in the line, with rehearsals!

Production is slipshod, the drops looking considerably the worse for wear and the costumes right out of the trunks. Poor lighting doesn't help, particularly when the front flies are hung so low as to obscure the spot. And the six-piece orchestra doesn't add anything to the proceedings, either.

Business sizes up as good and they seem to be liking it so far. Probably 30 people and a picture for a quarter is a bargain—if they don't mind it all being a little sour. 'Waterfront Lady' (Mascot), first run for Buffalo, is the picture.

GRAND O. H., N. Y.

Show moves back to its regulation 45 minutes schedule, after the full hour's stage offering last week. Audience was particularly active on the reception end, apparently warmed up by seeing 'Strike Me Pink' (UA) beforehand, and keeping it up as the stage department's fare was presented. Juveniles packed the place, with standees across the back.

Four Charltons is a nice opener, comprising three girls and a man in gymnastic feats (New Acts). Ruth Ford deuces and meaning plenty down here with her grotesqueries in comedy samples, including take-offs of Latin types. She closes with a clowned dance bit. She sells herself well and stands out on the show.

Kemper and Haggerty next to closing spot and doing all right with their hoke. Audience in a bright mood and took their act okay. One is a hefty individual, and his partner slight in stature. They hold the stage for an easy quarter hour. Also New Acts. For a closer the Fay and Wellington dance flash is presented. Shabby routining holds back response on this one. It strives at times for class rating, but falls short of its desired niche. (New Acts). *Bral.*

EARLE, PHILLY

Philadelphia, March 6.

Knockout array of talent backs up Ed Farley and Mike Riley, the 'Round and Round' boys, on the Earle stage this week. That and manifest modesty and good-humor of the song-writing duo almost offsets the irritation the tune now inspires. As it is, spectators still get too much 'Round.' Boys offer it from stage and again from screen in Columbia picture.

Rest of show includes Herman Timberg, Ada Brown, Ray Wilbert and Helen Reynolds troupe. Miss Brown is easily tops. She has good enough voice and swell delivery, but it's her strong and attractive personality, with sly comedy that put her over with the customers. Climax of the act has roly-poly colored girl essaying few hotcha stomps, and she leaves 'em begging.

Timberg has improved his stuff considerably since last local appearance more than year ago. He gets some adept stooging from Audrey Parker and Tim Herbert and they throw in some acceptable songs and hoofing.

Ray Wilbert is a juggler familiar in this town through several previous visits. His specialty is hoops, with which he makes difficult tricks look simple. Wilbert offers steady fire of wisecracks with his routine. Helen Reynolds troupe, show opener, includes eight girl roller skaters. Turn is swift, skillful and entertaining. *Hobe.*

Did You Know That—

The Jewish Theatrical Guild will hold its annual benefit in April, with Eddie Cantor... Grace Moore's performance of 'La Boheme' at the Metropolitan drew the smartest matinee crowd of the season...glimpsed in the lobby were Mrs. Clarence Mackay, Estelle Taylor, Gloria Vanderbilt, Lady Furness, Gladys Swarthout, Roger Davis, Kate Smith and Marjorie Duchin (being photographed, over coffee, in the lounge)...they say Helen Gilliland will marry a C. P. R. executive soon...Mrs. Ben Schulberg has taken her beautiful apartment in London...that was Inez Norton in a blue tailored coat at the Savoy-Plaza the other day...Grace Brinkley looks like another girl with her dark hair...Mr. and Mrs. Ted Wing are in Bermuda ...York and King will go to Europe for the summer...Jack Linder is producing a new show, called 'Spring Wife,' with Smith and Dale...that was Deke Aylesworth lunching with young Doug Fairbanks at 21 ...Sol Rosenblatt there, too, with Ralph Blum...and Brian Aherne looking soooooo handsome...Marie Hartman is mistress of ceremonies in a night club a la Texas Guinan...Eve Sully's laid up with a cold... Bobbie Harris is joining the Billy Gaxtons for a cruise to Mexico City on an oil tanker... it seems that Evelyn Laye has been greatly embarrassed by unfounded rumors about why a principal left her show...Bob Chisholm sang on the Hammerstein radio hour.

Among the Women

By The Skirt

Best dressed woman of the week:
MARY LIVINGSTONE
(State)

personal appearance of Jack Benny and Mary Livingstone will probably hang up more records for the State. Benny looks swell in a grey suit and green tie. Miss Livingstone wears a ducky dress of a material combining red and gold, made perfectly plain but for a gold ascot tie. She appears later in a ravishing gown of a shiny black lace made long with a full flounce. There is no trimming, the diamond brooch and bracelets adding much to this costume.

The cards at the side of the stage carry the name of Jack Benny, not changing for the several acts appearing. Show is a unit. There is an adagio act, three men and a girl. The girl is in a union suit of white with silver bolero. A trio of girls are in blue and pink. And an Arab troupe wears picturesque green with white capes lined with red. Picture this week is 'Anything Goes' with the well dressed Ethel Merman.

In the audience, at the show caught, sat Ed Sullivan, a much interested spectator. Dropped in, probably, to watch his own record at this house, set New Year week, broken for a second time.

First Lady—Old School

That the strike is affecting show business was evident in the three-quarter house at the Music Box Thursday night (5) where Jane Cowl in 'First Lady' is playing.

Miss Cowl, an actress of the old school, is a joy to behold. She first appears in a biege ensemble trimmed with fox of the same shade. A green feather in a small hat matches the gloves. A change is made to a hostess gown of a rich shade of mahogany made with full sleeves. The only ornament is a huge metal plaque hanging from a fine chain. Over an ashes of roses gown a voluminous cloak of shaded velvet in red and black is worn. Green cloth is combined with yellow. A three-quarter coat and a yellow hat touch off this costume.

Lily Cahill proves an excellent foil for Miss Cowl and the conversation between these two women is worth a trip to this theatre. Miss Cahill chooses a swagger costume of black velvet trimmed with satin loops and a small overseas type of hat is perched saucily on her blonde curls. An evening gown is of a white moire with silver thread running through the material. The gown has a bustle back. The third act finds Miss Cahill in a black skirt with velvet jacket of a coral shade.

Helen Brooks, young miss, is in a plum colored accordion pleated dress. An evening outfit consists of a torquoise net frock with matching velvet swagger coat. A riding costume includes brown jodphurs and white jacket. Diantha Pattison, as a secretary to Miss Cowl, shows several neat cloth dresses. Jessie Busley looks well in a blue velvet with a strand of real lace across the bosom.

First Run

The Palace, for a change, is showing a first-run picture, 'The Farmer in the Dell.' From a very good book an amusing picture has been made and a happy choice was Fred Stone as the farmer. Jean Parker is th young girl and Esther Dale the mother.

Miss Parker, on the farm, is seen in prints of percale, and then in a dark skirt with checked jacket and rather large hat. A dress of a thin dark material has a collar of white pleatings. A white evening gown has for trimming flowers at the shoulders.

Miss Dale, in a beautiful Hollywood home, looks nice in a black velvet evening gown, and drives a car in a light cloth outfit worn with furs.

Miss Keeler's Best

Warner Bros. gave Ruby Keeler her best picture in 'Colleen,' now at the Strand. Miss Keeler has never been so beautiful and has never danced better. Paul Draper is a corking dancing partner for her.

Ruby plays the head of a dressmaking establishment, and when at work wears some pretty little frocks. A cloth dress is made shirt waist fashion with short sleeves and pockets. A black velvet dress has at the throat a bunch of white flowers. A white jacket with chenille dots is worn with a dark skirt. Another black frock has for ornaments clips of pearls. Still another black dress is of a triple chiffon made full in the skirt with bodice edged in silver. For a dance number an intricate gown has a harem skirt. A wedding dress is short with full skirt and puffed sleeves. The veil attached to a small hat is only three-quarters in length. A jacket suit is dark with white accessories, and pajamas are of a two-colored combination. Louise Fazenda, as the wife of a rich man, is all dolled up, which doesn't interfere with her usual line of comedy. In one scene Miss Fazenda is reclining in a Hollywood bed of upholstered satin. Much maribeau trims a bed jacket. A metallic gown has fox at the armholes. A dotted material is another evening gown with narrow shoulder straps.

Joan Blondell is vampish in many dark dresses and suits. One jacket is Scottish in design with scallops cut square. A dinner frock of spangles on black velvet is worn with silver fox. Very lovely is a white satin gown made quite plain, depending on jewels for trimming.

This studio has done many large dance scenes, but never has it done one so beautiful as the fashion show number in 'Colleen.' The huge setting is all white, with a revolving drum for the stepping. Groups of girls are in long white evening gowns and some in black. Another group wear tailored suits with silver foxes, but the outstanding feature are girls in riding habits. Some are attired for side-saddle, but most wear jodphurs.

Jason's Good Job

Leigh Jason in his first directorship has done a sterling job in 'On a Bet.' Bits of comedy are of class No. 1.

Gene Raymond always gives a picture a lift. Wendy Barrie is the girl, with Helen Broderick at her best in an aunt part.

Miss Barrie, at a party at the Central Park Casino, is in an evening frock of a dark satin with net puffed sleeves. The rest of the picture takes place on an auto trip to the Coast, and Miss Barrie is seen for the most part in one-piece dresses with a plaid coat. A tailored satin negligee is shown for one bit. Miss Broderick wears a black evening gown with clips for trimming and then wears a black tailored suit.

Betty Gould, at the Center, plays the organ in a white lace frock and silver slippers.

Filming Play in Legit Theatre, Sets and All, New French Idea

Paris, Feb.

Hundred per cent. co-operation between legit and film production put into effect for the first time in the world when shooting Maurice Rostand's new piece 'Europe' begins at the Theatre Pigalle, day after its legit opening.

A month later Gustave Quinson, new manager of the theatre, expects to offer the film version to provincial and foreign audiences while (he hopes) the legit version will still be playing in Paris.

Theatre Pigalle, built by Baron Philippe de Rothschild, with money no object, is the only spot in the world where this stunt can be pulled. It has a revolving stage on an elevator of dimensions to be found nowhere else. Elevator will carry the sets up for the legit performance, and down to the basement of the theatre, which is equipped as a film studio.

Actors will perform for the film on no-matinee days and, since the show will be filmed straight, just as played on the stage, picture will be finished quickly and cheaply.

Straight filming of a legit show has already been tried here by Sacha Guitry, whose 'New Testament' picture, made in five days at the Paramount Joinville studio after rehearsals in the Madeleine Theatre, is now being shown at the Marivaux. But he had to go to a studio, and he used his previous year's show.

Quinson will not follow the legit text blindly, he says. He admits that some scenes will have to be cut for the film, and he also may shoot some extra scenes, not used on the stage, to make the picture more comprehensible. There are also some technical problems to be solved in the use of legit sets for the picture.

He hopes to be able to rent his theatre studio to other legit managers for filming of shows. It's thought that the Pigalle may provide the solution to the problem of giving drama to the French sticks, who still want it but can't support road companies nor local stock companies.

French Cabinet Bars Export of Local Pic As Too Rough; Biz Ups

Paris, March 2.

Cabinet meeting last week in the midst of heavy discussion of local and foreign politics, took time off to be shocked at a film, 'La Garconne,' and to forbid its exportation on the theory that it would hurt France's rep.

As soon as news got out all Paris rushed to the Aubert Palace to see the picture, and police reinforcements were called to hold back the crowd.

Film is based on a banned novel by Victor Margueritte depicting post-war morals, on account of which the author was thrown out of the French Academy and his name rubbed off the rolls of the Legion of Honor. Board of censors passed it by eight votes to one, after suggesting a few cuts, which were made.

Wells Pic's 14 Weeks

London, March 10.

Alex Korda's contract with the Leicester Square theatre for first run showing of H. G. Wells' pic, 'Things to Come,' current, is for 14 weeks.

First week's takings were approximately $29,000, while the second week dropped off to $20,500. Drop is still being registered, which has the house none too happy about things.

Woolf-U Deal All Set

London, March 10.

Charles M. Woolf's deal for takeover of the British distributing business of Universal Pictures is now all set.

Begins to

Boomerang

Berlin, March 2.

Reichsfilmkammer (Film Chamber) sent a questionnaire to the foreign journalists in Berlin about their view of German films. B. Wadsworth, local correspondent of the London Observer answered in a way which wasn't too popular among the officials.

'German films were always typically German,' he said, 'the same as American pictures are genuinely American. There is a big gap between them. German films still miss the light hand, the modern touch, the living pulse of life. American pictures are up to date, like a morning paper. They picture life as it is, even if sometimes a little exaggerated, while German films somehow seem to keep a distance on daily life. American comedy pictures cause plenty of laughter with German audiences, but this result is not achieved the other way around.'

25% Rejection Clause, Quota Anzac Worries

Melbourne, Feb.

'till a lot of trouble here on the quota law and the 25% rejection clause. Government still refuses to have the quota proclaimed, with the result that some pic men are moving out of Victoria. Exhibs are not anxious to sign new contracts until the 25% angle satisfactorily thrashed out.

Whole situation today is a pretty bad mess and creating plenty of unrest. American distribs are not keen to go into the producing game, and will not do so unless absolutely forced to.

Sydney, Feb. 11.

Trouble is brewing here over the 25% right of rejection. Distribs are not keen on the introduction of the clause into contracts, and now a certain group of indie theatre operators are reported as against it, too, preferring the present system of block-booking. Indies fear that distribs may sell their pix to the highest bidders, with the results the smaller men would be unable to compete with the big chains on product.

Majority of exhibs, however, are in favor of the 25% rejection and will probably seek government action along lines similar to those in Victoria.

Whether the government will bring in the measure is problematical, although it is gen rally believed that some action will be taken against distribs and in favor of exhibs on the rejection angle.

Should the rule come into operation it will mean that Americans will import less pix here, especially as added to rejection, would be the quota.

Hagen Acquires P.D.C.

London, March 10.

Twickenham Films has taken over the business of Producers Distributing Corp., purchased from the recently appointed receiver for the latter company.

Twickenham Studios will be managed by Julius Hagen.

D. A. Davies in S. Afr.

Capetown, Feb. 10.

D. Davies, managing director of Kenyon's Playhouses, Ltd., Manchester, England, is in to look over South Africa.

His chain consists of 11 houses.

20th's 3 in Berlin

Berlin, March 2.

Twentieth Century-Fox has three films current here now.

They are 'Our Little Girl,' 'Metropolitan' and 'Under The Pampas Moon.'

THRING INTO SYDNEY PROD.

Sydney, Feb. 11.

F. W. Thring (Efftee) is moving across from Melbourne to go into pic production here. Tieup has been clinched with the Mastercraft unit, and Thring will move in within the next few weeks. First pic to go into production will probably be 'Collit's Inn,' already done by him as a legit.

For months Thring has threatened to quit Melbourne unless the Victorian government did something to assist pic producers. So far the government there has not even proclaimed its announced quota. At one period Thring was so disgusted that he was on the verge of quitting the pic game altogether, but finally decided to make a try for space in N. S. Wales.

Mastercraft deal has come as quite a surprise because it had been given out officially that Cinesound would move in with Mastercraft, Stuart F. Doyle going as chairman of the board. Now learned that a last minute hitch in the financial end was the cause of Cinesound not proceeding further with the deal.

Efftee, despite its link with Mastercraft, will be a separate unit and Thring proposes to produce only two pics a year. Studio, when not in use, will be hired to indies. Following 'Inn' will come 'Sheepmates,' from a novel by William Hatfield.

'TOP HAT' INTO BIG THIRD WEEK, SYDNEY

Sydney, Feb. 11.

'Top Hat' (RKO) smashes into its third week and is still the tops around town. 'The Dark Angel' (U.A.) and 'Metropolitan' (20th) are also into their 3d stanzas and remaining. 'Vanessa' (M-G) opened strongly and should do well on femme trade.

Another M-G opener was 'Escapade,' which may click when word of mouth gets around. 'Broadway Melody 1936' (M-G) also very strong and remaining. Will be followed by 'Mutiny on the Bounty.' (M-G).

'Peter Ibbetson' (Par) opened at the weekend with crits only so-so. 'The Red Salute' (U.A.) goes into its second week and may last three.

'Where's My Man' (G-B) and 'No Limit' (ATP) are out after two low weeks. 'I Found Stella Parish' (WP) will replace 'Dark Angel' next week.

Biz is oke with the weekly change spots on 'My Marriage' (Fox), 'Big Broadcast 1936' (Par), and 'Two Fisted' (Par)

Melbourne, Feb. 11.

Current bills include 'Flirtation Walk' (WB), 'Love Me Forever' (Col), 'She Married Her Boss' (Col), 'Curly Top' (Fox), 'Peg of Old Drury' (B.D.), 'I Live My Life' (M-G), 'Last Outpost' (Par) and 'Passing Third Floor Back' (G-B).

French Newsreels Become Crux Of Maneuvering by Politicians

Paris, March 2.

French politicians, realizing that the newsreel is one of the keys to public opinion, have been working overtime during recent weeks in connection with local clip services. Reason: General elections are coming in May.

Following the ban on shots of the row over the assault by Royalists on Socialist Leader Leon Blum, the Government has put strict local and export censorship on film reports of the parade of left wing elements across Paris last week. To prevent clips from getting abroad, all film shipments of any kind were held up at the customs until shippers signed an affidavit attesting that cans contained nothing relating to the rade.

For the past month fight has been raging over France Actualites, one of the three French newsreels distributed here (in addition to local versions of Fox and Paramount news). Reel, which is owned by a Belgian group headed by Baron Empain, had been operated and distributed by Gaumont-Franco Film-Aubert, which had an option for its purchase. It was suddenly nounced that G.F.F.A. couldn't take up the option, notice of discharge was given to all the reel's employees, and it looked as if France Actualites would either disappear or be bought up by the highest bidder.

Fox

Fox immediately became the target of a bunch of chatter in this connection. First patriots got indignant over a report that G.F.F.A. was buying the Fox reel for all its theatres, to replace France Actualites. This was denied, fact being that Fox had attempted to sell its reel for the G.F.F.A. theatres, but the sale hadn't gone through. Then it was said that Fox wanted to buy France Actualites, which would 'give foreign interests a hook on French opinion.' Only truth behind this story was that Fox, in an attempt to do a favor to G.F.F.A., had offered to service the French reel with American clips.

Then France Actualites was supposed to be put up at auction, but nothing came of that. Reginald Ford, English owner of a newsreel theatre chain in France, was supposed to have bid for it, but opposition arose to him because of his foreign birth. Eclair Journal, another French newsreel, tried in vain to buy its competitor.

Upshot of the wrangle seems to be that Havas news agency, a semi-official outfit, will direct the newsgathering of France Actualites, which will be continued and G.F.F.A. will continue to distribute it. This means a Government stranglehold on the reel.

Existence of the Pathe newsreel (Pathe Journal) is an explanation of much of the wrangling over the reorganization of Pathe Cinema (ex Pathe-Natan). Politically, the reel is one of the biggest plums that the rival banking groups are after, and it is also an important objective of the politicians who would like to combine G.F.F.A. and Pathe as one state film corporation.

God Save the King

London, Feb. 29.

Americans attending theatres in London since the death of King George V have been impressed by the emotional fervancy of audiences during the playing of 'God Save the King' at the conclusion of every performance. Although the custom has been in practice for many years, the sincerity of the tribute seems to have become intensified.

'G-MEN' BEST B.O. PIC IN JAPAN DURING '35

Tokyo, Feb. 15.

Best box-office films released in Japan during 1935 by the leading American exchanges, listed in order of draw by companies, were:

Paramount

'Lives of a Bengal Lancer,' 'The Crusades,' 'Now and Forever,' 'Annapolis Farewell,' 'Feet First' (re-issue, dubbed Japanese), 'Rumba.'

Warners

'G-Men,' 'Devil Dogs of the Air,' 'Six-Day Bike Rider,' 'Flirtation Walk,' 'Here Comes the Navy,' 'Murder in the Clouds.'

Columbia

'One Night of Love,' 'Love Me Forever,' 'No Greater Glory,' 'Broadway Bill,' 'The Whole Town's Talking,' 'Black Room.'

Metro

'Public Hero No. 1,' 'Manhattan Melodrama,' 'Merry Widow,' 'Treasure Island,' 'West Point of the Air,' 'The Thin Man.'

'The Cat's Paw,' 'Baboona,' 'Little Colonel,' 'Bright Eyes,' 'First World War,' 'Caravan.'

'Son of Kong,' 'Three Musketeers,' 'Roberta,' 'Former,' 'Becky Sharp.'

United Artists

'Count of Monte Cristo,' 'House of Rothschild,' 'Roman Scandals,' 'Nana,' 'Our Daily Bread,' 'We Live Again.'

'G-Men' led the field as a grosser, with 'Bengal Lancer' and 'Cat's Paw' second.

Combined lists demonstrate that the outstanding foreign b.o. stars here are Gary Cooper, Harold Lloyd, James Cagney, Joe E. Brown, Grace Moore, William Powell, Wallace Beery, Shirley Temple, Astaire-Rogers, Eddie Cantor and Clark Gable. Both Cable and the Astaire-Rogers team are currently stronger than they appear above, due to 1936 releases.

'Blood' Ahead of 'Bounty'

Warner is rushing 'Captain Blood' into all foreign markets in an attempt to beat 'Mutiny on the Bounty' (MG) in.

Got openings in Hungary, Poland, France and Manila last week ahead of the Metro pic.

Britons in Hollywood

Hollywood, March 10.

Large percentages of the British colony is working in 'Mary of Scotland.'

Frieda Inescourt smoking one of the very tiny pipes that are fast becoming a fad with the gals on the 'Mary' set.

Molly Lamont, looking glamorous in pale blue velvet, with coronet of sapphires crowning her curls; unsnapping the very tight wasp waist to that she may eat in some measure of comfort.

Douglas Walton in costume, chatting with Cyril McLaglen.

Reggie Ower had a few days vacation between pix and he intended to spend them moving to the beach. His family settled in the new beach house, but Owen spent his time hunting his prize English bulldog. Dog was shipped over to him from England and somehow strayed while they were moving.

Roland Young is playing the part of a barrister in a British court scene in 'Unguarded Hour.'

Leslie Howard is expected back at work this week, recovered from the slight operation necessitated by the cut he received in a fencing joust. He slipped while parrying a thrust.

Tea is served every afternoon at four on the set of 'Absolute Quiet.' Lionel Atwill started the custom.

Cary Grant incurred the wrath of the Wanger cameraman when he stretched out in the hot sun on the beach last Sunday and acquired such a tan that it was very noticeable in the pic, 'Big Brown Eyes.'

Gene Lockhart's 'good story' club is gaining membership daily, he says.

36 Mex Film Unions Urge Wider Distrib Of Local Made Pics

Mexico City, March 10.

Establishment of a bureau that will have charge of boosting distribution of Mexican made pics abroad is urged upon the federal government in a resolution adopted at the first national confab here of reps of 36 film industry workers' unions. Meet figured that more must be done about getting home made films wider showings beyond the borders.

Another resolution calls for lining up the industry's workers into co-ops, to either acquire or build cinemas and run them to stimulate exhibits of made-in-Mexico pics and films which stress labor and proletarian themes. Cash for this enterprise is to be raised by a small periodical nick of the pick workers' pay.

Conference decided to call boycotts against all distributors and exhibitors of pics that spread communistic, fascist or other radical propaganda.

Annette

Cecile

"THE COUNTRY DOCTOR"

Yvonne

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Studio Placements

Hollywood, March 10.

Dorothy Revier, Billy Burrud, Harry Worth, 'Banished,' U.

Marjorie Klein, adapting 'Her Majesty, the Governor,' U.

Jack Adair, 'Florida Express,' Par.

Ellen Love, 'Dancing Pirate,' Pioneer.

William Gargan, Florence Rice, H. B. Warner, Joan Perry, Nana Bryant, George McKay, Victor Killian, Wyxley Birch, Drue Leyton, Alexander Cross, Boyd Irwin, Sr., Kenneth Thompson; Gordon Wiles, directing, 'The Blackmailer,' Col.

Charlie Chase, Rosina Lawrence, Darla Hood, 'Bank Night,' Roach short.

Carmencita he First Baby,' 20-F.

Frank Orth, the World,' WB.

Eddie Conrad, Ethel Sykes, Francis McDonald, 'Big Brown, Eyes,' Wanger.

Barbara Denny, ,' Par.

George O'Hara, 'Three Cheers for Love,'

Lumsden Hare, rincess Comes Across,' Par.

Stanley Andrews, Jackie Heller, 'Florida Special,' Par.

Alan Edwards, 'Where Am I?' Par.

Pierre Watkins, 'Unconscious,' U.

Katherine DeMille, 'Romeo and Juliet,' MG.

Alice Marr, 'Law in Her Hands,' WB.

Robert Armstrong, ,' RKO.

John Milian, Loretta Young, Basil Rathbone; Roy Del Ruth, directing, 'Private Number,' 20-F.

Edgar Norton, William Von Brinsken, 'Dracula's Daughter.'

Earl Rogers, 'Speed,' MG.

Julian Street, screen play, 'The Need of Change,' Par.

Ivan Simpson, Dudley Haines, Wiliam Griffith, 'Little Boy Blue,' MG short.

Ralph Block, screen play, untitled original, Par.

Nina Fraser, screen play; untitled original, Par.

Edward Gargan, 'Unconscious,' U.

Marc Lawrence, "The Blackmailer,' Col.

Frank Scully, 'Mob Rule,' MG.

Norman Willis, 'Florida Special,' Par.

Charles Irwin, Lawrence rant, 'Unguarded Hour,' MG.

George Kirby, ' irl from Mandalay,' Rep.

Phoebe Foster, 'Florence Nightingale,' WB.

Harry Allen, irl from Mandalay,' Rep.

Mary Bloodgood, Richard Carle, 'Case Against Mrs. Ames,' Wanger.

Ann Sothern; Rian James, screen play, 'Save a Lady,' RKO.

D'Arcy Corrigan, Gaston Glass, Fred Malatesta, Jean De Briac, 'Mary of Scotland,' RKO.

Booth Howard, 'Special Investigator,' RKO.

Rollo Lloyd, 'Ex Mrs. Bradford,' RKO.

Pierre Watkins, Frank Reicher, 'Unconscious,' U.

Guy Bellis, Harold Cook, Cyril Thornton, John Buckler, 'Unguarded Hour,' MG.

Lee Phelps, Jeanne Hart, Orrin Burke, Fred H. Warren, 'San Francisco,' MG.

George Cleveland, 'Revolt of the Zombies,' Acad.

George Magill, Frank Bruno, 'Murder in the Big House,' WB.

George E. Stone, Craig Reynolds, Addison Richards, 'Bullets and Ballots,' WB.

Myra McKinney, Elsa Newell, Ben Hall, Wally Maher, 'Mob Rule,' MG.

Antoinette Lees, 'Someone to Love,' Par.

Frank Phelan, 'Border Flight,' Par.

Charles Richmond, 'One to Two,' RKO.

Douglas Wood, 'Two Against the World,' WB.

George Calne, Charles King, Cyril Thornton, Halliwell Hobbes, Phoebe Foster, Versey O'Davern, 'Angel of Mercy,' WB.

William Pawley, Al Hill, lg Business,' WB.

Frank Leigh, 'Clutching Hand,' Weiss.

Joe King, Frank Bruno, 'Bullets or Ballots,' WB.

Nigel De Brulller, 'Mary of Scotland,' RKO.

Frank Melton, 'August Week End,' Chest,

George Archinbaud, 'Return of Sophie Lang,' Par.

Gavin Muir, 'Half Angel,' 20-F.

George Cleveland, dialog director, 'Revolt of the Zombies,' Acad.

Robert McWade, 'Early to Bed,' Par.

Sam S. Hinds, 'Rhythm on the Range,' Par.

Mary Gor 'Something to Live For,' Par.

Mitchell Lewis, 'Dancing Pirate,' Pioneer.

C. Montague Shaw, Smiley Burnette, Frankie Marvin, Ralph Holmes, 'Undersea Kingdom,' Rep.

Akim Tamiroff, Frank Reicher, Barbara Leonard, Tempe Piggotte, 'Angel of Mercy,' WB.

Craig Reynolds, 'Earthworm Tractor,' WB.

Frankie Darr Leroy Mason, Frances Grant, Jack LaRue, Monte Collins; Charles Hutchinson, directing, 'Born to Fight,' Conn.

W. P. Lipscomb, screen play, 'Garden of Allah,' S-I.

Russel Hardy; Joseph Santley directing, 'The Harvester,' Rep.

Herbert Asheley, "Mob Rule,' MG.

Nicholas Soussanin, 'The Road to Glory,' 20-F.

Harry Stubbs, 'The Girl from Maniaday,' Rep.

Doris Lloyd, 'Mary of Scotland,' RKO.

Alan Campbell, Dorothy Parker, screen play, untitled original, Par.

Mary Treen, 'Stage Struck,' WB.

Arthur Housman, 'Money Box,' Roach.

Robert Taylor, 'Private Number,' 20-F.

Slim Summerville, John Boles, 'White Fang,' 20-F.

Dorothy Stone, 'Revolt of the Zombies,' Acad.

Don Ameche, 'Turmoil,' 20-F.

Homer Croy, adapting 'Michael O'Halloran,' Rep.

Frances Dee, Brian Donlevy, Helen Westley; Sidney Lanfield directing, 'Half Angel,' 20-F.

James Burke; Barry Trivers, screen play, 'Something to Live For,' Par.

Tyler Brooke, ich Girl,' 20-F.

Snowflake, 'Born to Fight,' Amb.

Betty Healy, Daphne Pollard; Richard Connell, Felix Adler, Charles Rogers, screen play, 'Money Box,' Roach.

Dore Schary, screen play, 'The Duster,' Par.

Albert Taylor, 'Mob Rule,' MG.

Joe Traub, scripting 'Cops and Robbers,' WB.

Monte Blue, Halliwell Hobbes, Lawrence Grant, Ivan Simpson, Wyndham Standing, Lionel Bellmore, 'Mary of Scotland,' RKO.

Ferdinand Reyher, screen play, 'Twinkle Twinkle,' RKO.

Advance Production Chart

Hollywood, March 10.

Hollywood production activity continues at a healthy pace with 42 features before the cameras, 31 in the editing stages and 67 preparing. Industry set a new low for number of pictures completed and previewed last week. Only three were screened including 'Laughing Irish Eyes' (Republic); 'A Message to Garcia' (20th-Fox) and 'Yellow Dust' (RKO).

Metro continues to be the most active studio with a total of 10 features before the cameras. Paramount follows closely with eight; Warners has six; 20th-Fox and RKO-Radio, five each; Universal, four; Columbia and Republic, two each, while United Artists is at a standstill.

While three pictures were considered completed and previewed last week, seven new features went before the cameras. Universal and Paramount contributed two each with Columbia, 20th-Fox and Warners each starting one.

Major group of studios plan to start another group of 10 new features this week, leaving but 92 to complete the combined product for the 1935-36 season. If production continues at the same pace registered last week, the entire program will be completed several weeks in advance of the scheduled time.

Columbia

Two in work, four editing, four preparing. In work:

'AND SO THEY WERE MARRIED,' reported VARIETY, issue Feb. 19; **'BLACKMAILER'** started last week.

'BLACKMAILER.' Directed by Gordon Wiles, supervised by Irving Briskin, screenplay by Lee Loeb and Harold Buchman. Cast: William Gargan, Florence Rice, H. B. Warner, Drue Leyton, Joan Perry, Nana Bryant, George McKay, Wylie Birch, Victor Killan, Alexander Cross, Boyd Irwin, Sr., Kenneth Thompson.

Story—Concerns the activities of blackmailer who has taken advantage of his social position to fleece former associates. He crashes a party being hosted by his latest victim and while at dinner table is confronted with many past victims whom all for good reasons, have license to seek revenge. Lights go out and extortionist is murdered. It becomes a whodunit. All present had good motive to do away with him.

Metro

Ten in work, two editing, ei ht preparing. In work:

'SMALL TOWN GIRL,' reported in VARIETY, Jan. 15; **'ROMEO AND JULIET,'** reported Jan. 22; **'PETTICOAT FEVER'** and **'KELLY THE SECOND,'** reported Jan. 29; **'MOONLIGHT MURDER,'** **'THE UNGUARDED HOUR,'** and **'SAN FRANCISCO,'** reported Feb. 19; **'ABSOLUTE QUIET,'** reported Feb. 26; **'MOB RULE'** and **'GOOD EARTH,'** reported March 4.

No new pictures started last week, and none previewed.

New pictures being readied for early production are **'LADY COMES TO TOWN'** (Gable-Crawford); **'SUICIDE CLUB'** (Robert Montgomery, Rosalind Russell, Frank Morgan and Reginald Owen); **'CAPTAIN COURAGEOUS'** (Freddie Bartholomew); **'GRAM'** (Schumann-Heink, May Robson, Harry Stockwell, Frances Langford).

Paramount

Eight in work, five editing, 10 preparing. In work:

'I LOVED A SOLDIER,' reported in VARIETY, Jan. 15; **'REUNION,'** **'BRAZEN'** and **'FLORIDA SPECIAL,'** reported Feb. 12; **'BIG BROWN EYES,'** **'PRINCESS OCMES ACROSS'** (formerly 'Concertina') and **'BORDER FLIGHT,'** reported Feb. 26; **'POPPY,'** reported March 4. Starting this week: **'SOMETHING TO LIVE FOR'** and **'CASE AGAINST MRS. AMES.'**

'CASE AGAINST MRS. AMES.' Produced by Walter Wanger, William A. Seiter directing, from Cosmopolitan mag serial by Arthur Somers Roche, screenplay, Gene Towne and Graham Baker. Cast: Madeleine Carroll, George Brent, Alan Mowbray, Alan Baxter, Guy Bates Post, Esther Dale, Richard Carle, Arthur Treacher, Edward Brophy.

Story—Mrs. Ames, accused of murdering her husband, is brought to trial, prosecuted by George Brent. Jury acquits her, Brent upraids jury for verdict, is in turn jailed for contempt. Later Mrs. Ames hires the prosecutor to track down the real murderer.

'SOMETHING TO LIVE FOR.' Directed by E. A. Dupont, from magazine story by Richard Washburn Child, screenplay, Marguerite Roberts, Brian Marlow and Robert Yost. Cast: Herbert Marshall, Gertrude Michael, James Burke, Mary Gordon, Alan Edwards.

Story—Herbert Marshall, gentleman crook, betrayed by his wife who is in love with another, goes to jail for 15 years. Meantime wife has given their daughter over to a wealthy family to raise. Marshall incessantly writes ex-wife concerning child but she refuses to answer letters. After release from jail, Marshall continues to search for daughter while wife shields her whereabouts. His campaign of haunting the wife drives her to suicide. Later, through old friend, he finds daughter just at the time she is about to be accused of a crime. Marshall takes the rap and returns to prison.

RKO-Radio

Five in work, one editing, seven preparing. In work:

'DANCING PIRATE,' reported in VARIETY, Jan. 29; **'THE WITNESS CHAIR,'** reported Feb. 19, and **'ONE TO TWO,'** reported Feb. 26; **'MARY OF SCOTLAND'** and **'SPECIAL INVESTIGATOR,'** reported March 4.

No new pictures started last week. Completed and previewed, **'YELLOW DUST'** (Richard Dix).

20th-Fox

Five in work, three editing, six preparing. In work:

'UNDER TWO FLAGS,' reported VARIETY, issue Jan. 15, **'ZERO HOUR,'** reported Feb. 5; **'HUMAN CARGO,'** reported Feb. 19; **'POOR LITTLE RICH GIRL,'** reported Feb. 26; **'THE FIRST BABY,'** reported March 4, and **'TURMOIL,'** starting this week.

'TURMOIL.' Kenneth McGowan production, Otto Brower and Gregory Ratoff directing. Story is Joseph Roth's novel, 'Job'; adapted by Sam Engel. Cast: Jean Hersholt, J. Edward Bromberg, Ann Shoemaker, Francis Ford, Don Ameche, Christian Rub, Paul McVeigh.

Story—Concerns Swiss bell ringer's affection for his two sons, one a deaf mute who stays at home, the other, normal, who makes good in America. Father comes to U. S. when world war breaks out and he learns of the deaf-mute being killed. Other son goes to war and meets same fate leaving father destitute in America. Old man happens in on a light opera and recognizes the chimes of the bells he rang in Switzerland. Further investigation reveals his deaf mute son had composed the music and that he was not killed in the war. A dramatic reunion climaxes the play.

Completed and previewed last week, **'A MESSAGE TO GARCIA.'** New story selected for production, **'PRIVATE NUMBER,'** for Loretta Young and Robert Taylor. Title of **'LIGHTNING STRIKES TWICE'** changed to **'HALF ANGEL.'**

Republic

Two in work, one editing, six preparing.

In work: **'COMIN' 'ROUND THE MOUNTAIN'** and **'THE GIRL FROM MANDALAY,'** reported in VARIETY, issue March 4.

No new pictures started last week. Completed and previewed last week, **'LAUGHING IRISH EYES.'** Next picture to start, **'THE HARVESTER.'**

United Artists

None in work, one editing, six preparing. In works is:

'ONE RAINY AFTERNOON,' Pickford-Lasky's first production for U.A. release, reported VARIETY Jan. 15.

No new pictures started here last week.

For first time in many months UA group has no pictures in production. Pickford-Lasky wound up its first, **'ONE RAINY AFTERNOON,'** which is now in the cutting rooms.

Selznick-International is making final preparations and tests to start **'GARDEN OF ALLAH'** as its next production for UA release.

Universal

Four in work, four editing, six preparing.

'SHOWBOAT,' reported in VARIETY Jan. 15; **'DRACULA'S DAUGHTER,'** reported Feb. 12.

Started last week:

'UNCONSCIOUS.' Produced by Irving Starr, directed by Arthur Graville Collins from original by Frank M. Dazey, screenplay, Ralph Block and Ben Markson, adaptation Jerry Sackheim. Cast: Edward Everett Horton, Glenda Farrell, Cesar Romero, Henry Hunter, Marie Heath, Diana Gibson, Pierre Watkins, Robert Middlemass, Edward Gargan.

Story—First Horton starrer on his new contract with Universal, domestic comedy-drama with society background depicting Horton as very shy social lion whose gallantry toward women gets him into many complications.

'BANISHED,' written, produced and starred in by Buck Jones; directed by Ray Taylor; screenplay, Frances Guihan. Cast; Jones, Dorothy Revier, Billy Burrud, Harry Worth.

Story—Typical, fast-riding, action Buck Jones western, depicting happy-go-lucky cowboy who comes to rescue of a school teacher accused of stealing $200 from school fund. Teacher threatens to end it all when Jones learns of situation and sets out to catch thief. Trail leads him into nest of bandits.

Pictures being prepared for early production are **'WHAT PRICE PAROLE,'** **'IT'S A SMALL WORLD,'** and **'MY MAN GODFREY.'**

Warners

Six in work, 8 editing, 14 preparing. In work:

'GREEN PASTURES,' **'HEARTS DIVIDED,'** reported in VARIETY, Jan. 15; **'BIG BUSINESS,'** **'TWO AGAINST THE WORLD,'** **'MURDER IN THE BIG HOUSE,'** reported Feb. 26. Started last week.

'ANGEL OF MERCY.' Directed by William Dieterle, supervised by Henry Blank; suggested by Lytton Strachey's essay on Florence Nightingale, adapted by Mordaunt Shairp. Cast: Kay Francis, Ian Hunter, Donald Wood, Nigel Bruce, Georgia Caine, Halliwell Hobbes, Ara Gerald, Lillian Cooper.

Story.—Biographical sketch similar to the story of Louis Pasteur, based on the life of Florence Nightingale, who started the Red Cross movement in England during the Crimean war. Dramatic exposition of conflict women had to endure to command a position in public life. Florence Nightingale defied all convention and dared the dangers of the battlefront by being first woman to offer her services as a nurse to aid the wounded soldiers. Her action has been perpetuated by the universal Red Cross organization.

Readied to start this week: **'EARTHWORM TRACTOR'** (Joe E. Brown), **'STAGE STRUCK'** (Dick Powell, Joan Blondell and Anita Louise), **'BULLETS OR BALLOTS'** (Ed G. Robinson).

New stories selected for production lists **'CAIN AND MABEL,'** as next for Marion Davies, **'LOVE BEGINS AT 20'** for Ross Alexander and Anita Louise, also plans to remake **'THE JAZZ SINGER'** and **'THE FORTUNE HUNTER.'**

Production Table

Shows current standing of the various produci duction schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Preparation
COLUMBIA	40	26	6	8	4
GAUMONT-BRITISH	16	Made in London			
METRO	50	20	12		
PARAMOUNT	65	40	13		
Westerns	6	4	—		
RKO-RADIO	48	24	6		
REPUBLIC	32	13	3		
Westerns	21	7	—		
20TH-FOX	53	42	8		
Westerns	4	2	1		
UNITED ARTISTS					
Sam Goldwyn	7	7	—	—	
Selznick-Inter'l	5	1	—	4	
Pickford-Lasky	4	—	1	3	
Reliance	1	—	—	1	
Korda-London	5	Made in London			
UNIVERSAL	36	19	7	10	5
Westerns	9	6	1	2	1
WARNERS	60	47	14	1 over	14
	—		—	—	—
			72	1 (over) 112	67

YOUR AUDIENCES LAUGHED HIM INTO *stardom!*

America's foremost humorist brings to his first starring picture *all* the human-ness and mellow philosophy that mark his writings. Grand as he was in "Steamboat Round the Bend" . . . now you can show him at his down-to-earth best in *this!*

Irvin S. Cobb in

EVERYBODY'S OLD MAN

with

ROCHELLE HUDSON

JOHNNY DOWNS
NORMAN FOSTER
ALAN DINEHART • SARA HADEN
DONALD MEEK
WARREN HYMER

Associate Producer Bogart Rogers
Directed by James Flood

Screen play Patterson McNutt and A. E. Thomas
Suggested by the story by Edgar Franklin

A FOX PICTURE
DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Benzes Lose Dime Admish Suit In Minneapolis, Up Scale to 15c

Minneapolis, March 10.

Following the loss of the initial round with the refusal of Federal Judge G. H. Nordbye to issue a temporary mandamus writ to afford them relief pending trial of the case on its merits, the Benz brothers, realty men, are abandoning their suit to compel major lm exchanges here to service their Minncapolis Palace and St. Paul Lyceum theatres for dime pictures and double features. The 1,900 de luxe Palace goes into a 15c policy starting March 15.

Judge Nordbye had found that no conspiracy existed among the exchanges and with the Publix circuit to deprive the Benz houses of product, as charged. He ruled that the exchanges could refuse to sell their pictures to be exhibited for less than 15c or on dual bills if it was contrary to their best interests as individual business concerns, as in this instance. The judge also decided it was proper for th distributors to discriminate against the de luxe Benz houses by servicing small Gateway district dime double feature theatres located within a few blocks distance of the Palace here.

Local independent exhibitors, as well as the exchanges, are jubilant over the litigation's outcome. They were fearful that victory by the Benz brothers would have the effect of tearing down the admission price structure and result in numerous theatres adopting a dime policy.

'We are going to give the 15c policy a whirl and see how it works out,' said Gordon Green, general manager for the Benzes. 'When the suit is called for trial, we expect to ask for a continuance or dismissal, probably the latter.'

'Fleet' $5,100, and That's Big Coin in Lincoln

Lincoln, March 10.

(Best Exploitation: Lincoln, Stuart)

It's going to be tough to 'Follow the Fleet,' according to the stride it's taking here at the Stuart. Will just edge over $5,100, since it's in for eight days, and that's almost like finding buried treasure for this house, which hasn't been in the money for three weeks and nowhere near coin like that in a year.

Directly opposite the situation of last week when there was no particular boxoffice picture on the street, 'Ah, Wilderness' is heavy at the Lincoln and will touch $3,000, nearly 20% over average. Both pictures were helped by good selling campaigns, the former with a big Leap Year preview with only the women allowed to buy tickets, and the latter with a big newspaper splash taken cooperatively by pioneer business firms of the city.

Product plight of the Varsity was limelighted this week when, after little better than a fair week with 'Music Goes Round' picture was held over for another seven days. Reason was the recent illness of Karen Morley, which held up her picture and clogged the hand-to-mouth schedule of the house. This is probably the only town in the country where a house is dependent on weekly releases to keep moving, and if one film is delayed, there's nothing to play.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Sunset of Power' (U) and dual 'Muss 'em Up' (RKO) and 'Bars of Hate' (Victory), split. Take will near $1,000, good. Last week 'Garden Murder' (MG) and dual, 'Suicide Squad' (Pur) with 'Pagans' (MG), split; Tally was $950 and all right.

Lincoln (LTC) (1,600; 10-20-25) —'Wilderness' (MG). With a wow campaign featuring all the pioneer business establishments that presumably carved the town out of the 'wilderness,' it was given a cooperative double truck in the Sunday papers. Pace indicates $3,000, hi-de-ho. Last week 'Goes' (Par) got $2,-600, oke.

Orpheum (LTC) (1,350; 10-15-20-25)—'Tough Guy' (MG) with 'Top Hat Revue,' on stage. Last four days, 'Rancho' (Par), and will be helped by amateur night on Monday. Aiming for $2,600, nice week. Last week 'Miss Pacific' (WB) and three days of stage show featuring Wally Stoefler's band; then the introductory amateur night with 'Sylvia Scarlett' (RKO). Week got $2,500, all right.

Stuart (LTC) (1,900; 10-25-40)—'Fleet' (RKO). Also in there when the stunting was on and given a big sendoff with 'Leap Year preview, the largest held here since Sunday shows were started nearly two years ago. Will run over $5,100, and that's the nearest to a boxoffice behemoth since 'Steamboat.' Last week 'Milky Way' (Par) a sleepy celluloid,' never stirring any business. Pulled on sixth day to make room for eight days of 'Fleet.' About $2,600, not good.

Varsity (Westland) (1,100; 10-20-25)—'Round' (Col.). Held over this week and will be lucky to get $600. Did $1,100 last week, which is about average. Reason for holdover is picture shortage. Films go in here usually before the print is dry.

'Pine' $9,500, 'Fleet' $11,500, Setting Up Records for Denver

Denver, March 10.

(Best exploitation: Orpheum)

Records are falling in Denver this week.

'Trail of Lonesome Pine', at the Denham, smashed the old house mark over the weekend and yesterday (Monday) and holds over for a second week. 'Follow the Fleet' hung up a new Saturday high at the Orpheum.

Orpheum exploitation features distribution of 70,000 miniatures of a telegram congratulating Manager Harty Golb on using 'Top Hat' last year when the theatre was under the RKO banner, and 'Fleet' this year to commemorate the first anni of the switch. House also promoted a huge birthday cake and at the end of the week will cut it for the customers.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Bohemian' (MG). Goes to Paramount for second run on strength of current $4,000 here. Last week 'Prof. Soldier' (Fox) doubled average gross for $5,000.

Broadway (Huffman) (1,500; 25-40)—'Times' (UA) (3d run) following a good week at each the Denver and Paramount, had $1,000 here. Last week 'Pasteur' (FN), following a $4,000 week at the Aladdin, turned in $2,000, better than average here. Huffman's setup is normally ideal—have can move many films from one first run to another in another section of town. The Aladdin is uptown, his other first runs are downtown, making them about two miles apart, and drawing from different clientele.

Center (Allan) (1,500; 20-25-35)—'Dancing Feet' (Rep) and stage Show. Second week house has been open and okay at $3,500. Last week '$1,000' a Minute' (Rep) reopened the house and by packing the numerous times with the aid of a bangup stage show, took in around $4,500 at the boxoffice.

Denham (Cooper) (1,500; 25-35-40)—'Pine' (Par). Stays for second stanza on strength of $9,500. Last week 'Woman Trap' (Par) took in $10,000; credit goes mainly to the 'Kit Kat Revue' on the stage.

Denver (Huffman) (2,500; 25-35-50)—'Round' (Col). Four days and pulled. 'Country Doctor' (Fox) three days current week and will be held into next week. Total of $5,700 due chiefly to 'Dr.' Last week 'Ghost' (UA) tipped the gross at slightly above average, $7,500.

Orpheum (RKO) (2,600; 25-35-40) —'Fleet' (RKO). Stacking 'em in for $11,500 and will hold. Last week 'Tang and Claw' (RKO) and 'Muss 'em' (RKO), double, about $4,000.

Paramount (Huffman) (2,000; 25-40)—'Prof. Soldier' (20th). Following big week at Aladdin, fair $3,000 here. Last week 'Times' (UA), following a week at the Denver, turned in $4,000, good enough to warrant taking the film to Broadway for third and final week.

BOSTON

(Continued from page 10)

week on 'Shark Island' (20th) and 'Round' (Col), double.

Paramount (M&P) (1,800; 25-35-50)—'Pasteur' (WB), 2nd run, and 'Bugle Ann' (MG), 1st run, dual. Will hit a fair average of about $7,500. Last week, a sad $5,000 for 'Saturday Night' (20th) and 'Preview Murder Mystery' (Par), both first run, doubled.

Majestic (UA) (1,626; 25-35-40-55-65-85) — 'Modern Times' (UA). Poor grosser after second week, final week (4th), looks like $6,000 or less; third week was $7,000.

Fenway (M&P) (1,600; 25-30-40-50)—'Bugle Ann' (MG) and 'Pasteur' (WB), dual. Will flirt with $5,000, okay. Last week, underslung $2,900 for 'Saturday Night' (20th) and 'Preview Murder Mystery' (Par), dual.

Scollay (M&P) (2,700; 25-35-40-50)—'Conquer Sea' (Acad) and 'Dancing Feet' (Rep), dual, both first run. Bad news at $5,000. Last week, good $7,000 for 'Pink' (UA), and 'Forest' (WB), dual.

Cagney

(Continued from page 3)

what was said at the meeting regarding Cagney's complaint that Warner promised him orally that he wouldn't have to make more than four pix yearly. Sherman said Warner made the stipulation. Frederic March, Oliver H. P. Garrett and Ralph Block also testified in Cagney's favor regarding the proposal.

Jack L. Warner took the witness stand and denied statements that he had promised Cagney anything in regard to number of pix to be made. Warner said Cagney 'was a bad boy.'

'Such Money Ideas'

Warner also testified that Darryl Zanuck, at the Academy hearing, told Cagney that 'he didn't understand where you get such ideas of money.' At that time Cagney received $1,450 weekly, but he asserted he wanted $4,000 weekly, with a five-year contract. Zanuck, at that time chief assistant to Jack Warner, and Warner got together with Cagney and agreed on the contract.

George Frank, whom Cagney asserted he paid $50,000 in agency fees prior to the time he discharged him last year, and who stands to take around $35,000 in future commish in event the Cagney-Warner deal is continued, testified against Cagney. He said that Jack Warner never promised the actor anything in regard to the number of pix to be made.

Cagney spent an entire day on the witness stand and repeated allegations set up in complai t.

'Four pictures are enough for any actor whose career has advanced as far as mine,' he told Superior Judge Charles L. Bogue. 'When I signed the contract I understood my production schedule was to be limited to that number,' he said. 'I feel an actor wears out his welcome with the public if he appears in too many pictures. In other words, the audiences get their fill, and turn in another direction.

'Got the Leftovers'

'Jack Warner said I was th easiest actor on the lot to cast. I told him it was because I got all the pictures no one else wanted.'

When the contract was finally drawn, Cagney quoted Jack Warner as having said, 'If my brother Harry, in New York, hears about this, he'll blow his topper.' This was the reason Warner refused to put anything in the written contract about the number of pix to be made, Cagney testified.

William Cagney, present manager for his brother, testified that in September, 1935, the two Cagneys and Warner had a confab in which the actor hurled the charge at Warner that he had signed a contract in 1932 calling for four pix yearly. Warner is alleged to have put his hand up to his ear and said, 'I can't hear a word you're saying,' William Cagney said.

At one point in the trial, Judge Bogue demanded why a transcript of what happened at the Acad arbitration session in 1932 had not be presented in evidence. Attorneys J. R. Files and Herbert Freston for Warners, and W. I. Gilbert for Cagney, asserted they had made separate efforts to locate the notes, but had learned they apparently had been destroyed. Lester Cowan, former exec secretary of the Acad, testified to this effect, and later an affidavit drawn by Don Gledhill, present secretary of the body, was introduced in which he said that the matter could not be located in the Acad files.

Matter of Coin

Henry Herzbrun who was vice chairman of the Acad session; Joseph A. Ball, and Joseph I. Schnitzer, also members of the grievance board, testified relative to the meeting. Herzbrun said that Cagney said his grievance with Warners was 'merely a matter of dough.'

Lou J. Halper, zone manager of Warner theatres on the Coast; was questioned as to changing billing of Cagney and Pat O'Brien on six sheets advertising 'Ceiling Zero' at the Warner house in Beverly Hills recently. He testified Jack Warner saw one of the sheets and demanded that billing be reversed immediately. Jake Rosenstein, in charge of advertising and exploitation in Warner theatres here, said that he prepared an advertising herald on a 'Zero' contest in which Cagney's name followed O'Brien's. C. H. Hofeld, head of a poster concern here, also testified that he printed the six sheets with O'Brien's name placed ahead of Cagney's.

Films Piling Up in Chi, B&K May Be Forced Into Duals in Nabes To Use Up Product; 'Way Behind

Chicago, March 10.

Balaban & Katz is meeting the brunt of squawks from both the public and the exchanges on the tardy releases of pictures in this town, and each week finds the situation getting considerably worse and with no angle to speed up releases in sight. Last year the city of Chicago was running from five to seven weeks behind the rest of the country on new films. Situation was even mocked by the Chicago Tribune in a front page cartoon. And now the loop is running almost 90 days behind the rest of the country on pictures.

While this late releasing is not so noticeable on the general run of program product, the retarded scheduling of major flickers is brought sharply to the attention of the public. Particularly has it been the case with such pictures as 'Nite at the Opera,' 'Love Me Forever,' 'Ah Wilderness,' 'Irish In Us.' While the rest of the country is already finishing such flickers as 'Rose Marie,' 'Wife vs. Secretary,' 'Mondike Annie,' this town hasn't the pictures even pencilled in due to the unavailability of screens. 'Life of Pasteur,' not yet opened in this town, is being forced into the slougho Apollo because of the crowded condition of the loop situation.

While other major cities have 8-15 key houses for the release of product, Chicago is restricted to four first-run spots, Chicago, Roosevelt, United Artists and Palace. The Apollo and Garrick use slougho product and repeats, as do the Oriental and State-Lake. McVickers, which was formerly an important outlet for product, has been shuttered for almost a year. Jones, Linick & Schaefer attempted to operate the house but Balaban & Katz and RKO had the major product tied up completely with the result that the McVickers had to rely solely on independent flickers.

Quantity of reels being rushed out on the Coast in order to fill up the screens throughout the nation with double features is another reason for the jam-up of Chicago which has been strictly a single-feature town for the past three years. It is due to this terrific pressure of product that Balaban & Katz has been seriously considering the likelihood of returning to double bills, at least in the neighborhoods if not in the loop.

Disney Ousts Van B.?

Conflict in type of shorts product may result in RKO's dropping of Rainbow Parade cartoons, produced by Van Beuren Corp. next season. Addition of Walt Disney's Mickey Mouse and Silly Symphs gives the company a surplus of animated cartoons. RKO claims it is not definitely set on any change thus far. Van Beuren series includes Felix the Cat, Toonerville Trolley, etc.

Other Van Beuren product which includes five other series of short features, probably will remain set unless RKO decides two-reelers are not profitable in face of influx of dual programs.

BIG $15,000, NINE DAYS, FOR 'ANNIE' IN PROV.

Providence, March 10.

(Best Exploitation: Loew's)

Swell business in town for this time of the year. Coin going through the turnstiles plenty fast despite Lenten season, which usually packs a wallop in these parts.

Unusual feature of this week's doings is that only one house in town is sporting a twin bill. Usually they all stick pretty closely to duals.

Town's big noise is 'Klondike Annie' at the Strand. First Mae West film to be shown on a double bill. While long show is preventing house from turning them over quickly, biz is almost nip and tuck with other Mae West films shown at this spot. One a nine-day run house has got the hooks out for $15,000.

Toss up between 'Country Doctor' at Majestic and 'Little Lord Fauntleroy' at Loew's for second honors. Albee holding over 'Follow the Fleet' for third week, but the going is kind of tough.

Fay's doing all right with 'Dr. Harvington' on screen and vaudeville.

Loew's staff copped the honors for exploitation, going off the beaten track to bally 'Fauntleroy.' Most unique was the precedent breaking public school gag in which Providence authorities agreed to use of bulletins in the schools, and informal talks to pupils. Many choice spots utilized downtown for window displays. Routine stuff was quite thorough.

Although 'Fleet' pretty well established at Albee, Harry Schlinker went out of his way this week to plug picture further. His efforts worthy of mention since few of his stunts were rather tricky. Dancing school teachers explaining new steps; tricky newspaper copy announcing holdover, and new tie-ups with merchants worked up rather effectively.

Estimates for This Week

Strand (Indie) (2,200; 15-25-40)—'Annie' (Par) and 'Master's Voice' (Par). Plenty of show here and the natives know it. Opening pepped up two days in advance with result that house put a dent in activities at other stands; looks good for $15,000 for nine days, great. Last week 'Timothy (Par) and 'Eagles Brood' (Par), yanked after 5 days at $4,500.

Majestic (Fay) (2,200; 15-25-40)—'Country Doctor' (20th). Opening tepid, but buildup over the weekend sure to place this one in $10,000 class; nice. Quins getting plenty of publicity in these parts, and house went out of its way to play up picture. Last week 'Saturday Night' (20th) and 'Conquer the Sea' (Academy) went down the slide for poor $4,500.

Loew's State (3,200; 15-25-40)—'Fauntleroy' (UA). Pace indicates no trouble in getting at least $12,000, good. Last week 'Modern Times' (UA) oke at $14,000.

RKO Albee (2,500; 15-25-40)—'Fleet' (RKO) (3d week), not so forte, $4,500 or less. Last week picture slowed up considerably, but house was satisfied with $6,000.

Fay's (2,000; 15-25-40)—'Harrington' (WB) and vaudeville. Fact house is only variety spot in town helping a lot; looks for $6,500 even with the tough opposish. Last week 'Ring Around Moon' (Chest) took it on chin for $5,200.

Harry Singer with WB

Los Angeles, March 10.

Yesterday (Monday) Harry Singer took charge as district manager of Warners downtown, Hollywood and Beverly Hills houses.

Singer, former Coast general manager for the Orpheum circuit, and recently with Fanchon & Marco, replaces George Weiss.

'Doc' Draws at Mats Only, Getting $7,500, Disappointing in N. H.

New Haven, March 10.

(Best Exploitation: Poli)

Business okay, with tough winter apparently a thing of the past. No letdown as yet due to Lent.

'Fleet' (Radio) and 'Lonesome Pine' (Par) are battling neck and neck. 'Country Doctor' (20th) a disappointee, drawing on mats only.

Plenty exploitation around this week, with Poli putting on most extensive campaign. House went to town via radio, using two stations for contests, and human serial story in local sheet two weeks ahead and currently. Lots of plugs via co-op ads and window displays on Dionne dolls, quintuplet dresses, etc. Distributed thousands of colored photos of quints, also fan mag giveaways with corner announcement. Trailers, bus cards, foreign newspaper ads, lobby 40x60s, etc.

Estimates for This Week

Paramount (M&P) (2,348; 35-50) —'Pine' (Par) and 'Timothy' (Par). Taking very kindly to this bill. Big $9,500 means holdover. Last week 'Annie' (Par) and 'Tango' (Invincible) (2d week) added oke $4,200.

Poli (Loew) (3,040; 35-50)—'Doctor' (20th) and 'O'Day' (20th). Nothing to write home about, $7,500. Last week 'Times' (UA) clicked off a sweet $11,500 on single-week run.

Roger Sherman (WB) (2,200; 35-50)—'Fleet' (Radio). Piling 'em in and out on short show turnover. Paced for heavy $9,500 and may be good for another week. Last week 'Love on Bet' (Radio) and 'Muss Em' (Radio) word-of-mouthed its way to satisfactory $5,800.

College (Loew) (1,565; 25-35)—'Fang and Claw' (Radio) and 'Exclusive' (MG). Slipping off after fair opening to moderate $3,600. Last week 'Pro. Soldier' (20th) and 'Human' (Radio), aces at $4,800 on low scale.

HELD OVER

COAST TO COAST

THREE TRIUMPHANT WEEKS AT RADIO CITY MUSIC HALL

(only 3 other pictures have played 3 weeks at the Music Hall)

THIRD WEEK IN BOSTON . . . CLEVELAND . . . DETROIT . . . ST. LOUIS . . . PROVIDENCE . . . LOUISVILLE . . .

★

SECOND WEEK IN PHILADELPHIA . . . COLUMBUS . . . CINCINNATI . . . KANSAS CITY . . . LOS ANGELES . . . SAN FRANCISCO . . . MINNEAPOLIS . . . NEW ORLEANS . . . OMAHA . . . BALTIMORE . . . READING . . . SEATTLE . . . PORTLAND . . . DAYTON . . . DENVER . . . MILWAUKEE . . . TOLEDO . . . PITTSBURGH . . . ROCHESTER . . . DES MOINES . . . RICHMOND . . . and other key cities.

★

HELD OVER EVERYWHERE . . . TO THE KIND OF GROSSES YOU DREAM ABOUT . . . THAT'S WHY WE KEEP ADVISING: "KEEP TIME OPEN FOR EXTENDED RUNS!"

FRED ASTAIRE

GINGER ROGERS

"FOLLOW THE FLEET"

WITH RANDOLPH SCOTT ★ HARRIET HILLIARD ★ ASTRID ALLWYN

LYRICS AND MUSIC BY IRVING BERLIN

★ ★ ★

RKO RADIO PICTURE

Directed by Mark Sandrich

Pandro S. Berman Production

Based upon the play "Shore Leave" by Hubert Osborne

EXPLOITATION

By Epes W. Sargent

Making Trade

C. E. Richardson, of the Roxy theatre, Yorktown, Saskatchewan, writes that he needs a new trade puller. His town (5,000) is in the center of the grain farming district, one of several towns within a limited area. Naturally the merchants want to draw trade to Yorktown About all Yorktown has that the others lack is a more modern theatre and a Hudsons Bay Company's store, the modern outworking of the old fur trading company, which now dots western Canada with department stores.

Until now the trade puller has been a special month (October) when all who trade at the stores are given coupons. There are three drawings on successive Wednesdays and a blowoff big award the final Wednesday of the month. It made good business last October, but Mr. Richardson wants a more permanent appeal and asks for suggestions. If any reader has a bright idea, he is invited to kick in.

Meanwhile the farmers' matinee, which has been current for 20 years or more, is a basic idea. It was picked up by F. H. Richardson, then on the Moving Picture World. In essence the merchants buy a mid-week matinee from the theatre, each receiving a bunch of tickets prorated to the relation of his contribution to the total payment. These tickets are sent, gratis, to rural patrons. They come to see the show and stay to buy. It has been worked —and successfully—for years in some towns. Right now bank night seems to be more important, but where this is not used there is still appeal in the old timer.

For a variant the storekeepers can hold the tickets and give them out to out of town patrons only after purchases have been made. This calls for a minimum buy. Other variants are to send the tickets but to require validation by means of a store stamp. This is better since the actual ticket sells itself better than an announcement, even though there is a string tied to it.

In the early days of the depression a new scheme was developed. Merchants were promoted to put up articles, many with an important money value. Coupons were given with all sales. At the end of a specified period those holding the greatest number of coupons receive the awards according to the number held. At least 20-25 worthwhile prizes are necessary for the success of this stunt, and at least five should be valued above $50. Can be extended over a three-month period, and then repeated, but better on a shorter term, two months or 10 weeks. Coupons may be given only to the rural trade, or can be used for a town jazz up, as well. In the latter case, however, the rural folk are apt to feel they do not stand as good a chance. Might be well to issue certificates of entry, given only to the out-of-towners. With the prizes cut down this can be made a weekly event. It is better, however, to select a longer period.

For embroidery offer a weekly prize to the largest family to come to town and to the customer from the most remote point. Free admissions may be included in the offer, but Mr. Richardson says if he can get them into town he'll see that they come to his show.

What did you do in a similar circumstance?

Took a Bow

Baltimore.

Frank Byrne, who bounces out a daily humor column in the Eve Sun under nom-de-typewriter of 'Christopher Billopp,' last week inserted item in his pillar: 'Special honorable mention for the most original figure of speech of the week is awarded, by an 8 to 1 decision, to the sign on a neighborhood movie which reads "Annapolis Farewell—The Bengal Lancers of the United States Navy."'

Leon Zeller's northside Rex was house which had marqueed the phrase, and theatre following day bought small ad on back page of Morn Sun, which ran: 'Dear Christopher Billopp. Thanks for the free ad on Annapolis Farewell. We're showing it today and tomorrow. Could you also say something nice about Naughty Marietta (Sun. and Mon.)? (Signed) The Rex Theatre.'

Another Bamberger

Leon J. Bamberger, of RKO sales promotion, is out with another novelty. This time it is a well-simulted brief case of heavy paper with the recipient's name printed on the face. The folder is announced as 'The President's Message.'

Inside is an appeal to sign on the dottel line, with individual heralds for each of the Radio pictures being touted. It was sent to all exhibs contacted but not yet signed to Radio contracts. One of the best novelties Bam has pushed out thus far—and he has done plenty along this line this season.

Quints and Bridge

St.

The society columns of local papers furnished Harry Greenman, mgr. of Fox Theatre with an idea for a corking exploitation idea to plug 'The Country Doctor.'

To the hostess of every bridge party, as the announcement appeared in the society columns, Greenman sent special photos of the Quins, enough to provide prizes for the players. More than 1,000 such photos were sent out and not one was returned to the theatre.

For three weeks prior to the opening of the feature 100,000 photos of the babes, with theatre copy and play date printed on the back, were distributed in the Fox, Missouri and Ambassador theatres and the 5 and 10 store near the Fox twice exhausted its entire stock of frames which women purchased for the pictures.

For the first time in weeks Greenman resorted to 24's and 60 of these, in strategic spots in the town, were utilized in plugging the picture. Sixty thousand Dionne heralds were distributed to homes and a like number distributed through grocery stores who were cashing in on Libby & Co. baby food advertisements which also carried 'The Country Doctor' copy.

The Famous and Barr department store, one of the largest in the city, gave Greenman a full window for exploiting the picture. Five hundred 14x18 cards with pictures of the Quins were spotted in drug stores and places handling the magazine with the Quins' pix on cover. Newspapers opened up and gave theatre plenty of free space on feature stories, photos, etc. and in which Fox Theatre was mentioned liberally, ending a truly swell exploitation campaign.

Drumming Up Trade

Lancaster, Pa.

Drumming up business may be the purpose of exploitation but when a fellow tries to make too much of a boom out of it, the Jones Boys are liable to step in.

So Ray O'Connell, manager of the Capitol theatre (WB) here discovered when he puts on a bang-up campaign for 'Ceiling Zero.' Through a deal with local airport he trimmed up a lobby with planes, props, beacons and flying suits—but no engines. And engines was what he wanted. Flying boys nixed it on the grounds that either the engines would hurt the cash customers or the cash customers would hurt the engines.

O'Connell, however, saw no thrill in a dead display and wanted noise. He struck upon the proper idea as his organist in rehearsal struck the proper set of keys. Somewhere in the innards of the organ a drum let out a husky "Boom" and O'Connell organized a search for the drum.

Two hours later as 'Ceiling Zero' went into its first show, people all along the drag scampered for shelter as a plane zoomed down upon them—only they couldn't see the plane. It was the drum out of the organ carefully hidden in an unused box office, being thoroughly thumped by strips of leather attached to an electric fan. The osciliator bar was attached to the switch so that it increased and decreased the speed of the fan and also the volume of the drumming, giving the effect of a plane diving and soaring.

Office workers soon started to squawk and by nightfall other theatre managers were sore. By 8:30 distracted hotel clerks began pleading and presently the Jones Boys stepped in with a warning to cut it out or try one of the better cells over in the jail.

The gag, coupled with a stunt flight with the pilot dropping passes; bread inserts, milk bottle collars, heralds, imprinted candy bags, and special ice cream banners, raised the Celing well above Zero and the drum has been restored to the organ, awaiting the next pix with a good Chinese torture angle in it.

Leap Year Idea

Lincoln.

E. A. Patchen's stunt to get 'Follow the Fleet' off to a flying start—a Leap Year pre-vue turned out about the neatest stunt in some time. Patchen arranged it for the Stuart on midnight of Feb. 29 and would only allow the tickets to be sold to women. Although the idea is best for the night it was pulled, namely the extra day in February, it can be worked any other time in 1936 just as well.

It Was Cochrane

Joe Weil, of Universal, writes that it was P. D. Cochrane and not himself who devised the black eye stunt for the press book and ads on 'Love Before Breakfast.'

Reville Preview

Spartanburg, S. C.

Carolina launched 'Wife vs. Secretary' with a dawn matinee for stenographers, secretaries and biz men too bizzy later in day to see film.

Tie-in on merchandise angle was effective. Maxwell House coffee and Virginia Dare (local) pastries, cakes, etc., served free and hot to crowds by attractive misses and plugged in advance publicity along with the show. Further tie-in of pix was with Royal typewriters and other office furniture on one side of the layout to represent the tools of the woiking goil, and a Frigidaire, etc., on the other side to represent the sweet housewives. Theatre tied in with a local cab company and furnished gratis transportation to theatre for the many woiking goils who came, on account of them having to crawl from under the coverlets so early.

Another local bit of plugging that attracted attention past week was a robust guy roaming the streets clad in a black hat, black coat, and dark western garb, plus a black mask, as a publicity teaser for 'The Black Shadow,' Strands current week-end Buck Jones western.

BEHIND *the* KEYS

Canton, O.

Charles Schweitzer recently named manager of the Allen, Akron, has resigned.

George Shafer, many years identified with the management of Wheeling, W. Va., theatres and who also ran the Pitt at Pittsburgh for two seasons is opening the Hollywood, Cal., playhouse this week with a policy of films and presentations.

Having sustained a partition action in common pleas court Judge Clarence U. Ahl has ordered the Bucyrus opera house, Bucyrus, O., recently partially destroyed by fire sold within 30 days after proper notice. Value of the property has been set at $21,000.

A new streamlined theatre will be erected in Wheeling on the site of the old New theatre which was recently destroyed by fire. Warners will construct and John Eberson, architect of New York will supervise the building.

New Rex theatre, Wellsburg, W. Va., will be ready for opening within two weeks according to C. E. Anderson one of the operators of the Alpine Theatre circuit.

Princess, Follansbee, W. Va., has been leased to Camillo Cionna who is preparing to reopen the house soon. Name changed to the Royal.

Seymour, Ia.

C. A. Craig new owner of the Lyric. Carl R. Coons retiring.

Lincoln.

Bert Thacker, Manager of the Soo, South Sioux City, Neb., has some money in hand for a theater deal in California, it's understood.

Reported here that Fred Haas, 20 years in the show business in and around here, died at his home in Hazen, N. D. Was the owner of the Mars there.

Ralph Blank, owner of the Central States string in Nebraska, has his houses in Fremont open after a short shutdown during the extreme cold.

Blanche Yurka, the gal who did right in 'Tale of Two Cities,' seems to have a string of bona fide relatives in Nebraska.

Rapid City, S. D.

Francis Specht succeeds Dave Davis as manager of the Rex. Davis resigned to become general manager of the Atlas Theatres Corp. with headquarters in Denver. Edw. Schoellkopf succeeds Fred Gaister, resigned, as manager of the Majestic, Sturgis, S. D. Clint Robbins is now at the helm of the Pace Theatre in Gordon, Nebr. All are units of the Black Hills Amusement Co.

Omaha.

Midwest Distributing Corp. (Republic and Mascot films in Nebraska, Iowa, Missouri) changes: L. O. (Bob) Ringler, manager of Omaha office moved up with both the Omaha and Des Moines offices under his care. W. W. Troxell, salesman out of Omaha office, in charge at Omaha and will also handle part of eastern Nebraska and western Iowa. Herb McDowell leaves shipping room into sales in association with Troxell. Jack Riggs joins company to travel territory of western Nebraska. Lloyd Hervey into shipping. F. E. Judd continues in charge of Des Moines office, under Ringler.

Wheeling, W. Va.

Virginia theatre reopened March 6 with 'Three Men on a Horse.'

Meridian, Miss.

Several changes made in the line-up of Mississippi Theatres, Inc., a string operated by Al Yoomans. First is the acquisition of the Ritz at Natchez. House is new having been in operation only a few months. Ritz at Ferriday, La., was also obtained.

Clifford D. Robertson, assistant manager of the Alberta here has been made manager of the Jean in Laurel and Leonard Campbell is now manager of the Alberta.

Pittsburgh.

John Morin, relief manager for Harris Amusement company, dispatched by circuit to Youngstown, O., to take over managerial duties vacated by serious illness of Billy Murray, veteran manager and one-time pilot of Phillies in National League.

Under terms of deal negotiated several years ago between Warners and Harrises, small-seat Palace on Diamond street reverts back to Harris chain on April 1. House at present is managed by Cris Smith, Jr., son of RKO sales executive. With closing recently of Davis after two-month fling at double features, Ed (Hip) Segal has returned to his old managerial post at Ritz. During his tenure at Ritz, house was managed by Smith, who doubled between this site and Palace.

Jack Klinger, manager of Granada in Toledo, O., brought to Pittsburgh by Bill Sklrboll to open Harry, formerly the Pitt. House got under way Friday (28) as double feature, subsequent run spot at 15 and 20 cent scale.

Philadelphia.

Philly's latest film house, the Regai, in northeast section opened. Nichols F. Power, vet exhib and former manager of the Strand here, house manager.

Philly's motion picture industry turned out practically en masse last week to pay honor to Marcus A. Benn, veteran local showman on his 70th birthday. Benn, a pioneer in the film business here built the Benson and Manor theatres and later acquired the Benn and Orient theatres. In his last few years he has confined his activities to the Belmont theatre on 52d street (West Philadelphia) having disposed of his other holdings.

Rochester.

With dropping of vaude, RKO Palace goes to two-price policy with balcony 15 cents in afternoon and 25 cents at night. Main floor continues 25 and 40 cents.

Capitol, also in the Comerford group, cuts scale to dime until 3, 15 cents to 7 and 20 for evening.

Temple and Regent shift policies with former getting first-run pics, two changes a week and Regent using an ace second run with a first run for full week.

Family gives 5-hour shows for a dime, another to first three days of week, including three features, news, comedies and other shorts.

Syracuse, N. Y.

William Tubbert, stepping down as Syracuse RKO representative after 16 years at Keith's to become northern N. Y. divisional director for Schine circuit, tendered a testimonial dinner by 250 showmen, municipal bigwigs and friends at the Onondaga hotel. Joining Schine interests he will have headquarters at the Avon, Water-

(Continued on page 29)

Navy Joined

Omaha.

In contrast to the former trend of Rogers-Astaire flickers, 'Follow the Fleet' makes way for new slants in exploitation. In keeping with the new trend Louise Cotter at the Brandeis practically enlisted the Omaha section of the navy in publicizing the film.

Most appealing of the navy's several cooperative stunts was the stationing of a gob in the lobby of the theatre to supply information about technical angles of the film and to explain about scenes and locales in the picture. The Omaha commandant made the lobby a regular 'watch' with a man on duty as long as the theatre was open. Besides the navy loaned its one-sheet stands to the theatre, and during the rush hours on the streets stationed uniformed seamen in attendance with the signs. Plenty of notice for both the navy and the flick with no mention of enlistment or service on the part of the navy.

Navy connection the high-light in the theatres campaign which included the usual music store, department store, radio and other advertising stunts. Campaign sold the film well enough for a second week's run.

Pasteurized

Baltimore.

Toby Joyce of the Stanley tapped the target with his campaign for 'Pasteur' (FN), current at house. He made a peculiar tie-up with public school board that was a 'first' in Balto; had pupils given cards in classrooms by profs that entitled 'em to get in Friday afternoon after classes for 25c. (regular price, 35c.).

Mayor of town declared it officially 'Pasteur Week'; Johnson & Johnson, makers of medic supplies, put a large showcase in lobby of theatre with surgical instruments, measuring giasses and other paraphernalia. Also J. & J. took fulipage newspaper ad tieup with drug chain, paying for spread and giving more than half space to pic, with the announcement that 'Pasteur would have gloried in this ad.'

Preview of course for docs at Hopkins hosp and all the other institutions in this town which abounds. It being a Cosmop release, Hearst paper ferreted out each famed medical man who glimmed film and got reaction for stories that ran daily. The Md. General hosp even had house rope off section one afternoon and sent down 300 student nurses to catch film as a lesson; since school only four blocks from theatre, nurses marched in files down to house and made a nice stunt though theatre wasn't able to placard parade; took pictures for paper, though.

A quarter-hour dramatization carried on WBAL on life of Pasteur; also two radio contests, with time promoted and prizes oakleys. The Catholic Review gave plenty spread, and it is rare when church weekly does so, but a surefire stunt with Catholic paper since Pasteur was devout member of faith.

Dairies went for 10,000 milk bottle hangers, a natural tieup for pic. Fan mag, Screenland, posted 300 cards on newsstands and willing to do same in any town.

Bucharest 'Dream'

Warners has received from H. M. Lereany, in Bucharest, his report on the campaign for 'Midsummer Night's Dream,' which started off a month in advance of the premiere with advertising in the newspapers and trade sheets, followed up by four series of heralds. The film paper, Cinema, not only ran 14 pages, largely pictorial, but supplied the company with an eight-page supplement, made up from the cuts used in the main sheet. All but the double middle were cut pages, handsomely printed in tint. Moreover it put out two different posters advertising the issue containing the splash, copies of which went to even the small towns.

In the largest Bucharest music hall the coming was announced from the stage nightly and this was continued several nights after the joint opening at the Capitol and Roxy theatres. Air mention was also made. When the film was submitted for censorship it was offered as a cultural film and passed as such with the request that a brief traveler be added concerning Shakespeare and the story to stress this angle.

The exchange and the theatres united in the distribution of 20,000 doorknobs, most of which were mailed householders with the request to affix them. Theatrical papers were interested in the Rinehart angle and printed numerous interviews with theatrical authorities and other trade papers than Cinema were contacted well in advance, with advertising carrying the readers. All of which served to put over the premiere in a way to benefit the subsequent runs.

Use the Back Page

Paramount's press department has prepared a comprehensive and varied press book on 'Trail of the Lonesome Pine,' but even were the contents less competent the book would still be a heavy selling medium through use of the back cover, which shows the same scene in black and white and color.

Any manager who fails to include this in his lobby display is one point short of a perfect campaign. Another sock seller should be the coloring contest. In a small town the lone pine used car is also a honey and away from the run-of-mill. Lots of other ideas, too, but these are outstanding.

Tied to Quints

M. H. Chakeres, of the Regent, Springfield, Ohio, writes the Ohio Fuel and Gas Co., permitted him to imprint 15,500 gas bills going into as many homes. First time it had been tried in his town, and a knockout. Company also contributed 106 inches of paid advertising space.

Tie-up was on Electrolux, which uses gas instead of juice. One of the refrigerators is shown in 'The Country Doctor.' Seems to be open in practically all cities.

Pretty Soft for Me....
And pretty soft for you, too . . . with that big National Screen Service organization . . . more than 800 strong . . . working for you day and night . . . planning your screen advertising . . . keeping track of your bookings . . . with a seat-selling trailer for every picture you book . . . Yes sir . . . pretty soft for you who have
NATIONAL SCREEN SERVICE
. . . prize baby of the Industry!

Film Reviews

Powdersmoke Range

(Continued from page 15)

Hardy can grab it. From then on the trouble starts, with Carey as the square reformer who can also handle a rod. He proves that when he beats the imported killer, Tom Tyler, to the draw, and then plugs Hardy and a couple of his henchmen. This cleans up the town, Bob Steele wins the girl, 'Boots' Mallory, and the range is quiet at the fade-out.

Carey, Gibson, Williams, Tyler and Hardy handle well the most important male roles in the script, but Miss Mallory, film's sole femme, has very little to do. The love interest is down to a minimum. Adrian Morris is the phoney sheriff, but not phoney enough, and there are brief glimpses of William Farnum and William Desmond, two oldtime western faves.

Harold Wenstrom's photography is an added feature for the film. *Scho.*

HELL-SHIP MORGAN

Columbia production and release. Features George Bancroft and Ann Sothern. Directed by D. Rose Lederman. Story and screen play, Harold Shumate; film editor, Otto Meyer; camera, Henry Freulich. At the Globe, N. Y., week March 7, 36. Running time, 64 mins.

Morgan	George Bancroft
Mary	Ann Sothern
Jim	Victor Jory
Covanci	George Regas
Cabot	Howard Hickman
Dale	Ralph Byrd
Hawkins	Rollo Lloyd
Pittsburgh	Snowflake

This sea story marks the return of George Bancroft to the screen, and it is not a particularly inspiring vehicle. Bancroft looks thinner and only occasionally displays the hefty vigor generally associated with his work. However, this is partly due to the story which is the now dated squabble over the same woman and the sea yarn formula. Cast is easily far above scripting and direction. Weakness in latter two departments will keep 'Hell-Ship' to dualers and some nabes.

Glaring failure to build up romantic angle to give convincing explanation for woman's change of heart, and stressing of sea life and ship routine makes it sag at crucial moments. Director or author assumed that audience members would be carried away with the details of small schooner's operation and man's hunt for fish for a San Francisco cannery. Laborious picturization of fishing technique while instructive doesn't mean a great deal to expanding film's plot.

Bancroft is the brusque Hell-Ship Morgan, el capitan of said fishing sloop. He's pictured as the man who had one disappointment in love, and now he takes his ladies as he finds 'em and forgets them quickly. The sea captain teams up with another seafaring soul, similarly romantically disappointed.

Before this duo is hardly organized, Mary (Ann Sothern) comes into Bancroft's life. They're wed and go on a honeymoon. Victor Jory, his team-mate in treating-the-ladies-rough scheme, is chief mate. Presumably, Mary falls for the captain's aide because he stands straighter, combs his hair nicer and speaks in more dulcet tones. No decided attempt is made to explain this detail satisfactorily, in any event. Captain finds out about this just as a hurricane hits the boat. Mate is rescued while on daring repair job but captain is maimed for life in doing so. So he jumps overboard, leaving the two together on boat laden with fish. Only highly effective direction would have carried this material over the rough bumps. Megging here is sketchy and slowly paced.

Picture boasts a powerful storm at sea sequence, and there is enough excitement at times to amuse average family audiences.

Bancroft is consistent in his characterization of the sea captain though the part doesn't afford great opportunities. Ann Sothern brings touch of wistful sincerity to the role of the down-and-out Mary. Her thespian effort is far above story and direction. Jory contributes trim performance as Bancroft's team-mate and chief mate. Snowflake is credited with only genuine humorous role, that of ship's cook. Balance of cast satisfactory despite absence of much to do.

Title may help sell this one although a bit misleading until the last few reels. *Wear.*

LIMELIGHT

(BRITISH MADE)
(With Music)

London, Feb.

Herbert Wilcox production and General Film Distributors release. Directed by Herbert Wilcox. Stars Anna Neagle, Arthur Tracy. Story by Laura Whetter; camera, Henry Harris; music, Harry Woods, Maurice Sigler, Al Goodhart, Al Hoffman. At the Prince Edward theatre, London. Running time, 80 mins.

Marjorie Kaye	Anna Neagle
Bob Grant	Arthur Tracy
Lady Madeleine Knox	Ellis Jeffreye
Dancer	Tilly Losch
Sparkes	Alexander Field
Ray Madison	Jane Winton
Mrs. Kaye	Muriel George
Theatre Manager	Anthony Hollee
Producer	William Freehman
Molly	Helena Pickard
Chorus Girl	Queenie Leonard
Assistant Stage Manager	Ronald Shiner
Dancers	Robinson and Martin

The high spots of this picture are the graceful dancing in it and Arthur Tracy's fine voice. Anna Neagle is natural in the role of an ambitious chorus girl who dries up so completely when her big moment comes. This is a refreshing change from the usual fame in a night plot.

There is too much repetition and too much flashing back to the same stage set and recurrence of song scenes. But withal there is an air of sincerity that makes the story pleasing, if not epoch-making.

A chorine hears a down-and-outer singing in the street, and when the star singer of her show loses his voice within a half hour of the first night she drags the boy in and pleads with the management to give him a chance. He becomes a riot and, despite the amorous leanings of a wealthy society girl, remains faithful to the girl who discovered him. All ends well, if disconcertingly abrupt.

Tilly Losch bestows a few scenes of exotic dancing, with Robinson and Martin (from 'Please Teacher' at the Hippodrome) responsible for some charming and graceful steps. Show is obviously set in the Hippodrome, with the real manager, chorus girls, press agent, etc., appearing as themselves—also Jack Buchanan in a brief interlude; Geraldo and his orchestra; Ralph Reader as dance producer.

Interesting, but maybe the appeal will be more local than universal.

Annette Im Paradies

('Annette in Paradise')
(WITH MUSIC)
(GERMAN MADE)

AAFA production for Arthur Unger release. Features Ursula Grabley, Hans Soehnker, Max Gueleiorff. Directed by Max Obal. Music by Will Meisel. Cast includes Ida Wuest, Oskar Sabo, Jessie Vihrog, Hans Joachim Schaufuss. At the Casino, N. Y., week March 6, '36. Running time, 87 mins.

(In German)

This is a mediocre musical production, even by the standards foreign films are judged in America, with a second-rate book and a third-rate cast. None of the mediums match, with the fact that no English titles are used to at least partially explain things making it tougher to take by non-German speaking audiences on this side.

Film's one distinction is a serio-comic villain who's a dead ringer for Adolph Hitler, only the actor's lip adornment is slightly more streamlined than Der Fuehrer's. Less of a distinction is Ursula Grabley, heroine with a size 40 figure, and, from all evidences of her appetite in the picture, still in the process of growing. Hans Soehnker, the poor shipping clerk who finally wins the heiress, has a nice appearance, but his loudly striped suit would even cause him to be ruled off the Jamaica, L. I., racetrack.

Fraulein Grabley plays the role of Annette, who has just inherited an entire industrial city. Immediately her hand is sought after by Bertuch (Gueistorff), a director of the firm, but Annette decides to learn about the business through practical experience and joins the company as a typist under a nom de plume. She falls in love with Soehnker (Siebert), and there's comparatively little jockeying of the plot before the final clinch.

Songs in the film are only incidental, as is the rest of the cast, with the picture given very little quality by the jerky direction and the photography. There's an early hint that the picture will take one through a German industrial centre, but this possibly interesting sidelight is never fulfilled.

Extras in the film stand out because of their almost automaton actions and complete lack of good looks—the girls are concerned. Perhaps the ugly ducklings were injected to show Fraulein Grabley in a more favorable light. *Scho.*

Public Nuisance No. 1

(BRITISH MADE)

London, Feb. 25.

General Film Distrib. release of Cecil production. Stars Frances Day, Arthur Riscoe. Directed by Marcel Varnel. Scenario, Val Guest, from original by Frank Arnold; music and lyrics, Vivian Ellis; camera, Claude Friese-Greene. At Plaza, London. Running time, 70 mins.

Frances Travers	Frances Day
Arthur Rawlings	Arthur Riscoe
Miss Trumps	Muriel Aked
Heather	Claude Dampier
Richard Trelawny	Peter Haddon
Mr. Snelling	Sebastian Smith
Arthur Rawlings, Sr.	Roland Nainby
Headwaiter	Anthony Holles

Whatever intrinsic merit this picture may have is negated by the characterization which Arthur Riscoe gives to the central comedy role. An adept at low comedy, he essays a juve lead. As a result he is all out of focus. With no disparagement to his abilities, he is not cut out for this kind of part.

Every member of the cast has a reputation for comedy of a high class, and not one of them has anything of consequence to do. Competent people, but it is apparent their qualification were not put to a proper test.

Frances Day has the leading feminine role and is co-starred with Riscoe, suffering just as he is.

Little or no originality was introduced, despite the fact that two musical numbers are excellent.

Due to the stellar names, and the adequate production, picture will serve as a good second feature on this side. *Jolo.*

FLASH GORDON

Universal release of Henry MacRae production (13-chapter serial). Features Larry 'Buster' Crabbe, Jean Rogers, Charles Middleton and Priscilla Lawson. Directed by Frederick Stephani. Based on Alex Raymond's cartoon strip of same title (King Features); screenplay, Stephani, George Plympton, Basil Dickey, Ella O'Neill; camera, Jerry Ash, Richard Fryer. Projection room, N. Y. Average running time, each serial chapter, 20 mins.

Flash Gordon	Larry 'Buster' Crabbe
Dale Arden	Jean Rogers
Ming	Charles Middleton
Aura	Priscilla Lawson
Vultan	John Lipson
Prince Barin	Richard Alexander
Dr. Zarkov	Frank Shannon
King Kala	Duke York, Jr.
Officer Torch	Earl Askam
High Priest	Theodore Lorch
King Thun	James Pierce
Zona	Muriel Goodspeed
Gordon, Sr.	Richard Tucker

Universal's serialization of 'Flash Gordon' cartoon character in screen form is an unusually ambitious effort. In some respects it smacks of old serial days when story and action, as well as authentic background, were depended upon to sustain their vigorous popularity.

Here, instead, feature production standard has been maintained as to cast, direction, writing and background. With some trimming, it could be more nearly put together as an adventure feature than any serial recently to come out of Hollywood.

Script writers had to depend almost entirely on the cartoon strips for material, yet the dialog rings true for most part. Exploits of Flash Gordon on strange planets, his capture by Emperor Ming, struggle of Ming's daughter and Dale Arden for his love, Dr. Zarkov's startling electrical contrivances, and the assistance given by King Thun and his lion men all are moulded together into an intriguing chain of events. Youngsters should eat it up because of advance bally via cartoons in the syndicated dailies.

Buster Crabbe is well fitted for the title role, a robust, heroic youth who dares almost any danger. Character calls for plenty of action which places him in a favorable light. Charles Middleton, best known of late for his western character portrayals, is a happy choice as the cruel Ming. Brings a wealth or histronic ability to part. Jean Rogers and Priscilla Lawson, besides being easy on the eyes, are entirely adequate, former as Dale Arden and Miss Lawson as Emperor Ming's daughter. Frank Shannon indicates promise from his portrayal of the wild-eyed inventive genius.

Ralph Berger, Norman Dewes and Elmer A. Johnson did yeoman work providing backgrounds and effects for imaginary lands depicted. Excellent lensing by Jerry Ash and Richard Fryer. 'Flash Gordon' should be a top grosser in serial field. *Wear.*

DRIFT FENCE

Paramount release of Harold Hurley production. Features Tom Keene, Lurry 'Buster' Crabbe and Katherine DeMille. Directed by Otto Lovering. Adapted from Zane Grey's story, 'Nevada;' screen play, Robert Yost, Stuart Anthony; cameraman, Virgil Miller. At Strand, Brooklyn, week March 5, '36, as half of double bill. Running time, 57 mins.

Slinger Dunn	Larry 'Buster' Crabbe
Molly Dunn	Katherine DeMille
Jim Travis	Tom Keene
Jim Traft	Benny Baker
Curley Prentiss	Glenn Erikson
Clay Jackson	Stanley Andrews
Sheriff	Richard Carle
Windy Watkins	Irving Bacon
Granny Dunn	Effie Ellsler
Carle Bingham	Jan Duggan
Bev Wilson	Walter Long
Clarence	Chester Gan
Seth Haverly	Ichard Alexander
Sam Haverly	Bud Fine

Paramount has given Zane Grey's story, 'Nevada,' superior mounting, smooth and concise direction and an able cast. Result is a de luxe western that will go big in family and nabe houses and will collect full share of double-harness biz. It will be a tasty dish for outdoor fans because Tom Keene, who dominates much of it, acts and looks like a typical western cowpuncher. And film's gait is sufficiently fast to satisfy.

Original Zane Grey script probably was juggled plenty but artful re-writing by Robert Yost and Stuart Anthony has made it plausible for screen usage. 'Drift Fence' is the old cattle rustler formula, with a Texas ranger out to avenge his buddy. That it turns out to be exciting material should be credited to cast, the director and fairly crisp lines.

Tom Keene is easily the most plausible western figure (with youth) to be uncovered in months. Given half a break, he should make these sage-brush sagas stand out. Keene has an easy grace so often lacking in most outdoor operas. Besides the build, he can hold his own on thespian ability. Buster Crabbe in this picture is a considerably improved actor but doesn't quite feel at home on the western front. Katherine DeMille does well as the only important feminine character in the film. Looks best in more dramatic moments.

Benny Baker comes through with one of his happiest comedy assignments. In the role of city lad, it's a character that might readily have been made too hokey. Glenn Erikson, one-time singer, reported being groomed for Westerns by Paramount, indicates little possibilities for this type of film. Stanley Andrews, the heavy; Richard Carle, Irving Bacon, Effie Ellsler and Walter Long are uniformly good in subsid roles. *Wear.*

NANGA PARBAT

(GERMAN MADE)

Berlin, March 2.

"Nanga Parbat" is a film document of the ill-fated German Himalaya Expedition of 1934, when death claimed four German mountaineers and six native bearers. It was premiered at Munich.

It's a grandiose document full of moving heroism, comparable to the film taken of Captain Scott's last Polar journey.

Technical side of the making of this film is interesting. Owing to the great weight of ordinary film cameras and material it was decided to work with a small hand camera, such as amateurs use. This reduced the weight of film material carried to one-eighth of normal. Five thousand meters of film were shot. Film was cut, enlarged and copied onto normal sized celluloid in Germany, thus making it possible for showing in ordinary cinemas.

Most German mountain films have been artistic products directed with deliberation. This document was made by Fritz Bechthold, one of the expedition, who had never filmed before, and he just shot at random whatever interested or pleased him.

"Nanga Parbat" thus bears the stamp of the best amateur work. Besides one other German, Peter Muellritter, Bechthold was aided considerably by Pasang, a Darjeeling bearer. Climatic conditions of the higher slopes made camera work extremely difficult.

Whole expedition is shown, from leaving Germany for Bombay until the final tragic snowstorm which drove the small heroic band down the mountain side again. They had reached within 400 meters of the 8,126 meter Nanga Parbat peak.

CURRICULUM FILM BALLY

Baltimore, March 10.

Wellesley College for Women has a film tagged 'The World of Wellesley' which shows life, studies and environment of the girls who attend the Massachusetts institution. rint is booked around the country and shown in the swankier femme prep schools as an enrollment builder-upper. Accompanying showings of the pic are talks by several alumnae who answer questions and otherwise plug the college before prospective enrollees.

Considered a more modern method of getting student attention than the outworn stunt of mailing out stacks of staid catalogs.

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New York Theatres

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RUBY KEELER
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On the Stage . . . WARING and His Pennsylvanians

6th SMASHING WEEK
CHARLIE CHAPLIN
in
"MODERN TIMES"
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Continuous from 9:30 A.M.—Midnite Shows

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"The Country Doctor"
with JEAN HERSHOLT and
The DIONNE QUINTUPLETS
A 20th Century-Fox Production

Over 4 Hrs. Pix for 10c

Tacoma, March 9.

Shell, small downtown grind at 10c, now offers three features and several shorts two days a week.

One show ran four hours and 10 minutes, three shows a day, wicket opening at 10 a. m.

Pre-release engagement indefinitely extended at N.Y. Strand after first 3 days beat 'Ceiling Zero'!

With Hundreds of Hollywood's Choicest Colleens. Directed by Alfred E. Green. Dances by Bobby Connolly. 4 Songs by Warren & Dubin.

WARNER BROS.' FIRST BIG MUSICAL IN NEARLY A YEAR

IT'S HEADING FOR 200 SIMULTANEOUS KEY DATES MARCH 21ST!

Behind the Keys

(Continued from page 25)

town, and will supervise 15 houses located in Oswego, Massena, Ogdensburg, Carthage, Malone, Tupper Lake, Lake Placid and Saranac. Jay Golden, his successor, contemplates no changes. David (Buddy) Freeman stays at the Paramount and Robert Pekins at the Strand. Work of reconstructing Schine's Eckel here following December's fire that eliminated the side street house from the rialto sets at rest gossip that the Schines would drop the theatre. Reopening is expected by May 1.

Macon.

Lucas-Jenkins Theatres here to build a 1,000 seat theatre in East Macon, starting next month. Plans announced last week are expected to include alterations in the three Macon theatres under Lucas-Jenkins management.

Macon will have its first ballet since the days of Paviowa tomorrow (March 4) when the Monte Carlo Ballet Russe gives one performance here en route to Florida and Cuba. So far call has been largely for bald-headed row seats and section nearest the stage.

Charlotte, N. C.

Hazel, at Hazelwood, closed since 1930, has been reopened and is operated now by C. N. Rockett and L. P. Boylen, of Asheville, under a five-year lease. They formerly operated houses at Marshall and Spruce Pine.

Boston.

Joseph Boyle, formerly chief usher at the Orpheum, goes into the State as treasurer after training a month at the State, Providence. Robert Manley, treasurer of the State, shifts to the Orpheum, succeeding Alton Freeman who transfers to the State, Providence replacing Christie Wilbert, resigned.

St. Louis.

Gus Schumann, engineer at Loew's, who suffered fractured leg in fall from theatre canopy several week ago, convalescing at his home.

Selma Yawitz, cashier at Salisbury Theatre, nabe house, has identified George J. Mueller, Jr., was man who stuck her up in box office Saturday (15) and escaped with $61. He denies rap.

Joe Erber and Joe Smith, booking agents with headquarters in Ambassador Bldg. have dissolved partnership. Erber, will continue business.

Edmund L. Hartman, son of Circuit Judge Moses Hartman, wrote story for 'Don't Get Personal' shown at Fox Theatre here last week. Hartman, who matriculated in law at Washington U here is now in Hollywood.

Hall Theatre, formerly known as Dupo, Dupo, Ill. now under management of Frank Italiano.

Community Theatre, McLean, Ill. has reopened under management of F. M. Mertz.

Four sound pics of China were shown at meeting of St. Louis Chapter, National Sojourners, at Scottish Rite Cathedral Wednesday (19).

Bob Taylor, for past five years office mgr. and booker for RKO-Radio has reentered independent field, taking over management of local Majestic Pictures Corp. office. Was formerly with Columbia Pictures Corp.

Benny Reingold, local 20th Century-Fox mgr. and Max Sanowsky, operator of Fairy Theatre, nabe house, was vacationing in Florida.

New Orleans.

Marion Ferrera, former Saenger neighborhood house manager, artist and ad man, has been made manager of the Istrione at Jackson, Miss.

Albany.

The Fabian chain has acquired three more theatres, all in Middletown. It now has houses in Albany, Troy and Schenectady, in addition to Brooklyn. Joseph Shure, manager of Proctor's, Schenectady, has been sent to Middletown temporarily in charge of the theatres. His Proctor's job is being handled by Theodore Richmond, manager of the Plaza.

Charlotte, N. C.

Henry King, Twentieth Century-Fox director, who recently completed 'The Country Doctor,' was here last week for a brief stopover and was entertained at luncheon by a group of Charlotte film folk. Director King was flying his own plane, on his way to Florida, and put in at the Charlotte airport for a time.

Lancaster, Pa.

Jules Reisman, former manager of the Capitol, York, has been promoted to the managership of the Strand to fill the vacancy created when Cleon Miller left the Warner Bros. chain to manage the Goldman 'Park' in Hanover, Pa.

Reisman is succeeded at the Capitol by Paul Harvey, formerly of the 'Princess' Camden, N. J.

A. J. Vanni, WB Zone Manager with offices in Philadelphia, making his first tour of his territory since his two week vacation in Florida.

Norfolk.

W. S. Wilder opened new theatre, the Colley, Feb. 24. Public demonstration, WTAR broadcasting, $1.50 top price and picture was 'Midsummer Night's Dream.' Named for avenue on which it is located.

Loew's State started 'It Happened in Norfolk,' filmed in tie-up with Ledger-Dispatch.

Denver.

Five Fox Intermountain theatres in this territory closed, because business in these towns was not enough to support another Fox house. The State at Boulder, Colo., was darkened after the opening of the new Fox house there; and also the Isis, Trinidad, Colo.; the Kit Carson, La Junto, Colo.; the Plaza, Las Vegas, N. M.; and the Del Rio, Las Cruces, N. M.

Liberty, at Colorado Springs, has been taken over by the Westland Theatres from Footman Bros. Westland is opening three additional houses: the Mesa, a new house at Grand Junction, Colo.; and the Pueblo and Chief, both modernized, in Pueblo, Colo. The latter was formerly the Palm.

Robert Selig has been made office manager of the local G-B exchange, succeeding Lee Rinker, who resigned.

Denver.

Damage set at $3,000 resulted from a fire in the projection booth of the Rivoli, 10c'er here. Fire broke out late at night with 300 persons in the theatre, and Alex Montoya, head usher, directed the patrons out. No one was injured.

Spartanburg, S. C.

The State, H. B. Cook's new Clinton house under construction, will have its opening soon. Cook, a chain operator, has signed Howard Turner to manage the new place.

Plans to recondition and modernize the Oasis at Marion have been announced by E. H. House, Marion theatre prexy. House has been dark for several years. House's other local place, will continue on combined film-stage basis.

G. G. Mitchell, manager of the Imperial, Newton, has begun construction on a second house there. Spanish architectural design chosen and spring opening skedded.

Pettingill

(Continued from page 4)

ton (Del.), Better Films Council, who observed that independent exhibitors were not justified in their complaints against the present distribution system.

'It is my understanding,' Mrs. Barsham said, 'the exhibitor has his choice of blocks and a 10% cancellation privilege, and that not more than 20% of all exhibitors contract for a complete block.'

Accusation that mothers park their tots in film houses was made by Mrs. Alonzo Richardson, secretary of the Atlanta Motion Picture Board of Review, after yesterday's testimony on subject of moral harm done kids who are forced sit through undesirable pictures.

Spirited defense of block booking was made by Mrs. Percy Chestney, of the Macon Better Films Committee, and Mrs. Samuel A. Ellsworth, of Worcester, Mass., who reported perfect co-operation between exhibitors and the desires of the community in their districts. Both ladies declared that the proposed legislation would affect in no way the moral standard of films. Congressmen were told by Mrs. Francis J. Flagg, president of the Newton, Mass., motion picture council, of a campaign for better films in which the whole town took part and which resulted in jamming a local house to the doors, after it had played to an average of 85 patrons. Introduction of 'Family Night' performances made Newton film-conscious and put theatre's manager on his feet, council spokesman explained.

Answering Abralam Myers, general counsel for Allied States Association, Mrs. Flagg admitted that house belonged to Paramount. Only male witness to be heard was Nathan Yamins, Allied States prez, who discoursed on motion picture business for benefit of the interested Congressmen.

Exclaiming that Paramount will not sell features without attaching a string of shorts, Yamins charged that 'exhibitors are compelled to take all features, all shorts and a newsreel' under Paramount contracts. Repeating testimony given before a Senate anti-block booking hearing two weeks ago, Yamins, owner of several Fall River Independent houses, called block booking 'coercive un-American.' Exhibitors would be glad to buy retail and pay retail prices, Fall River indie insisted.

Katharine Van Etten Lyford, executive secretary of the Massachusetts Civic League, also did a repeat performance before the House Committee. Declaring that anti-block booking legislation was 'first step toward getting the sort of pictures we want,' Miss Lyford read into the record virtually the same testimony offered Senate Interstate Commerce Subcommittee. First hair-pulling among women witness occurred when Miss Lyman attacked women proponents who appeared earlier in the hearing.

THREE NEW CINEMAS TO OPEN IN MEXICO

Mexico City, March 10.

Amusement business here is on the upbeat, with three new theatres having a combined seating capacity of 6,500 scheduled to open thi month. Picture biz has made strong comeback in Mexico City since the settlement of the strike against the eight major U. S. distributors.

Largest house to throw open its doors in March will be the Cine-Teatro Alameda, a deluxer screen and stage theatre, with Mexico's only revolving stage. Other two are class neighborhood theatres.

Only sour note to the current set-up is the fact that the civic fathers are still seeking jobs for approximately 2,000 stage players.

KENNEDY'S PLAN LOOKS IN

Large number of proxies already has been received by Radio Corp. of America to date indicating that the recapitalization plan designed by Joseph P. Kennedy and approved by the directors last month will have smooth sailing at the special session April 7.

Stockholders may vote in person or by proxy at the April meeting called to pass on the recap line-up.

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(What fun theatres will have to bring it back right quick for a Prize Return engagement!)

HATS OFF TO THEM!

To producer Irving Thalberg, to the stars Charles Laughton, Clark Gable, Franchot Tone and the cast, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp and to the director Frank Lloyd and to the Associate Producer Albert Lewin. And to all who helped make it great!

Stock Market

(Continued from page 6)

by Columbia Pictures common (on the curb), at 3⅞, down 1⅜; Paramount Pictures common, at 9¼, off ⅝; Paramount 1st pfd., at 70½, a loss of 5⅛; and Par second preferred, at 10¼, a loss of ⅝.

No question but that the ominous rumblings over Germany and France hit stock values towards close of trading week. Amusements were forced back with others although in the main the leaders offered more resistance than displayed by numerous big industrials and rail issues. To many market observers, part of this selling pressure was hooked up to the war threats more as an excuse than a really legitimate reason. The calmer opinion of the street was inclined to hold the immediate threat of war as vastly exaggerated.

Foreign Selling

To some extent, part of the selling was traced to foreign stockholders who were inclined to call back their money. But an equal amount of dumping was linked to smaller stockholders who became jumpy over the European situation.

Continued pressure against the Paramount group was most heavily felt by Paramount 1st pfd. which was off nearly 6 points at one juncture. Even after the healthy shake-out which pushed the stock down to 70½, it was unable to get past 70¾ at the blow-off. Paramount common, which has displayed marked ability in resisting selling, finished on bottom at a new low for the year at 9¼. Here it was off nearly a point. The second preferred also wound up at a new low price for the year, 10¼.

Failure of Loew common to put on a better performance in the face of brilliant upswings by surrounding industrial leaders was the subject of considerable comment in the street. This was further accentuated by the stock's action in Monday's (9) session. After failing all week to get to the $50 mark, this issue fell back abruptly more than a point to 48½. At this level, it was only 50c away from the year's bottom. To more conservative market traders, it seemed apparent that this stock was being held back and possibly groomed for a brisk upturn later.

Although the Columbia Pictures certificates and preferred did not behave as badly as the common stock, listed on the curb, neither moved far upwards from recently established lows. Both showed minor gains, while the Columbia Fix common was off 1¾ at 38 and was down 2¾ at the new low quotation hung up during the week.

The general enthusiasm for blue chip stocks with large taxable surpluses supplied the impetus that carried Eastman Kodak upwards to 167½. It also felt the reactionary wave in late trading, nearly cancelling all previous gains in contrast, the preferred pushed forward in final transactions to highest point of week, sporting a ½ point gain.

Disposition on part of traders to take their profits in both 20th Century-Fox stocks shoved them back at the finish. Previously, they had been hovering near recently established peaks. The common was off 1⅝ and the preferred was down 2¼. Universal pfd. was in much the same category. Stock hung up a new high price at 87½ and then staged an orderly retreat to 80, to show a loss of 2 points on the week. Enthusiasm for Radio Corporation stocks was considerably dampened in later trading. Result was that the common managed to show only a small fractional gain, whereas it had been up nearly 1½ points. Heavy trading in this issue made it one of most active stocks on the big board last week. More than 330,000 shares changed hands.

Radio B, which figures prominently in the new recapitalization plan, came within hailing distance of its old high at 97. It weakened in Monday's trading, which held the week's gain to a single point at 92½.

Garden Bullish

Bullishness in Madison Square stock was traced partially to the big fight staged in the Garden Friday (6) night, although the street hears that a favorable earnings report soon will be out. This issue forged ahead to 12¾ to show an advance of 2 points.

Warner Bros. common turned weak at the blow-off Monday, winding up at lowest price, 11⅜, for a loss of nearly a point. Westinghouse common was down more than 7 points from its high of 121¾, but showing a loss of 3½ for the week. As with the Eastman Kodak, the preferred became stronger as the common weakened. It was up 1½ at the close.

Feeling with trading fraternity was that the increase in the General Electric dividend had been discounted largely by recent strength of this issue. Company hiked the divvy from 20c to 25c quarterly, as had been anticipated in Wall Street. This puts the stock on $1 annual basis as compared with the 80c rate paid in recent quarters. General Electric paid a total of 65c during 1935. The earnings statement for General Electric revealed that net profits were equal to 97c per share against 59c in 1934. Billed sales increased 27% in 1935 as compared with preceding year.

Westinghouse net income for 1935 was $4.53 a common share or $11,983,000, against 4c. per share deficit in 1934.

Trading in the new RCA preferred stock in Over-the-Counter market attracted considerable attention. Done strictly on a when-issued basis, since the stock will not be issued until stockholders approve recapitalization plan early next month.

Aside from the marked vigor displayed by General Theatre Equipment obligations, the amusement bond market got no place in particular. General Theatre bonds were up 2¼ points at final quotation of 20½, after they had hit new peak at 90.

Considerable weakness developed in Warner Bros. liens in Monday's session. The bonds fell back 2 points from Saturday's closing figure. Wound up at 90, where they were off 3 points on the week. These bonds were up to 94¾ in earlier transactions. Paramount Pictures 6s rallied from a newly established low at 87½ to 88⅝. At this level they were only off fractionally. Paramount-Broadway 3s sported a minor gain at 56½. Keith debentures were 50c lower at 95.

Summary for week ending Monday, March 9:

STOCK EXCHANGE

1936 High.	1936 Low.	Sales.	Issue and rate.	High.	Last.	Net chg.
27	20¾	16,200	American Seat	*27	24¾	+ ½
45¼	30	2,400	Col. P. vtc. (1)†	38	37	+ ½
51¼	47	1,000	Col. Picts. pfd.	47¼	47¾	+ ½
7¾	5¼	6,100	Consol. Film	6	—	— ⅝
20¾	18	3,000	Consol. Film pfd. (½)‡	18¾	18¾	— ⅜
167½	156¼	4,200	Eastman Kodak (5)§	*167½	163	+ ½
105	158	40	Do. pfd. (6)	105	105	+1
41⅞	36¼	87,100	Gen. Elec. (1)	41⅞	39¾	
54⅞	48	21,300	Loew (2)§	49¾	48½	— ¾
108¼	105¼	1,000	Do. pfd. (6½)	105½	104¾	+ ¼
12¾	8⅝	3,400	Madison Sq. Garden (60c.)	*12¾	11¾	+2
12	9¼	53,800	Paramount	10¼	9¼	— ⅞
87	70½	9,700	Do. 1st pfd.	77	70¾	—5¼
12¾	10⅛	16,000	Do. 2d pfd.	11	10¼	— ⅝
8¾	7¾	11,100	Pathe	8¾	7¾	
14¼	11⅞	330,100	Radio Corp.	13½	12¼	+ ⅛
56¼	54½	5,300	Radio pfd. A (3½)	*56¼	56¼	+ ¼
97	82½	38,500	Radio pfd. B	96⅜	92½	+1
9¼	8	67,300	RKO	8⅞	8	— ¼
32⅜	22⅜	10,000	20th Cent.-Fox	32¼	30	—1⅜
41	31½	8,200	Do. pfd. (1½)	40½	38	—2¼
87	80	720	Universal pfd.	*87½	80	—2
14	9¾	68,000	Warner Bros.	13½	11¾	— ⅞
57¾	50	500	Do. pfd.	65¼	65	
122⅝	94¼	18,500	Westinghouse (8)	121¾	114¼	—3½
140½	123½	90	Do. pfd. (3½)	135¼	135½	+1½

* New 1936 high.
† Plus stock divi
‡ Paid this year.
§ Plus cash extras.
¶ New 1936 low.

45	20	Columbia Picts.	—1¾
32¼	45,000	Technicolor	—1¾
5½	8,100	Translux (15c.)‡	— ¼
10¾	800	Universal Picts.	

BONDS

	$211,000	Gen. Thea. Eq.	20¼ +2½
	11,000	Keith 6s, '46	97 — ½
	10,000	Loew 6s, '41	102¾
	10,000	Par-Broadway 3s, '55	56¼ + ⅜
	303,000	Paramount 6s, '55	$87½ — ¼
	7,000	RKO debs 6s	$75
	105,000	Warner Bros. 6s, '39	90 —3

OVER THE COUNTER, NEW YORK

Bid.	Asked.
61⅜	62⅝
98	100

* New 1936 high.
† Plus stock dividends.
‡ Paid this year.
¶ New 1936 low.

B&K Retires Issue

Chicago, March 10.

Balaban & Katz Corp, last week called in remaining accumulations of $1.75 a share on the 7% cumulative preferred stock which will be paid off on next April 1.

To finance retirement of this block of stock B. & K. will borrow $1,500,000 from a local bank at a rate considerably below the interest rate on the stock.

Washington, March 10.

Move to withdraw preferred stock from the Chicago stock exchange was made last week by Balaban & Katz Corp., Paramount affiliate, because of refinancing plans and little trading. Ordering a hearing March 20, Securities and Exchange Commission announced receipt of B&K request for permission to withdraw from listing and registration 26,126 shares of 7% cumulative preferred on ground that half of the paper is due for redemption May 1 and the remainder will be cleaned up within the next three years.

Following the contemplated redemption, less than 300 persons will hold such securities, application pointed out, adding that trading has been negligible and the exchange agrees that the nature of the market is such that continuance of the listing is not justifiable.

B'way Astor Goes 2d Run

The Astor, N. Y., is going second run for the first time since it reopened last fall under the operation of Joe Plunkett but only as a stopgap.

House is bringing in 'Rhodes' (GB) on Friday (13) after two good weeks at the Roxy. Astor will retain same scale of 55c. top and continue 'Rhodes' as long as possible.

'Great Ziegfeld' (Metro) comes in around Easter as a roadshow.

CONTRACTS

Hollywood, March 10.

Victoria Vinton tabbed to stock contract at Warners.

Radio handed long termer to Lt. Commander Frank Wead, writer.

Spanky McFarland sealed to five year pact at Roach to appear in Our Gang comedies and Roach features.

As result of work in crime short series, George Walcott drew termer at Metro.

Hugh Cummings signed as dialog director at Warners.

Mark Kelly had his option lifted at 20th-Fox. Currently adapting newspaper yarn.

Ray Mayer set for another six months at RKO.

Erle Kenton had his directorial pact optioned for another stretch at Columbia.

Gail Sheridan, Irene Bennett and John Morley, Paramount junior stock players, given six-month contract extension.

Metro lifted option on Spencer Tracy's five-year pact at substantial salary tilt.

Paramount lifted option on Irene Bennett, stock player.

Gavin Muir tabbed to termer at 20th-Fox after scout spotted him in N. Y. production of 'Puritan.'

Sunnie O'Dea signed to termer at U.

Jane O'Brien and Frank Prince, both from Jean Muir's little theatre, handed stock pacts at Warners.

Contract seals George Ernest, juve, to 20th-Fox.

TITLE CHANGES

Hollywood, March 10.

Hal Roach changed title of 'Bank Night' to 'Wrong Number' to avoid conflict with giveaway gag.

20th-Fox's 'Wooden Crosses,' which was switched to 'Zero Hour,' is now 'The Road to Glory.'

'Half Angel' new handle for 20th-Fox's 'Lightning Strikes Twice.'

Warners has hit on 'Broadway Playboy' for title of Warren William pic, in work as 'Gentleman from ig Bend.'

'Fatal Lady' gets call at Wanger over 'Brazen.'

Radio's 'One to Two,' William Powell starrer, becomes 'The Ex-Mrs. Bradford,' and 'Thoroughbreds All' changes to 'Two in Revolt.'

STORY BUYS

Hollywood, March 10.

Scott Darling's 'Who Shot Mr. Kingsbury' purchased by M. H. Hoffman, Jr.

'Partner, You're in Love,' original by William Rankin and Jerry Sackheim, sold to Columbia.

M. H. Hoffman purchased 'White Paper,' by Joseph Gries, to be made for next season's program.

Wilson Collison's 'Save a Lady,' bought by RKO.

Paramount has bought 'Spotlight,' original yarn by Dana Burnet.

'Dance, Lady, Dance,' original by Sy Bartlett, bought by M. H. Hoffman.

B&K's Additional Week of Clearance With Chaplin Film; 2 Years' Battle

Chicago, March 10.

After a battle of nearly two years for an additional week of clearance between the 'C' week of pre-release houses at 30c top and the first week of general release theatres at 25c, Balaban & Katz finally secured this concession from United Artists on its deal for the Chaplin 'Modern Times' picture in the neighborhoods. While it is strictly a one-flicker deal, B. & K. is satisfied that the victory of its point in this instance will serve as a wedge to secure a general okay for a week of open time between the 30c and the 25c theatres.

As the clearance system now operates in Chicago the first week of release follows immediately upon the 'C' week, the 'C' week houses closing the picture on Saturday and with the first week theatres having the right to open the same picture at 25c on Sunday, which is the traditional starting day for the 'weeks of release' in this territory. To the exchanges and exhibitors generally, this B. & K. victory on the Chaplin flicker will throw the entire town open for rearrangements in clearance and protection. Universally conceded also that the Chaplin instance is a surefire indication of the trend of the clearance situation here and that B. & K. will be able to secure the blank week from all exchanges next year.

Majority of the key 30c houses in Chicago are Balaban & Katz theatres, while most of the Essaness circuit's theatres are in the 25c category. Essaness, which is the largest indie circuit in town, put up the fight last year which prevented B. & K. from putting through its extra protection week demand at that time.

Insertion of the blank week between 'C' and first week of general release naturally force all the general release theatres in first, second and third weeks just seven days farther back on the release schedule. These exhibitors are already starting to howl, but seem about convinced that it's a hopeless fight as far as they are concerned. With even one picture as a wedge B. & K. looks a cinch to force through its plan with the start of the next selling season in June.

First extra week of clearance goes into effect in the last week in May which has been set as the first week of general release for 'Modern Times.' B. & K. has not bought any other of the United Artists releases this season with UA selling away from B. & K. throughout the neighborhoods.

Con. Film Net Up in '35

Net earnings of Consolidated Film Industries, Inc., increased approximately $160,000 in 1935, as compared with the preceding year, according to annual statement. Net for the company was $1,077,450 in past year, after deducting all charges, including depreciation and federal taxes, as against $917,160 in 1934.

Company statement claims that the increase in net earnings was accounted for primarily by an increased sales volume of $838,267. An additional contributing factor listed was the fact that the manufacturing plants of Consolidated operated uninterruptedly in 1935, whereas in the preceding year the company and its subsids experienced labor difficulties.

Stockholders report relates that the lawsuit against Consolidated to recover $1,475,000 damages on account of the destruction of motion picture negatives belonging to various producers in fire in Consolidated lab at Los Angeles in 1929 has been tried and settled for a total cost of $168,591.

Report lists cost of building NBC studio in Hollywood at $160,000 and that the property has been leased to National Broadcasting Co. for term of years. Statement lists an appropriation of $275,000 for repairing and modernizing its Los Angeles plant.

Incorporations

NEW YORK

Albany.

Statra Theatres, Inc., New York; general theatrical and motion picture business; 200 shares, no par value. Simon H. Fabian, Samuel Rose, Mary Becker, 1501 Broadway; Subscribers, Martin W. Jacobs, Betty Asfar, Josephine Palais, 20 Pine street.

Sachs & Silverling, Inc., Kings; to conduct amusement enterprises in all branches; 100 shares, no par value. Irving A. Green, Herman E. Cooper, Samuel Hershel, 1776 Broadway.

F. L. B. Amusement Corp., New York; motion pictures, plays, etc.; 200 shares, no par value. Charles Freeman, 22 Hewlett place, Bronx; Knute Lagerquist, 615 Townsend place, No. Plainfield, N. J.; Estelle Baumgarten, 1615 West Seventh street, Brooklyn. Subscribers: Haskel Jacobs, MacCohen, Tina Lerner, 299 Broadway.

Nor-Son Corp., New York; deal in theatre tickets, etc.; 200 shares; no par value. Martin L. Petry, 11 West 42nd street; William A. Cluff, 220 Broadway; George P. Wrench, 8 West 76th street, New York.

University Theatre, Inc., Bronx; theatrical business; 200 shares, no par value. Arthur C. Joffe, 785 West End avenue; Arthur N. Kaufman, 666 Willoughby avenue, Brooklyn; Bertha Klein, 1770 Andrews avenue, Brooklyn.

Novelty Amusement Corp., Kings; amusements enterprises, etc.; 200 shares, no par value. Bernard Borenkind, 1091 Van Buren street, Brooklyn; Shirley Frankfort, 170 East 94th street, New York; Jules Honig, 576 Green avenue, Brooklyn.

Neff-Rogow, Inc., Manhattan; operate radio stations, etc.; 100 shares, no par value. William Rogow, 1 Fenway road, New Rochelle; Walter J. Neff, 18 Dunster road, Great Neck, L. I.; Elinor Fellows, 133 West 83th street, New York.

Trip to Paris, Limited, New York; amusement enterprises, etc.; 10,000 shares $5 par. Rene Racover, 11 West 44th street; Fred L. Watson, 82 Wall street, New York.

Woodhaven Theatre, Inc., Queens; theatrical business; 200 shares, no par value. Ruth Regosin, Inez Wintner, Joseph McCafery, 270 Madison avenue, New York.

Trekolog Films, Inc., Manhattan; motion picture business; 1,000 shares, no par value. Cyril von Blumenthal, 110 West 55th street, New York; Jessie L. Johnson, 19 Parkway, Point Pleasant, N. J.; Alexander Schl 110 West 55th street, New York.

Brookmont Theatres Corp., New York; theatrical business; 100 shares, $100 par. George A. Barry, Bernard Luber, Irving Cohen, 1501 Broadway, New York.

Cosmo Music Publishing Corp.; business of music publisher; 4,000 shares; $5 par. Walter E. Merrick, 1845 Seventh avenue; Montrose Thompson, 849 St. Nicholas avenue; Robert G. Cumperts, 2117 Broadway, New York.

Francis, Day & Hunter, Inc., Manattan; music publishers, etc.; 100 shares, no par value. Frederick E. M. Day, 110 Charing Cross Road, London, W. C. 2, England; John Abbott, same address; Julian T. Abeles, 22 East 40th street, New York City.

CALIFORNIA

Sacramento.

Associated Cinema Studios, Inc.; capital stock, 2,000 shares, none subscribed. Directors: Victor Ford Collins, Arnold McCannan, Claire Jordan, Vida Lee De Bona, William Manus.

Sentinel Productions, Inc. Permit to sell 100 shares, no par.

J. Stuart Blackton Productions, Inc. Permit to sell 100 shares, no par.

TEXAS

Galveston.

Tyler Symphony Orchestra Assn., Tyler; promotion of music; no capital stock. Incorporators: H. R. Coats, Mrs. W. C. Windsor, Mrs. Talbot S. Williams.

Sweetwater Broadcasting Co., Sweetwater; broadcasting; capital stock, $7,500. Incorporators: Millard Cope, M. B. Hanks, Houston Harte.

Brownwood Broadcasting Co., Brownwood; broadcasting; capital stock, $7,500. Incorporators: H. F. Mayes, F. S. Abney, and Chester Harrison.

W. E. Net Profit in '35 $2,620,279; Lost in '34

Operations of Western Electric Co., of which Electrical Research Products, Inc., is a subsidiary, increased more than $10,000,000 in 1935 as compared with the preceding year. For the first time since 1931 operations of W. E. and subsidiary companies resulted in a profit, 1935 earnings being $2,620,279, as against a loss of $7,751,548 in 1934. This represents a return on investment of 1.9%, which compares with 1.6% loss in preceding year, 3.3% loss in 1933 and 2.7% loss in 1932.

Report to stockholders issued yesterday (Tues.) reveals that the company's issue of $35,000,000 of 5% debenture bonds, due in 1944, were called for redemption on Oct. 1, 1935. Other interest-bearing indebtedness was reduced by $602,929. Company's plants were operating at about 27% capacity at end of year, with volume of business enough to provide five days of work weekly to a majority of employees.

LIKKER WITH SHOWS

Albany, March 10.

Champagne with the opera; highballs with the drama; cocktails with the music shows; beer with pictures. These are in store for New York theatregoers if the legislature OK's the bill introduced in the lower house by Assemblyman Herbert C. Brownell to permit theatres to serve beer, liquor and wines along with food.

Licenses would be limited to New York city. The fee would be $1,000 a year, with an option of taking a 9-months' license at $750.

"THE HOUR of CHARM"

Radio's first and ... Not just girls musicians and sin versatile orchest choir...

MARTIN J. PORTER, New York Eve. Journal —"A distinct novelty and attractive—impressively delicate touch."

RALPH PHELPS, Toledo Blade—"Without a doubt one of the finest groups on the air ... arrangements are extraordinary. A tip top program."

S. H. STEINHAUSER, The Pittsburgh Press—"... a 100% job. The program seemed to take dainty steps as it entered one's home."

NORMAN SIEGEL, Cleveland Press—"... click ... an outstanding radio achievement."

Every Sunday Night
at 6:00 EST
WABC
and
81 STATIONS
of the
COLUMBIA NETWORK

•

Sponsored by
ZOTOS

•

Produced by
ROGER WHITE

PHIL SP

Cond

VARIETY **said:**
"---Smacko music dished out by Spita use of material. Luscious orchestra emplified anew." ***Land.***

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ut ... talented
rs comprising a
and melodious

ITALNY

cting

ny---good choice of talent---intelligent
g, for which Spitalny is noted, is ex-

BEN GROSS, New York Daily News—"A topnotch attraction. The orchestra is excellent and the choir even better."

NEWCOMB F. THOMPSON, Boston Eve. American—"Took the Sunday evening loudspeaker laurels, New York best bets notwithstanding."

LOUIS REID, New York American—"Fine idea—clicked from the start."

NICK KENNY, New York Daily Mirror—"One of the most delightful musical novelties these long ears have ever heard."

AARON STEIN, New York Post—"Efficient lady musicians—expert musical ensemble."

JUST CONCLUDED
A RECORD BREAKING TOUR
OF THE
DE LUXE THEATRES
IN THE EAST

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SOON TO BE RELEASED
SEVERAL NEW SHORT
FEATURES FOR
WARNER BROS. AND
ALSO PARAMOUNT
PICTURES

STATIONS IN MIDDLE ON 'FREE SPEECH,' MANY REFUSE EARL BROWDER TALK

Columbia Ushers in New Problem When Giving Communist Chance to Talk—Applause, Criticism Greets Decision of Network

Troublesome and controversial question of 'free speech' on the radio is sharply focused by the Earl Browder broadcast of March 5. Browder, secretary of the American Communist party, accepted an invitation from the Columbia Broadcasting System to speak for 15 minutes with the understanding that he would be answered the following evening at the same time, 10:45 p.m., by Congressman Hamilton Fish.

Scattered reports from around the country indicate that there was little or no objection to what Browder said but considerable objection to the fact that a Communist was accorded an opportunity to say anything. CBS provided the radical party's first and only network publicity opportunity and thereby precipitated a problem in the interpretation of free speech.

Coughlin-O'Connor Feud

Same matter of what may be said over the air, and who may say it, was involved in the feud of Father Coughlin and Congressman John J. O'Connor, of a fortnight ago. O'Connor has since warned all stations carrying the Coughlin addresses that he will hold them accountable for slander if they carry further Coughlin slaps against him. Michigan priest is feuding with the politician because of latter's opposition to fiscal theories espoused by the cleric.

Freedom of speech has been much discussed in Democrat-Republican controversies. Charges that the administration has indirectly 'censored' the speeches of the opposition have been heard for some time. Almost from the start of President Roosevelt's sensational use of radio the minority party has hammered at the Federal Communications Commission for allegedly providing, indirectly through the policies it pursues, better and fuller breaks to Democrats than to Republicans.

Sudden introduction of the Communist element into a quarrel that had been bi-partisan has brought CBS some criticism but also has earned them compliments for cleverness in dramatizing their own position on 'free speech.' CBS was accused by the Republicans of impeding free speech at the time President Roosevelt addressed Congress and the radio audience simultaneously.

Stations in Iddle

Growing importance of radio in politics is not limited to national events but has drastically altered campaigning procedure in municipal, county and state elections as well. Radio stations find themselves in the middle. While it's easy enough to take a position where the Communists are concerned as between Democrats and Republicans 'calling each other names and with the laws of slander and libel vaguely defined thus far as concerns broadcasting the individual stations often suffer from bad cases of the jitters. Some stations now have a policy of immediately cutting off the air any politician the moment he detours ever so slightly off the script okayed in advance. Numerous suits for damages have already been filed in various communities as the results of local politics.

Probably many stations would like to be able to refuse all political talks. First because of the danger of libel and similar embarrassments. Second because politicians are slow to pay their bills when buying time on a commercial basis and the stations hesitate to sue for collection.

Many of the stations affiliated with the Columbia network flatly refused to carry Browder's speech. They substituted local programs. Most of them frankly stated their opposition and some of them rapped the network for carrying broad-mindedness to extremes. Many newspapers, including the Hearst group, deleted program listing from their logs.

Browder's actual spiel was considered very tame. It was far less virulent than numerous political talks that have been heard over the air during the past year. Hamilton Fish in his rejoinder actually paid little attention to it. Fish applauded CBS for allowing Browder opportunity to be heard. Night rowder spoke a patrilc organization, the Institute for Americanism, picketed the CBS Bldg. on Madison ave.

Washington, March 10.

Broadcast last week by Earl Browder, leader of U. S. Communists, brought some Congressional criticism down on heads of the Columbia Broadcasting System and Federal Communications Commission.

Free time gift by CBS to the American radical was assailed by several members of Congress who called for law revisions which would prevent airing of 'propaganda' and would enable government authorities to gag left-wing orators. F. C. C. meanwhile pointed out that free speech is supposed to mean just that.

Principal Congressional denouncing was done by Representative John J. McClellan of Arkansas, Democratic newcomer serving his first term at the Capitol, who tried unsuccessfully to have inserted in the Congressional Record a bitter editorial carried in the Hearst press.

The action on the part of the Columbia Broadcasting System and its president, William S. Paley, constitutes a flagrant insult,' McClellan averred, while several other members, including Representatives John McSwain of Tennessee, Thomas L. Blanton of Texas, and John W. McCormack of Massachusetts reflected their disapproval of the Red speech.

A brief word of praise for CBS was entered by Representative Walter M. Pierce of Oregon, who approved the time gift while opposing Communism.

Tame Reaction

F. C. C. received kicks in advance of the speech up to Saturday (7) had heard little reaction to Browder's actual remarks. Only a half-dozen telegrams and letters came in during the two days following the broadcast.

Commish members were wary about commenting on the incident, pointing out that the no-censorship provision in the act prevents any action to block such a program.

Detroit, March 10.

WJR, local CBS outlet, did not broadcast the speech of Earl Browder, Communist Party secretary, last week and received only the protests of Michigan and Detroit communists. William Weinstone, secretary of the party's state organization, charged the station management with 'yielding to the Liberty League and the most reactionary forces of this country.'

Period of speech, station said, has been sold for weeks for spot announcements between recordings, and time has never been relinquished by advertisers except for Presidential addresses.

Philadelphia, March 10.

There was little interest here last week in radio speech of Earl Browder, secretary of Communist party in America, which WCAU picked up from CBS and broadcast locally in toto. Few patriotic organizations had made vague threats against station in case program was aired, but when Dr. Leon Levy, WCAU president, went ahead with broadcast, reaction fizzled.

Fact that speech itself was minus radical fireworks is figured to have contributed to its mild reception. Another item was that, generally, papers here editorialized on idea that all political sides should have hearing. Some months ago WCAU was bombarded with protests from hosiery workers' union over refusal to broadcast a speech by member of that organization. Censorship question also came up several times last fall during political campaign, with all local stations getting some attention. But that's all in recent months.

New Orleans, March 10.

WWL, operated by Loyola university, last Thursday (5) refused to broadcast the speech of Earl C. Browder, secretary of the Communist party in America, who was given 15 minutes of time by the Columbia network in accordance with its policy of giving all parties a chance to be heard.

Captain Arthur Pritchard, manager of WWL, said Saturday (7) that no Communist speech will ever be heard over the Jesuit station.

Baltimore, March 10.

All four of the local stations have adopted policy of full-time card rates for any and all programs with any, even indirect, tinge of political propaganda.

Three weeks ago Ad Club annual dinner had Bernarr Macfadden as speaker. WCBM aired program and embarrassed by what happened (Macfadden was booed) when the Assn. for Defense of Constitution, silk-stocking club of recent vintage and of same kidney as Liberty League, had a feed here last week WCBM carried proceedings at full charges. Station figured Administration would be attacked and it was.

WFBR proved very amiable last week, with Hope Barroll going to N. Y. to get permission to cancel a commercial so station could oblige Young Democratic Club here and air its dinner; but station got paid. WCAO carried same and on same arrangement.

Boston, March 10.

John Shepard, 3rd, flatly refused to carry the Earl Browder speech from CBS. Not only for the stations which he personally owns but for the other member stations of the regional Yankee network whose policies he largely controls. Shepard declined to allow Browder to be heard.

Shepard has been a leading spirit in the so-called Yankee Minute Men. His family also owns the Shepard department store here.

WHN CAMPAIGN FOR AFTERNOON AUDIENCE

Coincidental with its increase to 5,000 watts which is being celebrated all this week Station WHN, New York, will undergo a revision of program schedules. Louis K. Sidney, general manager of the Loew station, wants to hypo the afternoon stretch particularly. Several ace evening revues are to be shifted to afternoon airing in an effort to rope in the biggest metropolitan listening audience in greater New York.

With the establishment of the new transmitter in Astoria WHN now has 129 employes. Production staff is particularly large, including Mort Harris, Arthur Q. Bryan, George Van Dell, George Nobbs, Gene Stafford, Charles Windsor and three musical conductors, Don Albert, Alex Hyde and Joe Jordan plus four arrangers.

Leighton and Nelson Quit WGY to Form Adv. Agency

Schenectady, N. Y., March 10.

Winslow (Tiny) Leighton, WGY's first commercial manager and recently New York State representative for NBC, and George R. Nelson, his successor at the GE station, have opened a general advertising agency in Schenectady, taking with them Mrs. Rosemary Cramb, a member of the WGY staff since 1922.

Stanley L. Spencer, who came to WGY last May as Nelson's assistant, has been promoted to commercial manager. John A. Howe, of Schenectady, is an extra addition to the business department. Alice Belringer, of Amsterdam, takes Mrs. Cram's place.

Leighton and Nelson received an ethereal sendoff from WGY, pair facing the mike to tell listeners of their agency plans. It is the first agency in this section manned exclusively by radio-trained executives.

New York Radio Parade

By Nellie Revell

Pluperfect Sponsor Found!

Agency radio chiefs will please read and sigh for at last the ideal radio program sponsor has been discovered. In January of 1934 Frank McMahon started handling the radio program sponsored by Dills and Model tobaccos, the Pick and Pat program. The program is now in its third year. At no time has either the sponsor or any member of his office watched a rehearsal or broadcast, seen the script before airing or even seen the commercial plug copy. It wasn't until a few weeks ago that the sponsor saw his talent at the signing of a new contract.

Sponsor takes the attitude that his representative knows his business and as long as sponsor keeps hands off he is fully responsible.

Benny Fields Draws Bonus

Benny Fields received a check for a goodly number of dollars as a bonus for his signing with CBS rather than the opposition. Fields is now under the personal wing of Abe Lyman and among other items has been offered the Socony program. However he auditioned at CBS Saturday with the Lyman band playing for him even though they'll not play the program if Fields gets same. As the deal stands Fields will be singing for Chesterfield in front of the Kostelanetz band.

Paid Off In Trade

Agency handling a number of the top names in show business was approached by a band leader with a motor car sponsor program on the air and asked if his clients would do guest shots on the program. Payoff was to be in sponsor's product. Agent worried about where his 10% comes in? Wanted to know what he would do with a bunch of tires?

Bettie Glenn's Audience

Rooms at the Edison hotel are equipped with radio sets mounted in the wall of each room. Each set can pick up only the four major outlets, WEAF, WJZ, WABC and WOR. Now the hotel has a new gadget in operation, Bettie Glenn, the radio publicist, is the news commentator of the hotel. Four times daily, at station breaks she goes on the hotel network with a resume of the highlight news, notes about hotel, happenings at theatres, menus, Entire spiel is under five minutes. Hits every room with set open.

Short Shots

The O. E. McIntyre program on WOR capitalizes on fact that 'tis no longer an amateur talent show. All talent is now paid and strictly professional. Talent gets a five dollar bill for each program which fee includes three rehearsal calls....Liebert Lombardo caught himself a cold last Monday. A crack trumpeter was needed pronto. A hurry call was sent to NBC for Phil Napoleon. Phil is now a house man at NBC and was scheduled to do a Frank Black program. Red tape was cut and Phil released to hurry to CBS and play the Lombardo Esso show....Tim Sullivan is a member of the L. H. Hartman agency....Chester Stratton of the NBC Artist Service has been ill the past few weeks with a bum ticker....Gotham Agency has a program under way for their Gold Seal Piston Rings Account....Bruno Associates are no longer handling the Texaco publicity. Their air program, Jumbo, folds in April ....Lester Layden resigned as secretary to Rudy Vallee, after a severe verbal joust, and is now connected with Ed Fishman's Radio Orchestra Corp. Another change in the Vallee staff has Evelyn Langfeldt moving to California for a rest and Mary Asky replacing....Jack Costello, chief announcer at KSTP the NBC outlet in St. Paul, came to N.Y. to join the local NBC staff....Don Kerr is no longer on the announcing staff of WMCA. He is now freelancing....Barry McKinley just completed a Warner short....George Snowhill and Pershing Peterson, two young members of the WOR music library, have written themselves a tune, 'Trouble Me'....Mack Millar takes three-week vacation jaunt to California.

Scrambled Notes

Sterling Products 'Melodiana' program now heard on Sunday afternoons at NBC will switch to Tuesday evenings at 9:30 on WJZ on May 26th.... Since the strike hit town NBC has had an extra uniformed guard in the lobby to keep the song pluggers, etc., moving. Just taking all precautions and the guard is really polite....Eno Crime Clue program and NBC are doing a bit of experimenting in an attempt to discover the practicability of including short wave pick-ups like police launches or patrol cars during the regular broadcast. If set-up works out and is not too expensive they will be included on the program....On March 16th the Landt Trio and White get their first CBS commercial. They become 'Those Four Model Smokers, the Landt Trio and White' on the Pick and Pat program for Dills....Rudy Vallee will m.c. for Benny Kruger at the Essex House in Newark on the 17th....Jimmy Jemail, Daily News Inquiring Reporter, has been replaced by Milton Kaye on the Natl Safety Bank program on WOR. Jimmy is miffed and preparing a legal barrage to protect his idea....WNEW is preparing a sales brochure....Doug Connah back from his Pittsburgh jaunt toting a huge scrapbook....Abe Lyman is building a unit to tote to Chicago for his College Inn date.... Signed one hot singer named 'Tiny' Wolfe, a 275-pound Pittsburgh lad that no one else wanted until Abe saw, heard and signed....The Modern Choir has been augmented for the Ziegfeld Follies program....Perry King is newest addition to the WNEW announcing staff.

Stand By

Howard Petrie who received the Batton, Barton, Durstine & Osborn Agency award for top job of announcing never did a BBDO program.... Phil Cook and his frau journey to Bermuda for a two-week vacation returning to join the Ziegfeld Follies program on the 21st....The Ben Blake office is readying to make pix of the True Story Magazine (Macfadden) program on NBC. 'Tis the 'Court of Human Relations' show ....Mills Brothers booked into Baltimore in a hurry and Jack Egan scurried down to prepare the publicity....Tommy Rockwell is going to Florida....Brad Barker, the sound-of-animals-imitator, now has himself a steady job on the 'Renfrew of the Mounted' script series. He provides the wolf call heard in the signature of the script....WOR special events dept. is preparing a show built around the barbers in this town that have shaved famous people. Will be ready to air in about two weeks and the title is 'Once Over Lightly'....Frank Parker has kept himself plenty busy the last two weeks doing guest shots. In addition to his steady program for Atlantic Refining Parker has done two spots on Bernie, one each on Whiteman and Himber programs.

Nemo

Guy Lombardo aggregation has been signed to return to the Roosevelt Grill next season....Paul Dumont in Florida....Vella Recves, ex-NBC, New York and Frisco, is now with the Washington, D. C., press dept. of NBC....The Pickens Sisters perform at the General Motors show in Pittsburgh week of March 21st....Paul Stewart has himself a birthday on Friday, the 13th....Mae Murray being groomed for a spot on Vallee show....Life Saver program folds with the end of its current 13-week contract....Stoopnagle & Bud return to the air at CBS either as sustainers on Saturday the 14th or if a pending deal goes through they'll be heard on a commercial now on the air on Friday the 13th....Alan Courtney back at WNEW after a tussle with the grippe....The New England Council Program on NBC, a local show, will consist of Frank Crumit and a group known as the New Englanders....President Atherton Hobley of Benton & Bowles and Tom Revere of ditto are back from vacations....Cleveland B. Chase to Bermuda for the rest of month.

DIVIDED LOYALTY ISSUE

Hearst's WBAL in Mutual Pact

Follows WCAE, Pittsburgh, as Occasional Ally of Co-operative Web

WBAL, Hearst-owned Baltimore station, is joining with the Mutual web in April as an available supplementary outlet. Fees will be card rates with line charges absorbed.

Balto broadcaster is the second Hearst station that can be piped into Mutual. WCAE, Pittsburgh, already plugs in with some regularity. A third Hearst outlet, WINS, New York, now feeds the Feenamint 'National Amateur Night' to Mutual and added stations, but is not considered a Mutual affiliate nor is it sold as such. Singleton piece of feeding is an exception occasioned by the fact that WOR had another show interfering with its ori ination duties.

WBAL is an NBC Blue outlet.

FLORIDA TOWN GA-GA OVER 'SALUTE'

St. Petersburg, Fla., March 10.

How web programs that 'salute' various cities stimulate local pride will be illustrated here tomorrow eve (Thursday) in connection with the Maxwell House Showboat stanza. Coffee crowd is saluting this burg, so everybody's getting on the civic bandwagon. And that goes especially for WSUN, which happens to be owned by the chamber of commerce.

They're hiring a flesh and blood showboat, the 'Moonglow,' to chug up to the Million Dollar Pier. Guests can come aboard and imbibe doughnuts and coffee (Maxwell House). Station already is up to its ears in requests for ducats of admission.

Later the 'Moonglow' will take a sail on the bay with chamber of commerce, Maxwell, and WSUN officials aboard for the joyride.

NAOMI BENGSTON IN COURT FOR DIVORCE

Denver, March 10.

Mrs. Naomi Bengston, widow of the founder of radio station KLZ here (Dr. Wm. J. Reynolds), has sued for divorce from Elmer L. Bengston, to whom she was married in Kansas City on Feb. 23, 1933. Mrs. Bengston charges mental cruelty. She asks restoration of her former name, Reynolds.

Bengstons married when both were connected with the station. Some months ago Mrs. Bengston sold her widow's interest in KLZ and moved to California. She is suing for divorce in district court in Denver. Mrs. Bengston was formerly manager and program director of KLZ.

Ralph Atlass Takes WIND From Free & Sleininger

Chicago, March 10.

Ralph Atlass is splitting up the representation of his two Chicago-coverage stations, WJJD and WIND. Has served notice of Free & Sleininger of the cancelling of the F. & S. representation for WIND.

F. & S. will retain national sales job for WJJD.

James Willson Better

New Orleans, March 10.

James Willson, program director and announcer of WWL, who was severely injured in a recent automobile accident in which Kissie Howell, station artist, was killed, has been removed to his home here. Still unable to see visitors.

Smith Ballew on Shell

Hollywood, March 10.

Smith Ballew, orchestra leader and warbler, takes over the m.c.'ing of Shell Chateau after Al Jolson quits April 4 for 13 weeks. Ballew's crew is playing the Cafe de Paris, local nitery.

Jolson is laying off until fall.

Dept. Stores Share Hour Of Styles, Name Music, Nellie Revell Spieling

Cooperative department stores, consisting of prominent mercantile establishments in New York, Chicago, Cleveland, Pittsburgh, and Boston will broadcast a series of one hour morning programs over the Mutual network starting March 19. Program will have a different name dance orchestra each week plus a style expert provided by the various magazines devoted to that subject.

Only permanent talent on the program is Nellie Revell. She will present interviews along the lines she has handled for NBC. First for Nellie is Gladys Swarthout.

Ben Bernie, Wayne King and Abe Lyman are among the name orchestras thus far contracted. Program is a brain child of Ben Rocke, who is conceiver, seller and producer.

100% COMMERCIAL

15 Minutes of Straight Selling on WMCA, New York

Old style straight commercial broadcast, with sales chatter making up entire 15-minute program, is reported getting results on WMCA, New York. It is the Bronx Buick used car company that airs every Saturday afternoon between 2:30 to 2:45 o'clock.

Two announcers keep up a continuous rapid-fire sales talk, discussing technical details of used automobiles, prices and other factors. While many were skeptical of program's success, results have been obtained. Bess & Schillin, Inc., is agency.

CBS PIPES $10,000 SHOW EAST FROM HOLLYWOOD

Hollywood, March 10.

One of most pretentious commercial auditions to go east from here was piped yesterday (Monday) over CBS. Raymond Paige batoned an orchestra of 130 pieces and 25 vocalists. Program was written and produced by Charles Vanda and is budgeted around $10,000 for an hour's show.

Program, called 'Music for the Masses,' runs the gamut of pops, classics and novelty orchestrations.

New York reports elaborate Coast show as probably intended for Lucky Strikes.

Bob Tonge at KGVO

Missoula, Mont., March 10.

KGVO has named Bob Tonge as its new director of production. Used to be with KFI, Los Angeles.

Concurrently F. Marshall Sanderson is director of public relations.

Rachael Moore's Job

Rachael Moore, formerly in continuity department at WINS, New York, has been named assistant program director at Bess & Schillin agency. She will be first aid to Walter Kelly, program chief.

Miss Moore has been with WFBL and WSYR, Syracuse.

NETWORK FROWNS DEEPEN ON MBS

Growing Number of Stations With Outside Affiliations Displeases NBC and CBS —NBC May Deliver Ultimatum Soon

CARD RATES

Divided loyalty, the situation in which a station nominally an affiliate of either NBC or CBS, joins another network threatens to grow into a problem. It all started when WLW, Cincinnati, aggressively determined to gain fuller financial rewards for itself, became the nub of the cooperative Mutual network which actively competed for accounts with NBC, of which WLW was and is a member albeit a premium station.

Next major instance of divided loyalty came with WNAC, Boston, erstwhile link on the Mutual hookup while simultaneously allied with Columbia. As NBC could not or did not act in the case of WLW the Boston situation, long ticklish, prevented Columbia from stopping WNAC. So with two successful precedents of a kind that are hard to alibi other stations seem increasingly minded to make deals that annoy both CBS and NBC.

Formation of regional networks composed of stations with attachments to the two major webs is also not welcomed by NBC and CBS. In the beginning such regionals are confined to time which belong to the local stations but a conflict of interest is seen as dis-

(Continued on page 45)

PRALL OKAYED; PAYNE'S FATE UP NEXT

Washington, March 10.

Anning S. Prall was renamed by President Roosevelt to position as chairman of Federal Communications Commission last week. Term is for one year, expiring March 11, 1937. Prall has six more years to serve as member of the Commish, however.

White House announcement was interpreted in broadcasting circles as evidence President Roosevelt is not moved by political criticism of F.C.C. activities and is satisfied with conduct of broadcasting affairs under Prall's supervision.

With Prall's reappointment out of the way, political wire-pulling in Commish neighborhood started over the future of Commissioner George Henry Payne, whose sharp speeches have attracted much attention and whose frequent criticism of Prall regime has been sensational.

Opponents of Payne are urging President Roosevelt to pick a Westerner for the birth which he will vacate in June while his political buddies launched a counter-barrage of recommendations that he be given a second term. Intensive tug of war for President's favor is in prospect.

PROGRAMS FOR SALE

On Page 45 of this Week's Issue appears a New Classified Advertising Section For The Benefit of Advertising Agencies and Sponsors Interested in what Local Stations have to offer.

Mrs. Melrose, WJAY, Initiates Regional

Ohio Foursome Offers 15 Minutes Seven Days a Week for $695

Formation of a regional Ohio network has resulted from a powwow held last week by four stations under the leadership of Edythe Fern Melrose, general manager of WJAY, Cleveland independent. In addition to WJAY, are WSPD, Toledo, operating at 2,500 and 1,000 watts and affiliated with CBS; WKBN, Youngstown, 500 watts and a CBS affiliate; and WBNS, Columbus, 1,000 and 500 watts, and also a CBS station. A fifth station is contemplated for Cincinnati, but no deal has been set as yet.

Mrs. Melrose will act as general manager of the web, and Aerial Publicizing has been made its rep. So far operations of the hookup call for only one hour per day between 6:30 and 7:30 a.m. Pending an increase in schedule, rates have not been stabilized. Current tentative quotations are $695 for 15 minutes seven days a week, over all four stations.

Consolidation of such a web has been discussed for some time in Ohio radio circles as a means of facilitating a stronger sales job by local stations against WLW, Cincinnati super broadcaster. New web is now eyeing WKRC, Cincinnati 1,000-watter (CBS), as a fifth partner, but to date there's been no final deal.

Dorothy McNulty on Air

Dorothy McNulty, stage and screen actress, has been spotted on Spencer Bentley's 'Tophatter' drama review programs on WNEW, New York. She will play the role of Judy, the Tophatter's companion on his theatre trips.

Miss McNulty, who has been with MGM for two years, made her radio debut in Los Angeles with Raymond Paige's band. On the stage she appeared in 'Good News,' 'Sky High,' 'Follow Through' and other musical comedies.

WQAN, Scranton, Asks, Gets Permission to Curtail Hours Due to WB-ASCAP

Washington, March 10.

Initial instance of a broadcast station having to curtail hours because of the existing copyright muddle, popped up last week when the Federal Communications Commission extended special authority to a 250-watt transmitter to cut its time below a required minimum pending the outcome of renewal of an Ascap contract.

Station which is limping along, sans music, until the American Society of Composers, Authors and Publishers can compose its contract difficulties, is WQAN, Scranton, Pa., which has been allowed 30 days to operate on shorter hours.

BYRON QUITS ESTY

Walks as He's Given an Associate, Sam Moore, ex-Thompsonite

Edward A. Byron last week handed in his resignation as radio director of William Esty & Co. Byron decided to walk after Sam Moore, formerly scriptist for J. Walter Thompson on the west coast, had been brought in to work with him. Nothing had previously been said to Byron about Moore joining Esty. Moore had been retained at the suggestion of another ex-Thompson man who is now with Esty, Stanley Holt.

Byron came to the Esty agency three years ago. Before that he was on the production staff of WLW, Cincinnati.

MUTUAL TAKES ONE AWAY FROM COLUMBIA

Chicago, March 10.

Wayne King orchestra and Lady Esther cosmetics inaugurate a Mutual system show on April 26 for a regular Sunday evening program at 6:30-7. This Sunday show replaces the program formerly allotted to Columbia.

Program will take the regular Mutual hook-up with the exception of WOR in Newark and will also add Pittsburgh, Baltimore and Philadelphia.

Brian McDonald at WJAS

Pittsburgh, March 10.

Brian McDonald has returned to Pittsburgh to take over Wilkins jewelry-sponsored amateur show on WJAS every Sunday afternoon. He replaces Bernie Armstrong, who's had the program for several months, Armstrong switching to another station for a two-man commercial with Pat Haley. A native Pittsburgher, McDonald was first station manager WJAS had more than 10 years ago.

Another local air replacement gives Jack Craddock post of sports announcer on WWSW. He succeeds Al Helfer, recently appointed assistant sports announcer at WLW, Cincinnati.

Kate Smith A&P Record All-Star Show Opp. Bowes

Hour program which the A & P Stores is staging on CBS this Sunday night (15) opposite Chase & Sanborn coffee's Major Bowes stanza may be repeated at irregular intervals. Cast for the initial event will have Kate Smith as m.c. and will include Ray Noble, Block and Sully, Bob Burns, Eva LeGallienne, Doc Rockwell, Dick Powell, Harry Reser, James Melton, Raymond Paige, A & P Gypsies, Romany Singers, Ted Husing and the 'Rise of the Goldbergs' troupe.

Show will mark the opening of Kate Smith Week in the A & P stores and find one brand of coffee being plugged against other on a parallel hookup. With few exceptions, A & P's guest talent has been recruited from programs that have grocery product affiliations, but most of it is being paid for. Three of the acts, Burns, Powell and Paige, will originate from Hollywood.

STATION SCOUTS HOME TALENT PRODUCTIONS

Charlotte, N. C., March 10.

WBT is going after talent in odd corners. Station is making it known that it will welcome invitations from those staging local-talent shows, amateur contests, school and community entertainments, and the like for a WBT representative to be on hand as a judge, to present prizes, or just as a spectator in the audience.

In the past the station has heeded few such requests. Now they plan to make all such amateur shows, with the hope of finding there something that the station can use.

Kendricks to New York

Chicago, March 10.

A. C. Kendricks, who has been in charge of the local World broadcasting studios here for the past couple of years, joins the New York office shortly.

Top desk here will be handled by Read Wight, who has been World's key salesman locally.

COMMERCIALS

WEEK OF MARCH 11-17
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); W (Wednesday); Th (Thursday); F (Friday); S:

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
Pat Rooney
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
(Kolynos)
Mon-8-WEAF
Hammerstein Music Hall
Ted Hammerstein
Corrine Gri th
Harry Carroll
T. Haslett
Lucy Laughlin
Lazy Dan
*Blackett

AMERICAN TOBACCO
9-Sat-WEAF
(Lucky Strike)
Carl Hoff Orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Willie Morris
Frank St. Leger Orc
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greist.

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
10:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
2-Sun-WJZ
'Your English'
*Auspitz & Lee

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Marion Downey
Pickins Sisters
Mark Warnow Orc
*Lord & Thomas

BOWEY'S
Su-1:30-Thurs-5 p.m.-WEAF
'While the City Sleeps'
Finney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goss
*Comer

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Eileen Douglas
Jack Smart
Peter Van Steeden
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
Harry Jackson's Or
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Lucille Manners
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser &
Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COOK & SON
5:30-Su-WEAF
'Man From Cook's'
Malcolm LaPrade
Lew White
*Wertheimer

COX GELATINE
11 a.m.-Thurs.-WJZ
Jack Berch
*Katz

D. L. & W. COAL
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

ELGIN WATCH
10-Tu-WEAF
Eddie Dowling
Ray Dooley
Helen Ward
B'ny Goodman's Orc
*J. W. Thompson

FORD
Fri-9:30-WJZ
Fred Waring's Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Nelson Eddy
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
8:15-Fri-WJZ
Wendall Hall
*Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
'Matt Clemens, Th Melody Master'
Lily Strickland
Frank Black
Alan Jocelyn
Virginia Howard
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam
9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam

GENERAL MILLS
10:45-W-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.
4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Josef Hofmann
Erno Rapee, Cond.
G Motors' Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchios Orc
*C. D. Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
5.15-Wed-Fri-WJZ
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Laveer
Master Singers
Emory D'Arcy
U. Marcell's Orc
*Needham, L. & B.

S. C. JOHNSON & SON
7:45-Th-WEAF
(Glo-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Ited Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Owen Davis
Patsy Kelly
Jimmy Dorsey Orc
Bob Burns
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
9-Wed-WJZ
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
Irene Beasley
Clyde Lucas Orc
*Topping & Lloyd

GEORGE W. LUFT CO.
(Tangee)
10:30-Tu-WEAF
Jimmy Fidler
*Cecil, W. C.

MACFADDEN
9:30-F-WEAF
('True Story')
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Orc
Lucille Wall
Allyn Joslyn
*Arthur Kudner

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

BENJ. MOORE CO.
11:30 a.m.-Wed-WEAF
Betty Moore

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stalk-Goble

JOHN O. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD.

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-9-Fri WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gilman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
8:15-Su-WJZ
Pine Mountain Merrymakers
John Lair
Red Foley
*Palmer

PITTSBURGH PLATE GLASS
8-Thurs-WJZ
Pittsburgh Symph'y
Antonia Modarelli, Co.
Efrem Zimbalist
*B. B. D. & O.

PRINCESS PAT
9:30-M-WJZ
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Fillbrandt
Willard Farnum
Robert Griffin
Harriette Widmer
Frank Pascelli
Isabel Randolph
*McJunkin

P'CT'R & G'MBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernardine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12 WEAF
Pat Barnes
*Blackett-S-H
*Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
S. G. Smith
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Marion Barney
Jack Rosleigh
*Pedlar & Ryan

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
Gladys Swarthout
Vienna Boys Choir
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REGIONAL ADVERTISERS
10:30a.m. W-F-WEAF
'Mystery Chef'
*McCann-Erickson

REMINGTON RAND
7:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. O.

RITCHIE CO.
8-Tu-WJZ
(Eno)
'Eno Crime Clues'
Clyde North
John MacBryde
Mark Smith
John Brewster
Hanley Stafford
Edgar Stohl
Charles Cantor
Arline Blackburn
Dr. H. Carrington
*Ayer

SCOTT & BOWNE
Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
6:35-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Lionel Barrymore
Jimmy Dykes
Vi Bradley
Clyde Hager
Jack Stanton
Peggy Gardiner
Victor Young Orc
*J. Walt. Thompson

SHERWIN-WILLIAMS
3:30-Su-WEAF
'Metropolitan Opera Auditions'
Edward Johnson
*Cecil-W-C

SINCLAIR
9-M-WJZ
Malcolm Clair
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:45-Su-WJZ
Albert P. Terhune
*Paris & Peart

SMITH CORONA
Thurs-7:15-WJZ
'Nine to Five'
Lucille Wall
Parker Fennel
Jack Smart
Jimmie McCallion
*Newell-Emmett

SMITH BROS.
2-Sun-WEAF
'Melody Matinee'
Victor Arden' Orc
*Brown & Tercher

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
One Man's Family
Carleton E. Moore, Dir.
J. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn Yanks
Pauline Lord
Ruth Gordon
Raymond Massey
William Harrigan
Beatrice Kay
Frank Fay
7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Will Purvis
Ozzie Nelson Orc.
Harriett Hilliard
*J. Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
9-Su-WEAF
(Dr. Lyons Toothpaste)
Rodney McLennon
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
9:30 p.m.-Tu-WEAF
'Studio Party'
Sigmund Romberg
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Fire Chief Revue'
Eddy Duchin Orc
Donald Novis
Gloria Grafton
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown,
John Griggs
Eric Dressler
Ervyn Mutch
Edward Jerome
Jack Rosleigh
*J. Walt. Thompson

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
10-W-WJZ
(Vince)
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.
9:30 p.m.-W-WJZ
(Sloan's)
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

WECO PRODUCTS
10:30 p.m.-Sat-WEAF
'Dr. West's Celebrity Night'
George Olsen
Ethel Shutta
Tom Howard
George Shelton
*J. W. Thompson

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-TuThurs-Sat-WEAF
'Popeye the Sailor'
*McKee, Albright

WISCONSIN ALUMNI RESEARCH FOUNDATION
4:15-Fri. & Mon. WEAF
Phillips Lord Calling You
Phillip Lord
Seth Parker Quartet
*Geyer, Cornell, N.

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Phil Regan
Tell Sisters
Ray Bargy
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Louise Phillippe Cosmetics)
7:15-W-WABC
'Paris Night Life'
Armida
Pierre Le Kreune
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Ted Collins
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
David Gothard
Hilda Graham
Audrey McGrath
Mary Calvert
(Kolynos)

WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Geneva Harrison
Ray Collins
(Kissproof)
(Outdoor Girl)
11:45 a.m.-Mon to Fri-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ethel Remey
Carl Swenson
Ona Munson
Blanche Sweet
(Bisodol)
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
Lazy Dan, the Minstrel Man
Irving Kaufman
*Blackett

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Joe Granby
*N. W. Ayer

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
'Thirteen Hours by Air'
Joan Bennett
ZaSu Pitts
Fred MacMurray
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ken Niles
Jacques Renard's O
*F. W. Armstrong

CHRYSLER
8-Th-WABC
'Chrysler Airshow'
Alexander Gray
Ches Hanson Towne
M Warnow's Orc
Chorus
*Lee Anderson Adv.

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Ziegfeld Follies of the Air'
Fannie Brice
James Melton
Patti Chapin
Gallagher & Shean
Ernie Hare
Jack Arthur
Al Goodman's Orc
5:45 M to F-WABC
(Super Suds)
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
Rosemary De'Camp
Richard Clark
10-W-WABC
(Palmolive Shave)
'Gang Busters'
Phillips Lord
Alice Reinhart
James VanDyk
Howard Smith
Matt Crowley
*Benton & Bowles

CONTINENTAL BAKING
(Wonder Bread)
6:45-Tu-F-Sa-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Au.
House Jameson
*B. B. D. & O.

CORN PRODUCTS
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Day
Ike Switzler
Ray Kulz
*Young & Rubicam

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Evening Hour'
Efrem Zimbalist
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Bill Marshall
Trey Peters
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Charles Newman
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Ameche
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Agnes Moorhead
Maxine Gray
E Smalle's 7 Voices
'Skinnay' Ennis
Bob Allen
Hal Kemp's Orc
*Young & Rubicam

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m.-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
John Welcher Ens.
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Cruelnberry, Au.
Joane Blaine
Robt. E. Griffin
Bob White
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Jack Daly
Bob Fiske
Murray Forbes
Marjorie Hannan
Anne Davenport
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-M-WABC
Wayne King Orc
*Stack-Goble

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Richman
Harry Einstein
Jimmy Wallington
Burt Gordon
Betty Garde
Bobby Breen
Louis Gress Orc
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
'Raffles'
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Last of Mrs. Cheyney'
Miriam Hopkins

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Rosa Ponselle
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
5 Star Jones
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
Arlene Francis
*Blackett-S-H.

NATIONAL ICE ADV., INC.
10-Tu-WABC
'Parties at Pickfair'
Mary Pickford
Al Lyons Orc
*Donahue & Coe

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PLYMOUTH MOTOR
9:30-Th-WABC
'Gulliver, the Traveller'
Ed Wynn
John S. Young
John McIntyre
Lennie Hayton's Or
Rhythm Girls 8
King's Men 4
*J. Stirling Getchell

POMPEIAN
12:15-Tu-Th-WABC
Jerry Cooper
Ted Royal's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Ted Husing
Glen Gray's Orc
*Wllim C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Walter W. King
Beatrice Lillie
4 Red Horsemen
Tavern Singers
Freddie Rich Orc
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's O
6-Su-WABC
(Phillips Dental Magnesia)
'Melodiana'
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Bernie Mattison
Campbell Sisters
Radio Ramblers
Jerry Bowne
Charles Goodman
*Hays MacFarland

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Pick & Pat
Landt 3 & White
Benny Kruger's Or
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
Jackie Kelk
Ethel Blume
Alfred Corn
Lester Jay
Joyce Walsh
Hanley Stafford
Hilman Brown, Dir.
*Fletcher & Ellis

WASEY PROD'CTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Mrytle Vail
Donna Damerel
Vinton Haworth
Lee Tremayne
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

ZOTOS
(Machineless Permanent Waves)
6-Su-WABC
'Hour & Charm'
Phil Spitalny's All-Girl Ens.
Arlene Francis, m.c.
Maxine
3 Little Words
Evelyn Kay
Gypsy Cooper
*Grey Adv Agency

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
Oyanguren
Jerry Lesser
*Kenyon & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CROWN OVERALL
7:45 p.m.-Thu-WOR
'Crown Headlight Frolics'
Charles Seel
Charles Wayne
Devore Sis'
William Greene
Claire Grenville
Joe Lugar Orc
*H. W. Kastor

CRUSADERS
Mon-8:15-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Prat
11:45-Mon. to Fri-WOR
*Iackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Su-WOR
'Washington Merry-Go-Round'
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

HOUSEHOLD FINANCE
10:30 p.m.-Sat.-WOR
'Sherlock Holmes'
Richard Gordon
Harold West
*Frey

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Dotty
Lew Diamond Orc
*Neisser-Meyerhoff

OLSEN RUG
5:30-Su-WOR
'Sunday Afternoon at Home'
Louise Raymond
Wells Ginn
Umberto Neely Orc
*P.-F.-Presbra

PINAUD
:15-M-Th-Fri-WOR
Alice Day
Pearson Orc
Dotet
*Lord & Thomas

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
M.H.H. Joachim Dir.
Ralph Schoolman
Ethel Everett
Ann Sedgewick
Jeff Sparks
Edm'nd MacDonald
Arlene Jackson
Eddie Vreeland
Camille Joachim
*Hanff-Metzger

SSS CO.
(SSS Tonic)
8:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess Orc
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
M to Thu-11:15 Su-2:30-WOR
'Lamplighter'
Jacob Tarshish
*Erwin Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCor
James Goss
*Blackett-S.H.

WANDER CO.
(Ovaltine)
5-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S.-H.

WHELAN DRUG
'Yours Sincerely'
6 p.m.-Su-WOR
Isham Jones Orc
7 Singing Stars
E Smalle's 7 Singing Stars
*Young & Rubican

Network Chart

NBC New Programs

Wisconsin Alumni Research Foundation; 'Phillips Lord Calling on You,' :15 to 4:30 p.m. EST, Fridays and Mondays, starting March 6; 13 weeks. Split Red with WEAF, New York; WEEI, Boston; WTIC, Hartford; WTAG, Worcester, and WCSH, Portland (Me.).

Kellogg Co.; 'Hollywood Talent Parade,' 12:15 to 12:45 p.m., Thursday, starting March 26; 13 weeks. Pacific Red, Mountain Red, and KTAR, Phoenix.

CBS New Programs

Lever Bros. (Lifebuoy and Rinso); unnamed stanza featuring Ken Murray and the Isham Jones orchestra, 8:30 to 9 p.m. EST, Tuesday, starting March 24. Coast-to-coast.

Portland Hears Kendall A Possibility for F.C.C.

Portland, Ore., Mar. 10.

It is whispered here that there is a definite possibility of John C. Kendall, Portland attorney, being appointed a member of the Federal communication commission in the event of a rumored opening on the commission. Judge Kendall is recognized as an authority on radio law. Kendall qualifies on party lines and also on geographical location.

Frank Kelly's New WHAM Job

Rochester, March 10.

Frank W. Kelly, WHAM publicity manager, has been named commercial manager to succeed Ben T. Weaver, who turns to programming and production.

Kelly, who started as a field technician in 1926 and became an announcer, has been doing sales promotion for several months.

SUSTAINING TALENT TALLY

FCC's Washington Docket

Grants and Applications

Washington, March 10.

Hammond-Calumet roadcasting company, Hammond, Ind., request for daytime station to operate on 1480 kc with 5 kw (Examiner R. L. Walker turned thumbs down) drew an F. C. C. denial. Golden Empire Broadcasting Company, Redding, Calif., was told to go ahead with construction of new station to be operated on 1200 kc with 100 watts, Broadcast Division upholding Examiner M. H. Dalberg.

Station WILL, Urbana, Ill., will switch frequency from 890 to 580 kc, and change hours of operation from sharing with KUSD, Vermillion, S. Dak., and KFNF, Shenandoah, Ia., to daytimes, commish sustaining Examiner P. W. Seward. Station will continue to use 1 kw.

Seward's advocacy of Special Experimental Authorization for KADA, Ada, Okla., to operate unlimited time, was turned down by the commission. Transmitter will continue daytime operation on 1200 kc with 100 watts.

Contrary to the recommendation of Examiner J. P. Bramhall, KGCX, Wolf Point, Mont., was denied permission to change frequency from 1310 to 1450 kc, boost power from 100 watts nights, 250 watts days, to 1 kw and change from specified to unlimited time.

Five juice jumps were okayed by the commission for the following transmitters: KFPY, Spokane, Wash., will increase power from 1 kw all times to 1 kw nights, 5 kw days, operating on 890 kc; WSPD, Toledo, O., now operating on 1340 kc with 1 kw nights, 2½ kw days, will receive daytime boost to 5 kw; WHBU, Anderson, Ind., will jump day power to 250 watts, from present assignment of 100 watts unlimited; WFBM, Indianapolis station operating on 1250 kc with 1 kw unlimited, will increase day power to 5 kw and WJBC, Bloomington, Ill., received permission to change from 100 watts unlimited to 250 watts days, sharing time on 1200 kc with WJBL, Decatur, Ill.

License of WEDC, Chicago, was renewed for present assignment of 1210 kc with 100 watts, commish sustaining Examiner R. H. Hyde.

Evangelistic group, operating KFSG, Los Angeles, received permission to jump daytime power from 1 kw to 2½ kw, using transmitter of KRKD, Los Angeles. Station operates on 1120 kc, using 500 watts nights and sharing with KRKD.

The following applications were referred to examiners:

Station KRNT, Des Moines, Ia., increase power from 500 watts nights, 1 kw days, to 1 kw nights, 5 kw days, and install directional antenna; WAWZ, Zarephath, N. J., power jump from 500 watst nights, 1 kw days, to 1 kw day and night; WOL, Washington, D. C., frequency change from 1310 to 1230 and power increase from 100 watts to 1 kw; Auburn Publishing Company, Auburn, N. Y., new station to be operated on 1420 kc with 100 watts; Jefferson Broadcasting Company, Birmingham, Ala., new station to be operated on 1200 kc with 100 watts nights, 250 watts days; W. I. S. E. Broadcasting Company, St. Paul, Minn., new station to be operated on 630 kc, 250 watts, requesting facilities KGDE, Fergus Falls, Minn.; Saginaw Broadcasting Company, Saginaw, Mich., new station to be operated on 1200 kc with 100 watts nights, 250 watts days; KUG, Walla Walla, Wash., change frequency from 1370 to 1250 kc, increase power from 100 watts to 250 watts; C. W. Snider, Wichita Falls, Tex., new station to be operated on 1500 kc with 100 watts.

Examiners' Reports

Smallie for St. Augustine, Fla., was advocated by Examiner R. H. Hyde, who found a lack of broadcast facilities in the area proposed to be served and gave the nod to Walter B. Fraser, mayor of the town, to erect a station on 1210 kc.

Application was made in the name of Fraser's Fountain of Youth Properties, Inc., an organization 'to maintain and operate properties of historical interest and association, and in connection therewith places of entertainment, diversion and amusement.' Station will supplement Mayor Fraser's show-place, which includes alleged landing place of Ponce de Leon and the spring which, according to legend, bestowed eternal youth upon drinkers.

Fraser committed himself against any station policy 'that would overemphasize or continually 'hammer' on the private interests of the applicant,' but will add broadcasting to his activities as proprietor of the youth fountain, the park, a museum and an Indian burying ground.

Daytime station for New London, Conn., looks likely, with Examiner Ralph L. Walker recommending to the commish granting of the application of the Thames Broadcasting company for a smallie to be operated, days only, on 1500 kc.

Transmitter proposes to use local talent and a limited amount of canned music and suggests a 'Little Theatre-of-the-Air' based on highbrow Cambridge History of Literature.

Slight interference with WMEX, Chelsea, Mass., station provided only possible stumbling-block in the way of the application, but Examiner Walker concluded that granting of Thames company's request was unlikely to adversely affect WMEX's interests.

CORN BELT EXPLAINS ITS MODUS OPERANDI

Davenport, Ia., March 10.

Corn Belt network placed in operation in Iowa and surrounding territory this week is a re-broadcast of longwave program from WHO, 50,000-watter, in Des Moines. It is not a pick-up of shortwave.

Clark Luther, manager of WOC, Davenport, explains how station picks up WHO service: 'We maintain very elaborate reception equipment located at a remote control point at the edge of the city. We pick up the WHO signal exactly as broadcast and pipe it to our transmitter by means of a special noise-free transmission cable.'

Nate Caldwell Moving

Chicago, March 3.

Nate Caldwell is leaving the radio department of Roche, Williams & Cunnyngham on March 15.

Understood connecting with NBC here.

14-HR. DAY FOR SPIELERS

WBT Adds Another Announcer to Spread Work

Charlotte, N. C., March 10.

WBT has added a new announcer to the staff, making a total of five, who devote their full time to announcing. The new man is Arthur L. Whiteside from WMAZ, Macon, Ga.

Recently, Manager Bill Schudt found that his announcers were working 14 hours some days. Hence the new man.

Marion Talley's Acc't

Marion Talley is pacted for a radio series under sponsorship of Ralston-Purina starting April 3 from Hollywood. She'll be heard weekly on Friday nights at 10:30 p. m. for a quarter hour period, with a symphonic orchestra.

Ry-Krisp is the product to be plugged. Gardner agency is handling. Series will originate on the Coast for airing over WEAF.

1935 CLICKERS IN NEW YORK CITY

Canvass Focuses Attention on Old Question: 'Does It Pay the Performer to Gamble'—Both Sides Cling to Convictions

EXAMPLES CITED

Some 90 odd artists, who were considered primarily sustaining program talent, attracted commercial sponsorship of some importance in the metropolitan New York area during the past 12 months. Canvass of the situation again focuses attention on the old question—is the sustaining routine actually a help to talent or is it merely a frolic for glory alone?'

Program department officials usually assert that if a person has inherent talent but no reputation, sustaining is a showcase opportunity of getting into commercial (salary class) radio. Striving to land a sponsored program without benefit of this entree is called remote and difficult.

Against this view is the attitude of many artists who hold that an accomplished performer merely squanders material on sustaining broadcasts. They feel that better results are obtained by employing their own agent who contacts advertising agencies directly. This contention on part of radio performers is partially backed up by the usual attitude of ad agencies which usually in New York at least prefer to engage talent without benefit of station suggestion or 'interference.'

Pros and Cons

Apart from the mob of gate-crashers and home talent volunteers, experienced performers believe their chances of grabbing a commercial broadcast are slim even if the station's sales department really attempts to sell them as there are so many others in the same category and ahead of them to be sold that confusion is pronounced. There is a feeling, also, that the talent that is sold from sustainers doesn't always get as good a coin break as an outsider would.

NBC, which claimed a list of 500 names for its artist bureau, set 38 artists on commercial programs last year. This figure includes some who are generally considered as commercially sponsored talent but dropped into sustaining classification in the past year. The total does not account for duos, trios, quartets or bands nor well known teams but lists them as single artists.

Columbia accredited with about 70 names on file at its N. Y. bureau, spotted 13 on sponsored broadcasts while WOR reported eight who climbed into commercial classification. Last named station has 50 artists in its bureau files.

No attempt made in list to distinguish whether or not the artist was rated a newcomer to airwaves though effort was made to distinguish between new sustaining talent and the commercially inclined talent dropped back temporarily into sustaining group.

Typical example is team of Breen and De Rose, vets at NBC, which attracted Humphries Medicine as sponsor in 1935. This terminated a hunt of many years for a commercial during most of which time team was on NBC sustaining.

List of artists, primarily classified as sustaining performers, who got on sponsored programs in last 12 months as reported to VARIETY by the various broadcasters as follows:—

NATIONAL B'CASTING CO.

Ranch Boys, Wendell Hall and Morin Sisters to Fitch.
Eva Taylor to General Foods Show Boat.
Bob Crosby to Roger & Gallet.
Gloria LaVay to General Electric.
Clyde Lucas band and Charlie Leland to Life Savers.
Kaltermeyer's Kindergarten (entire cast) to Quaker Oats.
Al Pearce and his gang (whole cast) to Pepsodent.
Morgan Bowe to Best Foods and Nuccoa.
Howard Price to A. & P. Gypsies.
Marian and Jim Jordan to Johnson Floor Wax.
Mario Cozzi to Molle.
Landt Trio & White to Omega.
Lucille Manners to Cities Service.
Kings Guards to Haynes Aspirin.
Martha Mears to Colgate.
The Charloteers to Haynes Aspi-rub.
Lucy Monroe to Sterling Products.
Jack Berch to Cox Gelatin.
Jack and Loretta Clemens to Delaware & Lackawanna Coal Co.
Lew White to Benjamin Moore Paint.
Gabriel Heatter to Scott & Bowne.
The Norsemen Quartet to Esso.
Walter Preston to Swift.
The Westerners to Maxwell House.
Jimmy Dorsey orchestra to Kraft-Phenix.

Sustaining artists better known for sponsored program work who again joined commercial lists: Edwin C. Hill to Remington-Rand; John Young to Ed Wynn's Plymouth Hour; Frank Black's band to RCA; Breen & De Rosa to Humphries Medicine; Al and Lee Reiser to Lipton Tea; Morton Downey as m.c. on Bourjois Sales, Inc., and Jane Pickens to Texaco.

COLUMBIA B'CASTING SYST.

Clyde Barrie to Maxwell House Showboat.*
Jerry Cooper to Pompeian and Krueger Beer.
Mary Eastman to Packard.
Eton Boys to United Cigar stor
Tito Guizar to Brillo.
Loretta Lee to United Cigar and Lucky Strike.
Virginia Verril to Socony.
Johnny Green band to Oldsmobile.
Red Nichols orchestra to Kellogg.
Raymond Paige, formerly sustaining for Carliforna Melodies, to Campbell's Hollywood hotel.

* A NBC program.

Sustaining artist better known for sponsored program work who again joined commercial lists: Alexander Woollcott to Cream of Wheat; Andred Kostelanetz orchestra to Pontiac and Chesterfield, and Col. Stoopnagle and Budd to Procter & Gamble and Fred Waring's Ford broadcast.

STATION WOR

Three Rhythm Girls to Harvester (CBS).
Elinor Sherry to Vim (WOR).
Charloteers quartet to Aspirub (NBC).
Allie Lowe Miles to Acme White Lead (WOR).
Gabriel Heatter to Scott's Emulsion (WOR).
Home Town Boys to Eastern Nu-Enamel Co. (WOR).
Sid Gary to Socony (CBS).
Alonzo Deen Cole, author-producer and star of 'Witches Tale,' on WOR commercially after several years as sustainer.

STATION WNEW

Helen Forrest to Blue Velvet (CBS).
Patti Chapin to Atlantic Family and Palmolive Soap (both CBS).
Van Heflin to Fischer Baking's Junior G-Men.
Placed outside of radio: Terry Lawlor, Chorus Girl's prize winner, to Leon & Eddies.

STATION WMCA

Peggy Mann to Henry Halstead's band (CBS).
Alabama Three, Biltmore hotel band (CBS).
John McKeever to George Hall's orchestra (CBS).
Arthur Lewis to Emil Coleman's band (NBC).
Jimmy Ray to Zavier Cugat orchestra, Waldorf-Astoria (NBC).
Placed outside of radio: Claire Carroll, balladist, signed for Paramount pictures.

STATION WINS

Howard Price to A. & P. Gypsies (NBC).
Jack Douglas, on Douglas Relatives program to Camel's Caravan (CBS).

STATION WHN

Don Albert to Elmo.
Sam Taub to Adam Hats.
Jay Flippen to Schenley, Phillips Magnesia.
Marcel De Haes to British Broadcasting Co.
Radie Harris to Mulsified Shampoo, Holland.
Boss McLean to Mulsified Shampoo.
Ward Wilson to Life Saver program (NBC).
Bud Rainey to Adam Hat.
Tom Barry to Elmo Cosmetics (
Alex Hyde to Barneys.
Joe Martin to Barneys.
Nancy Carney to McCrory's stores.
Dick Newton to Carlsbad.

STATION WHOM

Howard Delaney to Frank Dalley orchestra (CBS).
Dolly Dawn (also on WAAT) to Borden's WOR and to George Hall's orchestra (CBS).
Kathleen Wells to General Foods' Showboat (NBC).

STATION WBNX

Smitty Nardone to Alex Smith Radio Shop (WBNX).
Livia Chill and Sophie Kemper to Consolidated Gas (WBNX).
Terry Long to Benjamin Studios (WBNX).
Murray and Erwin Deutsch to Vim (WOR).
Placed outside of radio: Nancy Dennis to Fanchon & Marco; Valentina Darde to Vincent Sorey club; Marian Bird to The Farm; Lloyd Barry to 'Dead End,' legitter, and Gloria Hertz to Level Club.

WIP Boosts Rates

Philadelphia, March 10.

Entire rate card of WIP will be upped effective April 1. General average rise is about 25 percent.

Basic hourly rate goes from $150 to $187.50.

Indie Broadcasters Warned Against Rate Irregularities; Must Protect Own Sales Org.

Edward A. Allen, WLVA, Lynchburg, in his capacity as president of the National Independent Broadcasters, is readying a letter to send to his some 110 members this week anent commission payments and station rates. Both matters have become increasingly important within the past few weeks, and official feeling now is that unless decisive steps are taken immediately there's going to be rough going in the future. Allen consequently wants to impress that the O'Shaughnessy office in New York is the only one entitled to rep payment on N.I.B. accounts; also that the N.I.B. rates apply only to placement of campaigns through the N.I.B. and are not to be used as local station rates.

Matter was recently brought to a head when a spot placement outfit wrote some of the N.I.B. stations asking why it wasn't entitled to the N.I.B. rates instead of the individual station rates (which are considerably higher). Stations thus queried have asked Allen and O'Shaughnessy what to do. Official answer is that N.I.B. rates apply only when the biz is placed through the N.I.B.'s rep (O'Shaughnessy). On biz coming in from outside the stations are asked to charge their own card rates.

Self-Sabotage

Allen's plea is strong in stating that unless the members live up to their card rate structure on all outside national stuff they will be sabotaging their own organization.

Letter also hints that the N.I.B. should pay no rep commission to anybody except O'Shaughnessy on biz that gets N.I.B. placement and rates. This is viewed as being a direct stand on whether or not transcription companies can claim a percentage on business cut and issued by them to the N.I.B. national offices. Allen here again strongly states that unless all members agree on cutting out commissions of this type, distressing results will ensue.

Another matter now completed and incorporated into the letter is the discount structure. Is as follows:

Current national rates on all orders placed through N.I.B. for less than five stations. From five to nine stations, inclusive, brings a 5% discount; from 10 to 19, 10%; from 20 to 29, 12%; from 30 to 39, 14%; from 40 to 49, 15%; from 50 to 74, 16%; from 75 to 99, 18%, and from 100 to all over, 20%.

COMMERSH DEVELOPS TYROS FOR ANOTHER

Winners of an amateur program sponsored by one advertiser will be rewarded by paid engagements on the program of another advertiser. This situation arises at WHN, New York.

Station's pioneer amateur program now bankrolled by Phillips Milk of Magnesia will produce the talent to subsequently appear for Loft candy stores. Program is called 'Stars of Tomorrow.'

Charles Stark, of WHN's sales staff, sold the Loft program direct.

Marketing Society Merger Goes to Referendum

American Marketing Society may go in for a merger. At a meeting of the group last Friday (6) it was decided to put to a mail referendum among the membership the proposition of consolidating with the National Association of Teachers of Marketing.

Advocates of the merger idea think that together the outfits could operate more efficiently and avoid a lot of duplication of activities.

THE CITY OF FORT WORTH

announces that it has engaged

Mr. BILLY ROSE

as managing director of its

Frontier Centennial

to Open July 1, 1936

Under Mr. Rose's direction a Frontier City of the days of '49 will be recreated at a budgeted expense of

$5,000,000

In the words of John Mason Brown of the New York Post, "Billy Rose has wrapped the voluminous cloak of P. T. Barnum around his shoulders." And with his cooperation, Fort Worth will offer to America, not a pale carbon copy of the Chicago World's Fair, but a

LIVING, BREATHING, HIGHLY EXCITING VERSION OF THE LAST FRONTIER

(Signed) VAN ZANDT JARVIS
Mayor of Fort Worth

WM. MONNIG
Chairman, Frontier Centennial

JOHN B. DAVIS
Sec'y and Gen. Mgr.

J. M. NORTH, Jr., Editor
Fort Worth "Star-Telegram"

SEWARD SHELDON, Editor
Fort Worth "Press"

BIG BUSINESS INTERESTED IN SELLING ITS MESSAGE TO THE SOUTHWEST, AND CONCESSIONAIRES, who operate on a legitimate basis, are invited to contact Mr. Rose at the Sinclair Building, Fort Worth, Texas.

TELEVISION'S DREAM DOLLS

NAB'S January Business Analysis

Washington, March 10.

roadcasting industry appears headed for another record year, on strength of Januafy business reports showing a substantial gain over the same month of 1935 despite usual mid-winter slump.

Total broadcast advertising volume in January amounted to $8,035,-160, National Association of Broadcasters reported last week. Gross was 7.5% lower th n December, drop being slightly more than seasonal in certain lines, but the industry's take still was 8.7% greater than the opening month last year.

Trends were spotty, N.A.B. analyzers noted, with all classes of business dropping off. Biggest slump in dollars occurred in local field, where take was down $334,840 below December of $1,572,760.

National web business fell off $253,885 to total of $4,470,560; regional nets dipped $31,834 to a figure of $95,340, and national non-chain advertising was down $80,640 to a figure of $1,626,500.

The biggest percentage fall occurred in the regional network field, which was down 25.1%. Other declines were: locals, 21.3; national chains, 4.1; and national non-net, 4.7%

Compared to January, 1935, web receipts were up 0.6%, regionals 64.5; national non-chain, 32.3, and local, 13.1%.

Despite the $80,000 drop from the December gross, January non-web business showed virtually all classes of sponsors spent more coin than in the preceding year. Important increases in outlays were noted in beverage, confectionary, tobacco, and soap-kitchen goods accounts, with only important declines in gasoline—accessories and financial advertising.

Transcriptions Up

ranscriptions were the only program type showing a gain between December and January in the non-networ field. Also showing the greatest advance over 1935, disc programs brought in $789,460, a pick-up of a little less than $9,000 over the prior month. Talent expenditures, which were 22.5% greater than in January, 1935, dipped nearly $250,-000 to a figure of $1,626,970.

Non-chain business was down in every section of the country, January figures being roughly 10% less than December with the biggest slump in the Mountain and Pacific Coast region where receipts were 16.5% less than the month before. Income from non-web accounts in the New England—Middle Atlantic area slumped about $75,000; South Atlantic—South Central area was down approximately $80,000; North Central area was off around $140,-000, and Pacific—Mountain area dove $215,000.

VACATIONS FOR COMICS

Jack Benny and Fred Allen Relax in June for 13 Weeks

Both Jack Benny and Fred Allen will take a 13-week vacation from heir respective air shows in June. Spot in either case on NBC will be retained.

No decision has been made on the program that will go in in place of Benny, while the entertainment set-up that will sub for Allen has been worked out but is awaiting the okay of the client, Bristol-Myers. Both programs are controlled by the Young & Rubicam agency.

PRETTY GIRLS TO BE ANNOUNCERS

British Television to Be Simultaneously Broadcast by Two Systems Requiring Different Receivers

DUE iN APRIL

By JOHN C. FLINN

London, March 2.

Young women of attractive appearance are now being trained by Eric Maschwitz of the British Broadcasting Corp. to act as announcers for television. The voices the public will be asked to listen to will come from faces the public presumably will enjoy watching. Male population will not be bored with pudgy-wudges of their own sex. Television as projected should give the innovation cards and spades for glamour.

Despite previous postponements the long-promised start of a daily schedule of television programming in England is now set for the end of April.

British experiments have extended for more than five years. Two systems have been tried and both will be used. Although not interchangeable on receiving sets, the programs will be simultaneously broadcast by both systems.

When David Sarnoff, president of Radio Corp. of America, in October sold to British interests for $10,-

(Continued on page 45)

Radio Patents Suits May Benefit From Films' Costly Skirmishes

Radio the Incredible

ity, March 10.

A remote control promotional job by which Dollar Day in Long Beach, California, was plugged through spot announcements over KSL in Salt Lake City has come to an apparently successful conclusion.

Merchants state that they'll repeat their long range come-on the next time a similar sale rolls round.

IPANA, LISTERINE BACK MEXICAN AMATEURS

Mexico City, rch 10.

Weekly amateur hours running strong in popularity here, and it seems to be the U. S. sponsors who are putting the fire under the boiler. So far Ipana toothpaste has one for adults. Listerine has another, this one for kids.

Kids never get tolled out, no matter how bad they are, but adults occasionally get the bell, which is developing into the local equivalent of the gong.

Meyer at WSUN

St, Petersburg, Fla., March 10.

Harold H. Meyer has been named director of WSUN, owned by the chamber of commerce here.

Replaces Carl Fritz, who has moved to WTAL, Tallahassee.

Wilmin

Knockdown ragout court history of talking picture patents looks to repeat itself with radio. Legalers here—the Ypres of the talk patent warfare at times during the last half dozen years—foresee this in such actions as the injunction petitions of Radio Corp. of America, General Electric and American Telephone & Telegraph against Collins Radio Co. of Cedar Rapids, Ia.

U. S. District Judge John P. Nields during the week granted a preliminary injunction on the RCA-A. T. & T. petitions, but denied General Electric's.

These equipment patent actions, involving licenses and cross-licenses, are typical of the standard talker brand of suit. The name of Dr. Lee-DeForrest, who was the stormy petrel in the talker campaigns, is already injected into the radio patent tangles, which is regarded here as plenty ominous.

The local legal fraternity has never been directly involved in the sound patent tangles, but is generally well-informed in the local associate relationship with New York attorneys. There is a chance, they agree, that radio may profit from the lesson of talkers and try to stay out of the courtrooms via the arbitration route. Radio attorneys know as well as anybody what it cost the picture industry for sieges that spread sometimes over three or four years with nothing to show but bruises in the bankroll at the end.

Local Advertisers

SPEND MORE MONEY OVER KYW

THAN ANY OTHER PHILADELPHIA STATION

With their business centered in this rich marketing area they **KNOW** which station to choose for greatest results.

KYW

PHILADELPHIA, PA. 10,000 WATTS

RALPH A. SAYRES, *Director of Sales*

Okay for Hearst Tex. Radio Deals May Be a Long Time on Way, Trade Thinks

Hearst Radio won't decide on what policy to assume toward the option of its newly acquired stations, KTSA, San Antonio, and KNOW, Austin, Tex., until executive it has assigned to make a survey of the local situation has returned to New York next week. Meanwhile Elliott Roosevelt, the President's son, will continue his efforts to find a buyer for three other outlets which have been a part of the Southwest Network. Young Roosevelt's primary task for Hearst is to help get the San Antonio and Austin buys through the Federal Communications Commission.

Impression in New York broadcast circles is that Hearst will find getting an okay on the transfers of licenses a tough one. One quarter predicts that the applications won't be immediately turned down but left remaining in the files, with the examiner on the case under no pressure to bring in an early report.

Hearst office let it be known this week that its takeover of the two Texas outlets would in no way affect these stations' affiliation with Columbia.

Charlie Stone, WJBY, Gadsden (Ala.), now doing plenty of gabbing on the ether. Station has subscribed to Transradio News and shoots out four 15-minute periods daily plus on-the-hour flashes.

WANT TO FORGET

F.C.C. Puts That Upstate N. Y. Case on Ice

Washington, March 10.

Inghamton-Schenectady scramble for the 1240 kilocycle assignment in upstate New York which gave rise to favoritism charges several weeks ago has been put on ice for an indefinite period by Federal Communications Commission.

Apparently still apprehensive over possibility of Congressional grilling, broadcast division has shown no disposition to dispose of the acrimonious case, involving rival Democratic and Republican groups, which has been on the slate since last spring. Matter came up last week for action on conflicting examiners' reports and by general agreement was left until later session.

Nothing will happen until after Congress has knocked off work for the year.

TOM DAILY UPPED AT KWK

t. Louis, March 10.

KWK studio changes find Tom Daily promoted to chief announcer, replacing Sterling Harkins, who has been put in charge of programs. Claire Harrison moves in as head of continuity department.

Bob Thomas and Ray Schmidt will handle all sports news.

Writer of First Run Material

Harry W. Conn

Now Serving Fourth Year Writing the Radio Programs for

Jack (Indifferent) ***Benny***

and

Mary (Careless) ***Livingstone***

And My Public, Please Forgive Me
I'm Responsible for Writing Mary's Poems!

"THE CHICKEN SISTERS"

Fifteen Minutes of

Torso Vibrating Laughs

Now Appearing in Mr. Benny's Stage Show
State, New York, This Week (Mar. 6)
Fox, Washington, Next Week (Mar. 13)

Written by HARRY W. CONN Staged by JACK BENNY

NICK KENNY of *New York Mirror,* says: "Harry W. Conn started writing laugh programs before all other air writers and is outlasting them."

GOODMAN ACE in *"Kansas City Scoop"* says: "I like Three Men on a Horse' and Harry W. Conn."

And Other Notices Too Humorous to Mention

•

Address—Six, Two and Even

Cable—ConGas Telephone—Disconnected

Direction—MY WIFE, 'OH BOY!'

CBS Strike Measures

As the strike of building service employees spread last week CBS got jittery and established a special guard over the main control room in its Madison avenue layout. For the first two days of the guard setup everybody but engineers were barred from entering this room.

Other guards were stationed in the lobby of the CBS building to prevent flying squadrons of union men from getting to the elevator operators.

5C ADMISSION TO WNOX PROGRAM

Knoxville, March 10.

WNOX has put a five-cent gate on its ace attraction, the daily broadcast of hillbilly music by the Crazy Tennesseeans in downtown municipal market hall. Superintendent of Safety and six policemen are on hand at each broadcast to handle crowd. Hall seats 1,500 and is filled at each performance, with several hundreds turned away daily.

Proceeds will be used for new talent to bolster 12-piece band. Station scouts are already on the outlook in Chicago, Charlotte and Cincinnati for new acts.

Broadcast of hillbilly music has caught Knoxville's fancy. Act first was put on at station, later moved to hotel ballroom to accommodate crowds, taken to vacant downtown building when daily mob reached about 800, and finally housed in market hall, with largest seating capacity available.

Portland After Business In Lewiston and Auburn

Lewiston, Me., March 10.

Bernard Howe, an outside salesman for WCSH, Portland, has opened up a subsidiary studio for that station in the DeWitt hotel here. This studio has been operating about a month and is being used for the exclusive promotion of Lewiston and Auburn business.

At present, two half hour programs are being broadcast weekly from 5:30 to 6:00 p.m. on Tuesdays and Thursdays. Fenton Brothers orchestra is being used regularly here as talent.

Visiting

In New York

George W. Smith, WWVA, Wheeling, W. Va.
H. M. Peck, WKY, Oklahoma City.
J. I. Meyerson, KLZ, Denver.
R. M. Thompson, WJAS, Pittsburgh.
J. W. Willard, WJSV, Washington.
Charles Phillips, WFBL, Syracuse.
Robert M. Thompson, WJAS, Pittsburgh.
Ford Billings, WCAE, Pittsburgh.
Edward B. Craney, KGIR, Butte.
Arch Shawd, CKLW, Detroit-Windsor.

In Chicago

Paul Raymer, New York City.
Linus Travers, WNAC, Boston.
Lynas Travers, Yankee Network, Boston.
Frank Fenton, WBNS, Columbus.
Johnny J. Gillin, Jr., WOW, Omaha.
Craig Lawrence, Iowa Network.
Nate Lord, manager, WAVE, Louisville.
Charles Kaley, WMBD, Peoria.
Fred Gamble, AAAA, New York.
Charles Winkler, KFAB, Lincoln.
Harry Harvey, KFAB, Lincoln.

In Washington

E. V. Baxter, Pittsburgh Broadcasting Co., Pittsburgh, Kan.
C. W. Hayes, WHBC, Canton, O.
Ray B. Hamilton, St. Louis.
Paul Heitmeyer, KLO, Ogden, Utah.
E. K. Cargill, WMAZ, Macon, Ga.
Ed Spence, WBAL, Baltimore.
H. K. Carpenter, WHK, Cleveland.
D. J. Poynor, WMBH, Joplin, Mo.
John Elmer, WBBM, Baltimore.
John J. Gillin, Jr., WOWO, Omaha.
Paul Oury, WPRO.

Memphis Stations Frown on Cotton Carnival Booking of Fred Waring

Memphis, March 11.

Radio stations in Memphis have urged Dick Robinson in charge of radio publicity for the pending Memphis Cotton Carnival to go to bat against the proposed booking of Fred Waring's orchestra as a stellar attraction for the carnival. Matter received attention in news columns of local press.

Reason for the antipathy expressed by the broadcasters stems back to the suit brought by Waring against Station WDAS, Philadelphia. Local stations resent Waring's action and its implications and take the position that they do not care to cooperate with the Cotton Carnival if that means indirectly helping Waring.

Waring was victor against WDAS although decision is under appeal. He seeks to forbid radio stations playing phonograph records without special permission and payment of royalties. Considerable bitterness is understood to exist against the bandsman on this account among provincial broadcasters who are pretty touchy on performing rights because of the constant abrasive effect of the ASCAP-WB situation with its network vs. indies repercussions, etc.

WB-ASCAP ECHO

Lancaster Station Ends Deal With Warner Theatre

Lancaster, Pa., March 10.

Just to show how mad a radio station can get when the occasion arises, WGAL here had added an organ to its furniture. It all goes back, although no one wants to admit it, to the WB-ASCAP scrap and Warner's filing an infringement suit against the station last week.

WGAL has for several years had a trade arrangement whereby it used the organ in one of the local Warner Bros. theatres and gave the theatre plugs on the programs. When the big battle of music broke, station pulled off all its organ programs and beat the rap by installing an electric organ, now running two more daily organ programs than ever before—with carefully selected programs.

$15,000 IN CONTRACTS AS STATION STARTS

Easton, Pa., March 10.

Station WEST here, most recent addition to the Mason-Dixon group, lined up $15,000 revenue as of its first day of operation. Solicitors brought in a deluge of contracts. Believed some sort of a record for local station was set.

Station, which broadcasts on the band of the abandoned WKJC, Lancaster, is under the direction of Walter A. Kirkwood, formerly of the commercial staff of station WORK, York, Pa., another Mason-Dixon affiliate. Jan Krupa, formerly music director of WKJC, Lancaster, is at new station in the same position.

Dance Bands No Longer Do Own BBC Announcing

London, March 2.

B.B.C. has appointed its own announcer to introduce the various dance bands. They have engaged Leslie Mitchell, until recently a producer for the variety theatres.

Heretofore the various dance bands announced themselves through the medium of their leader.

Pat Kennedy guesting this week on the Procter & Gamble 'Friendly Neighbor' show.

WHN-1540 B'WAY, NEW YORK
WHN REACHES WORLD'S RICHEST MARKET.
DAYTIME POWER 5,000 WATTS. NIGHT 1,000 WATTS
National Advertising Representatives
KATZ SPECIALTY ADVERTISING AGENCY
New York—Chicago—Philadelphia—Detroit
Kansas City—Atlanta—Dallas—San Francisco

Claim Serious Desire, Not Strategy, Behind Harry Warner Network Talk

Harry M. Warner's announcement in Los Angeles last week that his company was working on the formation of a broadcasting network has aroused considerable interest in the trade. Warner Bros. denies that the contacting it is doing and has done in the broadcast field represents a ruse or stratagem in the battle that NBC and Columbia have been putting up against taking out licenses for WB music.

Picture company takes the position that it must find a cross-country release for its current tunes and that if it has to go to the expense of establishing its own link to satisfy this need there is little doubt that the proper affiliations will be found.

Previous Attempt

Warner's current move recalls a similar attempt to get into the broadcasting business several years ago. Idea that Harry Warner harbored at the time was to acquire a station in every city where WB had important theatre interests. Among the approaches made to stations was WOR, New York. Warner dropped the proposition all around when certain financial situations intervened, but not before discussions were had with the owners of WOR.

To queries as to what they thought of the Harry Warner announcement NBC and Columbia officials declared themselves Monday (9) as doubtful whether the producer was serious and, if so, where he could get himself stations for a network. Nevertheless the station relations departments are under instructions to keep their eyes open for developments.

GE's Hoofology

General Electric Co., has bought quarter hours three times weekly on WNEW, New York. Will sponsor segments of Martin Block's 'Make Believe Ballroom' broadcast.

Bess & Schillin, Inc., handled deal.

Transcriptions

Webster-Eisenlohr (cigars) are currently making a third enlagement of their spot campaign through N. W. Ayer. New edition is a platterized version of 'Witch's Tale' for placement on WGN, Chicago; WTAM, Cleveland, and WFAA, Dallas. Beneficiary of the plugging in Cleveland is the Girard smoke. In the other two cities it's Tom Moore.

Schedule in Chicago began yesterday (10), hitting the 8:45 p.m. spot on Tuesdays and Wednesdays. WFAA's chunk started Monday (9) and is alloted the 9:45 p.m. niche on Mondays and Tuesdays. WTAM gets the broadcasts on Thursdays and Fridays at 7:45 p.m. starting tomorrow (12).

Additionally Webster-Eisenlohr sponsors a series of newscasts in the midwest, with the amount of the plugging already having been upped once since it started.

Wm. Penn cigar, through the H. W. Kastor agency in Chicago, is releasing a series of 12 one-minute announcements cut by World Broadcasting. Hit five stations in the Midwest.

Orbit gum has scheduled a campaign of platterized station breaks calling for 44 discs of 15 seconds duration apiece. Sellers Service is placing them on WTRC, Elkhart, WHBU, Anderson (Ind.), and WLBC, Muncie.

J. Walter Thompson is collecting station data preliminary to placing a spot campaign on Coleman's Mustard. Brand is controlled by Atlantis Sales Co., of Rochester, N. Y.

Agency, in its info quest, in particularly interested in cooking school participation.

World Broadcasting landed the Procter & Gamble-Dreft recording job last week.

BEN GROSS CAN SUE

Court of Appeals Okays His Right to Seek Damages

Albany, March 10.

Court of Appeals here has ruled that Ben Gross, radio editor of the New York Daily News, may bring a $50,000 libel action against Eddie Cantor and Radio Guide. This reverses decision of lower courts which had dismissed the complaint as without basis.

Gross suit is based on remarks by Cantor rapping radio editors of Manhattan newspapers.

CBS Is Still Fighting The Magazine-Radio Civil War; Fires New Blast

Reverbations of the magazines' attack on radio, launched two years ago, are still floating around with enough strength in media circles to cause CBS to issue another booklet on the eye vs. ear question. Web says the brochure was prompted after a couple of its salesmen reported that the magazine crowd had persisted in dishing out the old issue in agency circles. Title of the counter attack, which is blithely labeled as 'non competitive,' is 'Exact Measurements of the Spoken Word, 1902-1936.'

Subject matter is a condensation of experiments and their results on the eye vs. ear matter since 1902 (before radio was in existence). Represented among the experimenters are Pearce, Schuyten, Kulman, Worcester, DeWick, Bell, and a score of others. In conclusion there is a lengthy synopsis from Cantril and Allport's 'Harvard Studies' (later issued by Harper as 'The Psychology of Radio').

Booklet was mailed yesterday (Tuesday) to agencies and advertisers.

WGST, Atlanta, agog over coming visit of Kate Smith, who will be in city for A. & P. food spectacle March 31 and April 1-2. She will do three of her broadcasts from Atlanta.

Major Bowes Seeks Escape From Paying NBC Commission; Contract Runs Out in April

Major rst year on the NBC network ith the Chase & Sanborn amateur program winds up the end of March, with a new deal currently in negotiation between Bowes and NBC to start April 1. According to inside reports, Bowes' in backing up his demands has threatened to quit NBC for another network.

Bone of contention is Bowes' amateur units playing theatres, with Bowes now trying to cut the NBC Artists Bureau out of the stage-unit proposition entirely. Present deal calls for the Artists Bureau to get 10% of the gross monies Bowes receives for the units, against a one-third split in the net profits derived from the stage simon-pures.

Bowes' amateur units did not start touring in theatres till three months following the Major's advent on the NBC network as an impresario of amateurs. Percentage against a split of the profits from the stage ams was given the Artists Bureau in return for its assignment of two men, Rubey Cowan and Murray Bloom, almost exclusively to the agenting of the units. At the present time Bowes has over 20 'A' and ' ' units on the road.

Reported that Bowes, in demanding that NBC eliminate its Artists Bureau entirely from the stage unit proposition, wants to save the split he gives the Artists Bureau by agenting the units exclusively out of his own office. One of his own men selling and exploiting the am shows is Lou Goldberg, who's presently on the road in the interest of Bowes.

Another thing Bowes wants to eliminate, though this is not being brought up in the conferences at NBC, is the 5% commissions to theatre booking offices for booking his units. It's reported he can't understand why the theatre-operated booking offices should get 5% of his units' gross returns for buying a necessity to themselves.

NBC's Artists Bureau is reluctant to give up its 10% of the Bowes' units, though said to be willing to call off the stipulation for one-third of the net profits. According to one of the Artists Bureau attaches, after Bowes deducts his expenses, etc., the 10% commission usually amounts to more than one-third of the profits.

Bowes personally is making $1,000,000 a year or more according to trade estimates.

Auditions for WLW Jobs Turns Into Commercial

Cincinnati, March 10.

Crosley's WLW-WSAI talent auditions are now hitting the air on Thursday nights from 8 to 8:30 over the latter station and with a sponsorship tag. Commercial tie-up is with the Pittsburgh Water Heater Co., through the Keelor & Stites agency.

While not a gong program, air audience gets the lowdown on studio try-outs by hearing instructions from Arthur Chandler, audition host, in the client room, to his assistants in the trial chamber. Promising tyros are called upon by Chandler to do another number and listeners hear him register the nod on test passers. Exceptional talent is signed for a four-week proving period.

Initial program of the sort was held last week and landed a job for Monte McGee, pianist-songster, up from Texas and who formerly recorded for Columbia.

* If you speak THE LANGUAGE OF SALES, you can talk with WLW in your own language

* For it is fundamentally SALES that give WLW its title . . .

THE WORLD'S MOST POWERFUL BROADCASTING STATION

THE CROSLEY RADIO CORPORATION, CINCINNATI

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts

POWER BOOST WEEK
WHN, NEW YORK CITY

WHN Makes a Big Splash
New York City.

Station WHN, Loew-Metro affiliate, is currently staging a week-long intensive campaign of whooping-up for its brand new 5,000-watt transmitter just installed by Jansky & Bailey. While the policy of sounding the clarion for power boosts is not new the way WHN is handling the campaign is exceptional for its scope.

James Farley, Anning S. Prall, an assortment of congressional personages (piped in from Washington) and a day-after-day parade of sporting, civic, financial, ecclesiastical, judicial, theatrical and journalistic celebs will appear before WHN mikes. Talent, secured through the William Morris agency, Loew theatres and M-G-M, all allies of the station, includes Duke Ellington, William Bakewell, Georges Metaxa, Leon Belasco, Jane Cooper, Willie and Eugene Howard, Donald Novis, Jack Dempsey, Lou Little, Chick Meehan, Samuel Leibowitz and many others.

Various WHN sponsors will be on the air also. Program scheduled will be shifted around and jazzed up and every effort made to wham home to greater New York the news about those 5,000 watts.

riday the 13th Program
Buffalo.

WKBW will reverse the usual Friday the 13th procedure this week. Instead of a program illustrating superstitions of radio artists, local broadcasters plan to learn whether average citizen takes bad luck omens seriously.

Stunt is to be a man-in-the-street-under-the-ladder broadcast. Man-in-the-street will be asked to stand under the ladder and be interviewed and maybe break a mirror or light three on a match.

Cliff Jones and Clint Buehlman, staff jesters, assigned as spielers.

Contest Data Summarized
Des Moines.

Iowa Broadcasting System, Des Moines, has instituted an unusual service to contest enthusiasts, which seems to include about 70 per cent of the listening audience.

Three times weekly a 10-minute program on both KSO and KRNT brings rules, prizes, and other information pertaining to all of the contests aired on the two stations, which include both NBC blue and Columbia.

Program has mythical 'Hunter' family seeking prize-money in their own living room, with brother telling what he hopes will win one contest, sister giving the low-down on her entry in another contest, etc.—thus building for listener interest to the tune of free blurbs for advertisers.

Forum Is a Sticker
St. Louis.

Community Forum, oldest continuous program on air in St. Louis, recently celebrated sixth birthday with 314th consecutive broadcast. Programs, over KSD, St. Louis, are conducted by R. Fullerton Place, and weekly presents outstanding speakers on civic and national affairs. Music for program is furnished by Forum Instrumental Trio —Mario Silva, pianist; Louis Druzinsky, violinist, and Pasquale de Conto, cellist.

Not once in six years has Forum missed a program.

ing It' Club at KGFK
Moorhead, Minn.

'Swing' trend in pop music being used by KGFK to start another club with which to mail down listeners. Organization is called 'Swing It' club.

'Swing It' addicts can listen to a half hour daily jazz fest supplied by a six-piece orchestra, a femme singer, and Bub Scott as m.c. Stanza is aired in the afternoon, 4 to 4:30.

Laundry Service as Prize
Des Moines.

Des Moines Launderers' Cooperative association is sponsoring a new contest on Dick Teela's 'High and Low' program on KSO.

A laundry will give four weeks' free laundry service to the person sending in the most unique 'Way Back When' anecdote.

own the Juvenile Alley
St. Paul.

Novelty request aired by Corinne Jordan, KSTP program director, zoomed to such proportions that what started as a good-natured gag now shapes up as dividends-paying showmanship.

Some weeks ago 'Auntie Corinne' told juve listeners on Uucle Tom's (Rishworth) daily Children's Hour that she had lost a melody which had broken itself into pieces and wafted out the window. She begged the kids to hunt for it and told them if they found any of the pieces, to send 'em in.

Youngsters caught the spirit, began sending in fragments of music. Miss Jordan finally had to call a halt, scrambled the music scraps, then put them all together and made 'The Lost Melody,' which the kiddies have kept her repeating broadcast after broadcast. Not only did the stunt stimulate interest in the program, but whetted the young uns' interest in music.

Canned for Home Consumption
Portland, Ore.

Oregon's representative, William A. Elwall's, speech on the occasion of the 77th anniversary of Oregon's admission into the Union, was broadcast over station KGW last week by means of electrical transcription. The oration was originally given before the house of representatives in the nation's capital on Feb. 14.

Speech was canned at the suggestion of John Kendall, Portland attorney, who was present in Washington, when the admission address was delivered.

io Charity
Buffalo.

Annual Catholic Charities drive is presenting speakers on Buffalo's four major radio stations (WGR, WKBW, WBEN and WEBR) again this year but is making it clear in statements to the press that the time is donated. Some criticism against appeal committee was launched last year by persons who thought money was being spent for radio time that should have gone toward aiding the poor.

Rev. Eugene Loftus, director of the radio division of the 1936 campaign, gets over idea that the time is free tactfully by making statement read: 'The committee takes this opportunity to thank stations for donating their time, etc.'

'For Women Only'
Columbia, S. C.

WIS will shortly start a program series entitled 'For Women Only' and meaning precisely what the title says. Will feature news, fashion hints, interviews with femme celebs, and music.

Mrs. Lura Forrest in char

Scrap Book for Sponsors
Seattle.

KOMO-KJR commercial officials hit upon a scheme of leaving pleasant memories in the minds of sponsors of a recent successful series of unusual broadcasts. Series of programs was broadcast daily for one week from Frederick & Nelson Department Store auditorium, with four-way tie-in: the store, General Electric, RCA Victor and Grunow.

When series ended, station compiled ten ultra-fancy souvenir books, hand made, 13 inches by 18 inches, hand lettered on parchment paper, with photos of the program artists and of the crowds which attended and other material.

Phoebe (Pigeon) Grabs Publicity
Detroit.

Arrival of Pigeon Phoebe last week, bringing her annual spring tidings by flying into studios of WXYZ, would have been just another 'robin' had not station cracked wide open the regular news pages of the Detroit News, which operates the opposish WWJ.

Phoebe, a homing pigeon which every spring stops for a rest in WXYZ's studios, fluttered through an open window last week; made the rounds of the station's offices in the Maccabees building; posed for several photogs; received a good night's rest and feeding, and was given her annual bum's rush out the window following morning.

Result was a three-column pic of pigeon and WXYZ singer, plus a long yarn, spread across the pages of the News.

ital Statistics Exploited
Pittsburgh.

A new copyrighted program has been sold on WWSW by Walt Framer, who gives cinema chatter on that station twice daily as 'Hollywood Show Shopper.' Idea is called 'The Blessed Eventer,' and in 15-minute spot six days a week Framer will carry news of engagements, marriages, births and inspirational messages to invalids.

Promotional stunt involves giving to every new mother bouquet of flowers through co-operation of one of Pittsburgh's biggest florists. Co-operative sponsorship plan is used, with program tying in jewelry store (wedding rings and gifts), high-grade gown shop (wedding dresses and trousseaus) and children's wear distributor (layettes and baby garments).

ic Store's Amateur Twist
Lancaster, Pa.

Drawing power of amateur programs in this section is still good, as demonstrated by WGAL's freshly signed 26 weeker billed under the title of Musical Talent Contest. Program differs from the usual run of amateurs in that it bars hillbillys, novelties, imitators and hoofers.

Sponsor for the weekly show which is handled by Eddie Gundaker as M.C. is Troupe's Music House which offers music scholarships to the winners and merchandise discounts to the losers. First prize is a 10-week course of instruction in any school or under any teacher which the winner may select. Second and third prizes are five week scholarships under the same conditions.

Judging is done by five judges selected by station. Usually include a businessman, a reporter, a doctor, a lawyer and a musician.

Program caters to kids of school age with most of the registrations being between 8 and 21. Sponsor employs system by which anyone wishing to enter must come to the store and fill out an entry blank.

Idea is winning high favor with the store because it not only gives it a crack at the kids and a chance to get their background and a look at their possible instrument needs, but it also sets them in solid with the music teachers and schools who are already beginning to prove they make grand friends for a music store.

'Heartbeats of Atlanta'
Atlanta.

Atlanta Community Chest, following new policy of keeping itself before public year round instead of staging an autumn campaign and remaining in background rest of year, inaugurated Friday (6) a series of weekly dramatizations from life over WGST. Series is titled 'Heartbeats of Atlanta.'

Idea is to take true incidents, change names and alter trivial facts slightly, and build a short original drama each week. Bert Collier, publicity director of Chest, who is preparing scripts, says he is seeking to avoid mere sloppy sentimentality.

Group of about ten players, among them leading local amateur actors, is directed in dramatizations by Edgar Neely, Jr.

ity Puffing Draws One
Norfolk, Va.

'Thanks a million,' says Association of Commerce of Norfolk in resolution expressing appreciation of WTAR's co-operation in recent membership drive that netted more Associationists. Campbell Arnoux, m.d., came in for especial mention.

Time on air donated for educational purpose. W. S. Harney and E. D. Peterson were dialogists showing value of Association to community.

Covers by Telephone Line
Knoxville.

Regular telephone talking line was used by WNOX to pickup ceremonies at closing of gates at Norris dam, 34 miles from here.

All other lines were in use by TVA, and regular telephone line only connection WNOX could make. Broadcast of speeches and 35-piece band satisfactory.

lame Dance Not Radio
Norfolk, Va.

'Bring on the Dames,' locally playing at Norva theatre, filled a 15-minute spot on WTAR Friday eve between shows. Since effect of star's — Muriel Page's — costume burning off in her flame dance wasn't broadcastable, announcer resorted to interview and filled in with other talent, mostly Harry Savoy, show's comic.

Norva has been using radio tie-in with most of its occasional stage shows and usually packs the house.

G-Man Stuff
Philadelphia.

Local stations are crashing in on wave of interest in G-men yarns and doings with several broadcasts this week of Franklin Institute's demonstrations of 'Science in Crime Detection.' Institute's affair is symposium of leading anti-crime experts.

Two most important broadcasts will bring L. C. Schilder, G-man finger print expert, over WIP and another will have Major Thomas Coulson, of same department, over WCAU.

Basketball Special
Salt Lake City.

Basketball looms as the most popular sport in this city during February and March. Climax is the L.D.S. (Mormon) church interstate finals. More than 18,000 teams all over the United States competed in their locales, winners being shipped to Salt Lake. Preceding night of tournament, KSL with the Salt Lake Tribune, morning sheet, put on a half-hour program.

Jimmy Hodgson and Marlowe Branagan, Tribune sports writers, handled the program, with Johnny Stevens' band, University of Utah trio and a host of local sportsmen.

Preparing the Listeners

Novel method here for trying out new station was inaugurated Wednesday (4) when WBNY (1370 kc.) made its unannounced debut on the air in a series of 'program tests.' Tests were simply to determine audience reaction to signals and reception, inasmuch as Federal regulations forbid equipment tests during regular broadcasting hours.

Roll of drums and martial medley at 10 a.m. on wave band usually silent at that time served to introduce station. Then voice of Jack McLean, production manager, announced station call letters, tagged WBNY as 'Buffalo's Leap Year Baby' because first equipment tests went on the air around 4 a.m., Feb. 29.

Generalized as to station's policy, declared programs and equipment would be kept on high standard and emphasized 'this is not just another radio station.' Announcement was repeated at brief intervals throughout night and day between electrical transcriptions and phonograph records. High percentage of music light classic and operetta type.

$1-a-Minute Programs
Tulsa.

Midwest Chevrolet Corp. working hard to get 'em to tune in a five-minute spot over KTUL. Peewee stanza is called 'Dollar-a-Minute,' and listeners are asked to take 'just a minute' to send in a request for a song. One tune is then pulled out of a grab bag and all having requested it can collect a buck apiece by calling at a Chevy sales room.

Hits the air five weekly live talent, with Leona Ray singing.

TED REID
Melvin Castleberry on
SHEFFIELD FARMS' BILLY & BETTY
Recently with
ROSES & DRUMS
IRENE RICH PROGRAM
HOME SWEET HOME
THE AMERICAN SCHOOL OF THE AIR
NBC SUSTAINERS
414 West 120th Street
NEW YORK CITY

GRACIE BARRIE
"GEORGE WHITE'S SCANDALS"
●
Sole Direction, HERMAN BERNIE,
1619 Broadway, New York

LEON BELASCO
And His ORCHESTRA
●
., Music Corp. of America
HERMAN BERNIE

EMERSON GILL
AND HIS ORCHESTRA
EN ROUTE
Ifrection

YOUR OLD FRIENDS
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN 3:45-4:00 P. M.—E. S. T., WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed Wolf, 1270 Sixth Ave., N.Y.C.—Dir. Inc.

AL GOODMAN
And Hi
"ZIEGFELD FOLLIES OF THE AIR"
EVERY SATURDAY—WABC
8-9 P.M., EST
Columbia Network
Coast-to-Coast
●
4 STAR RATING
FOR SOLID YEAR

JAN PEERCE
NOW—4th Year Radio City
Music Hall, New York
●
ON THE AIR FOR
CHEVROLET
Sat. 9 P.M. E.S.T.—WEAF—NBC
Management
DANIEL M. WINKLER—Mark Hanna Corp.
654 Madison Ave., New York

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

FREDDY MACK
Conductor and M.C.
ROXY THEATRE
Now in Preparation
"YOUNG IDEAS"

ALEXANDER GRAY
"Performance by Chrysler"
A CBS Super Air Show
Beginning Thursday, March 12
At 8 P. M., EST
COAST-TO-COAST
Per. Mgt. CBS ARTISTS BURE.

EARL BROWDER
Talk
15 Mins.
Sustaining
Thursday, 10:45 p. m.
WABC, New York

Browder belongs in the files as a radio 'first.' He is first of the Communist Party to get a nation-wide network opportunity. Columbia Broadcasting chose him as a means of dramatizing its own position on 'free speech.' To permit a leftist to be heard was CBS' way of showing that complete verbal liberty is an actuality on its network. It was a well-publicized and controversial 'first' that will also probably be a quiet and careful 'last.'

Browder is not a good radio speaker. Probably smart showmanship to studiously follow an excessively mild tone and a cautious line of argument but otherwise he lacks what it takes in the U. S. A. to woo voters. *Land.*

'STARK MAD'
With Charlie Stark
Dramatic
30 Mins.
Sustaining
Thursday, midnight
WIP, Philadelphia

Apparently designed to scare you out of that traditional year's growth, this stanza somehow doesn't fill the bill. Leans heavily on blood and murder, with beaucoup sound effects and spook music, but answer is likely to be merely chuckles from all but most naive listener.

Show caught had wildly improbable yarn about ape on the loose, with seven gory killings in 30 minutes. Script is loosely chucked together by Charlie Stark, of station staff, who announces and plays principal role. He gets his various accents mixed up occasionally, which is good for more snickers, but rest of cast does what it can to make material seem what it ain't—convincing.

Show is much too long, but at least it chops into WIP's lengthy evening string of remote dansapations. For that, merci; otherwise, thumbs down. *Hobe.*

EDDIE GREEN
Comedy
6 Mins.
FLEISCHMANN
Thursday, 8 P.M., EST.
WEAF, New York
(J. Walter Thompson)

Eddie Green, vet colored comic from vaude, got his big time radio shot with an exceptionally good script, John Tucker Battle's 'Jonah and the Whale.' Sketch, entailing an unbilled assist to Green, was both humorous and perfectly adaptable to Green's slow, drawling dialect.

Battle's sketch not only entails a swell comedy situation, but also dialog to match. Green, as well as the assistant portraying the whale, did justice to the fine writing.

If more equally good material could be found, Green would be a good bet for steady radio spotting. *Scho.*

CATHEDRAL OF THE UNDER-WORLD
With John Logan Davi
Religious
60 Mins.
PERSONAL FINANCE CO.
Sunday, 3 p.m., EST
WMCA, New York

'Cathedral of the Underworld' is grade A showmanship for those susceptible to emotion, and that means the masses. It's not religion in the sense of theology, but as program material this is a mighty asset. Without stuffiness or formality, it verges on being a semi-religious picnic, or, from another slant, a theatrical benefit performance for the poor. Five surefire inducements pop up to act as magnets: (1) rousing hymn singing, testimonials, and other reverent fanfare; (2) appeals for help in behalf of the poor and infirm; (3) greetings on wedding anniversaries, births, etc.; (4) entertainment; and (5) preaching in which gags and sentiment figure strongly.

On the other hand, the 'Cathedral' is not damaged by being too much of an oddity or novelty. There's just enough adherence to standard theological procedure and beliefs to make it sound. WMCA has been airing it for seven years. Originally Tom Noonan was preacher (or better, m.c.), but since his recent death Dr. John Logan Davis has been ringmaster. The 'Cathedral' is a non-sectarian mission for down-and-outers in New York's Chinatown which also engages in charitable enterprises.

Davis has a good sense of pace (as had Noonan) and a keen flair for the theatrical. String trios, pop tunes and comedy break into the service with the church attendance in the background working the numbers up into the higher emotional registers. When preaching Davis harps on 'good fellow' angles, utilizing homely sayings and gags as breaks. But unlike Noonan, Davis has incipient leanings toward brow-furrowing topics, at least as evidenced by the program caught for this review (8). Plowed into a mild lambasting of Communism and other 'isms' which appeared to be a definite danger signal. His talk here fell from the standards of thorough showmanship into the mediocrity of dogmatism. Angles of this nature could very profitably be avoided.

Aside from this, however, the 'Cathedral' maintains its oldtime showmanship and looks as strong as ever. Personal Finance plugs are few and mild on the whole. Inter-City web and supplementaries do the carrying.

A significant slant on the stanza is that a majority of those who write to WMCA state that they listen in groups (evidently to heighthen the emotional effect). Over 100 have written that they call the family house pet—dog, canary, etc.—into the listening circle.

Edga.

Bert Coburn, of J. Walter Thompson's exploitation staff, has been switched to radio publicity.

WSAI TRANSMITTER DEBUT
With Powel Crosley, Jr., Lowell Thomas, Lum and Abner, Eugene Goosens, Joe Ries, Adrian O'Brien, Edith Karen, Alice Day, Charles Dameron, Mary Alcott, Louise Raymond, Jimmy Scribner, Roundhouse Boys, Paul Pearson's orch.
Special
3 Hours
Sustaining
Wednesday, 8-11 p.m.
WSAI, Cincinnati

Crosley smallie went to town Wednesday (4) in celebrating opening of its new and relocated transmitter plant. Baptismal blast was from 8 to 11 p.m. Switch from old transmitter, adjoining that of WLW in Mason, O., 22 miles north of Cincy, to new plant on brow of Fairview Heights, overlooking downtown section, was accompanied by broadcast conversation between engineers at both places.

Transfer emphasized improvement in station's reception in primary area. Telegrams from well-wishers, announced during latter part of program, reported necessity of toning down signal. WSAI operates on 2,500 watts, daytime, and 1,000 watts at night. Originated by the U. S. Playing Card Co., Norwood, O., the station was a 5,000 watter. It was purchased by the Crosley Radio Corp. in 1928 and reduced in power. Since then Crosley's WLW leaped from 5,000 to 50,000 watts and later to 500,000 watts. New WSAI transmitter has a modern vertical radiator. Engineering job supervised by Joe Chambers, Crosley's technical director. Equipment made by Westinghouse.

Playing of the national anthem by a symphonic ork, directed by William Stoess, was new transmitter's bow. Followed by invocation pronounced by the Rev. Carl Stridsberg, and singing of 'Pilgrim's Progress' by a mixed choir.

Dedicatory program conducted by Don Becker. Peter Grant did the announcing. Becker is one of three of the original WSAI staff still with Crosley. He started as a uke player and is now assistant to John Clark, general manager of WLW-WSAI. The others are Grace Clauve Raine, choir conductor, and Tom Richley, xylophonist. Becker participated in the program with a uke solo.

Powel Crosley, Jr., prexy, made a brief talk in businessman style, tracing the progress of the company and thanking listeners for their support. City manager C. A. Dykstra and Eugene Goosens, conductor of the Cincinnati Symphony orchestra, expressed congrats that were remoted from the home of a friend, where they were dining guests. Lowell Thomas was piped in from WOR, Newark, and Lum and Abner contributed a skit piped in from WGN.

Joe Ries, staff announcer, filled role of roving reporter for two short wave pickups, operated from an auto. One was on a descent of the Mt. Adams incline, which conveys street cars up and down a 900-foot slope, with interviews of members of the incline crew and a description of Cincinnati's skyline. The second was from a locomotive cab in the yards of the Union Terminal.

Clever mixture kept the stanza interesting at all times. In all there were 19 switchovers, and many a one of 'em caused delay, which is tribute to the engineering staff.

Artists from the WLW staff who assisted in highlighting the program were Adrian O'Brien, tenor; Edith Karen, soprano; Alice Day, indigo warbler; Charlie Dameron, tenor; Mary Alcott, vocalist; Louise Raymond, blues; Roundhouse Boys, harmony foursome. Clifton Heights Gesang Verein, German choral group from the vicinity of the new transmitter, filled a 10-minute spot. Additional Crosley talent taking part included Jimmie Scribner, Paul Pearson's ork, Antonio and his Continentals, the Los Amigos program with Virginio Marucci, Wildeson's Wildcats. *Koll.*

ELZA SHALLERT
Film Previews
15 Mins.
Sustaining
Tuesday, 11:15 p. m.
WJZ, New York

Elza Shallert sees the latest Hollywood films in Hollywood at the so-called previews, which are arranged to test the picture, in advance of general release, upon the public so that any needed changes in cutting, editing, etc., can be made. Chances are, however, that she will preview only pictures which studios deem ripe. Doubtful if a spieler could function on a program such as this without studio co-operation which means that commenting on films producers want to keep hidden awav for the time being will omitted.

Mrs. Shallert dishes out fan stuff, but with enough restraint in vocabulary to avoid the worst faults of gushing. She seems, however, devoted to a policy of praising. Again the need for playing ball.

This is at least as good as the average quarter hour devoted to the trivia of Hollywood and the sweetness and light slant. Mrs. Shallert is not a weeping ingenue herself, and so succeeds in tempering the nature of her puffing by the manner of her delivery, which seems objective and unpartisan without actually rising to the dignity of real criticism. Her husband, Edwin Shallert is film and drama critic on the L. A. Times *Land.*

FREDDIE BARTHOLOMEW
With BILLY HALOP and LESTER JAY
Dramatic
10 Mins.
FLEISCHMANN
Thursday, 8 p. m., EST
WEAF, New York
(J. Walter Thompson)

Percentage can't be determined, but there must have been many a moist optic among the listeners to the Vallee broadcast after little Freddie Bartholomew completed his 10-minute stint. Young in years, but a finished trouper, the child film actor was completely captivating in a tear-jerker sketch, 'Rich Kid,' authored by Arch Oboler.

Smart showmanship was exercised in bolstering Bartholomew's histrionic strength—by recruiting Billy Halop and Lester Jay, two kids appearing in 'Dead End' on Broadway, for the toughie roles in Oboler's vehicle. That they played their parts to the hilt only enhanced the pathetic figure portrayed by the little English lad, who scored so big in the filmed 'David Copperfield.' It was no mere jerk on the heart strings when Bartholomew refuses to fight 'Red'—because I'm blind,' he added—it was a 100-horsepower wrench.

It was obvious from the start that young Bartholomew felt completely secure in his role. The latter commanded ability, and Bartholomew kept the fact that he was blind nicely masked till the climax. Contrary to the average kid film performer, who must be seen to appreciated. Bartholomew was as effective invisible as he is visible on the screen.

Credit is especially due to Masters Halop and Jay, as well as Oboler's script. *Scho.*

HELEN LYND
Comedy
5 Mins.
FLEISCHMANN
Thursday, 8 P. M., EST.
Weaf, New York
(J. Walter Thompson)

All newcomer Dumb Doras to radio, such as Helen Lynd as here heard on the Vallee broadcast, must first realize the terrific opposition they're up against in Gracie Allen. She's the measuring stick. New entrants have got to have plenty to make any headway in the goofy gal gambol. Miss Lynd has that plenty to put up some kind of a fight for recognition.

Her sketch on the Fleischmann hour, uncredited as to author (with her male support also unbilled), was typical Dora stuff, but quite funny and excellently delivered by the legit and nitery comedienne. She's got a laugh as silly as any around, infectious on the air if not sounded too ften, and a childish vocal inflection that also sells.

Miss Lynd's chief concern would be getting material—but that's every radio performer's burden. She has a good start in having a slick straight man. *Scho.*

WILLIAM H. RANKIN
Talk
Sustaining
Tuesday, 11.45 p. m.
WHN, New York

William H. Rankin, advertising agency pioneer in broadcasting, was a guest speaker at WHN in connection with the open house week celebrating the station's new 5,000 watts. Rankin bought radio advertising as far back as 1923, which in broadcasting history is before Methusaleh. He gave high praise to the present management of WHN, saying that a year ago he would have tilted the eyebrow of skepticism at any prophet who predicted the new state of affairs now prevailing at this station.

Rankin speaks with a rounded, resonant baritone. He is one of a parade of personages spieling over WHN this week. *Lund.*

RENFREW OF THE MOUNTED
With House Jameson
Dramatic Serial
15 Mins.
CONTINENTAL BAKING
Tues., Fri., Sat., 6:45 p. m.
WABC, New York
(B. B. D. & O.)

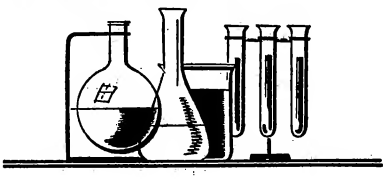
What stands out in this series is the production. The adaptations by Laurie York Erskine are of no great shakes and the acting is about on an equal keel. It takes a special knack for projecting dramatic entanglements, story movement and mounting suspense over the air, and Erskine, and his scripting support, if he has any, don't appear to have it. Only thing that has given the series emotional punch so far are the various touches injected by the producer, with most of this credit going to the deftly contrived sound effects.

Program has a swell dog imitator, and the kids may take to his efforts, particularly the 'call of the wild' baying which serves to open and close each episode. If there is any one who deserves star billing on this show it's this mimic.

Central character of the episodes is Inspector Douglas Renfrew of the Royal Canadian Mounted Police. Erskine is his creator and has kept him before the readers of the American Boy mag in story form for 10 years. Renfrew seems to have no fixed post but is addicted to roving the far north wilds as a red-coated Galahad. Most of those he befriends are kids. In the air version House Jameson does lip service for Renfrew.

In selling Wonder read to the juve listeners of this show Continental Baking makes no departure from the ad copy rote. 'Eat good bread, such as Wonder Bread is, and build a strong and healthy body.' Other virtues of the product stressed, and effectively so, is the fact that it is slow baked as to make it easily digestible.

In a few weeks program's slated to go four times a week and eventually to five installments the week. *Odec.*



Selling Formulae
for America's Second Market

A vast radio audience + great purchasing power + either Station WENR or WMAQ = increased sales in America's Second Market. Prove this for yourself by running a campaign on either of these great stations. WMAQ points to the southwest; WENR to the northeast. Both do a grand job in metropolitan Chicago.

WMAQ
50,000 WATTS—NBC Red Network

WENR
50,000 WATTS—NBC Blue Network

CHICAGO

Two of NBC's Managed and Operated Stations

You need KDKA to sell today's Pittsburgh market. Its service area more nearly corresponds to the entire Pittsburgh trading area than any other radio station. May we show you how?

KDKA 50,000 WATTS NBC Blue Network PITTSBURGH

One of NBC's Managed and Operated Stations

Simplified International Hook-Ups Occupy Attention of Paris Meet

Paris, March 2.

World-wide shortwave hookups which will permit international broadcasting of news events at short notice is up for discussion at the Intercontinental Broadcasting Congress now in session at Hotel Continental.

To get on the air all over the world with a big event now requires weeks of negotiations about wavelengths, time and so forth. First speech of King Edward VIII of England will get on that way, but after what a struggle! So broadcasters in conference are trying to work out problem for the future.

Some 40 countries are represented by 80 delegates, of whom one (from England) is a woman and another (from Vatican City) is a Catholic priest. American delegates are D. G. H. Van Ackere, E. K. Cohan and Cesar Searchinger of Columbia Broadcasting System; F. Bate, G. Horn and M. Jordan of National Broadcasting Company, and Dr. Joliffe, chief engineer of the Radio Corporation of America.

Estelle Stern, blues, now giving out with Eddie Derby's band at WELI, New Haven.

"New King of Syncopation"
jimmie
(HARLEM EXPRESS)
lunceford
AND HIS ORCHESTRA
CASA MADRID
March 14 and 15
direction
HAROLD F. OXLEY
17 E. 49th St. New York City

RAY NOBLE
AND HIS ORCHESTRA
Rainbow Room
Radio City
New York
WABC
9:30 P.M. EST
Wednesdays
COCA-COLA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.
WILLIAM MORRIS AGENCY

Victor Young
AND HIS ORCHESTRA
SHELL
OIL
SATURDAYS
WEAF
9:30-10:30 P.M.
EST
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

AL DONAHUE
AND HIS ORCHESTRA
Bermudiana
Bermuda
NBC
Decca
Records
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

BEATRICE KAY
International Singing Comedienne
Third Consecutive Month in TONY'S,
New York
Guest Star Rudy Vallee Hour,
THURSDAY, March 12th
Personal Management
JULES ALBERTI

SNOW TRAIN PROGRAMS

WLBZ, Bangor, Takes ikes 100 Miles for Stunts

Bangor, Me., March 10.

WLBZ has been tying up with the snow trains, a pullmotor for railroad biz as well as a matter of civic revenue in the resort areas. Station twice cooperated with the Bangor & Aroostook, a local line, in taking a mike to Greenville on Moosehead Lake, nearly 100 miles from here. Used the 'Man-on-the-street' technique in catching the activities.

On another occasion the station threw some plugging in the direction of the Dover-Foxcroft carnival, presenting a 'Snow Train Revue' from the studio. Over 5,000 people, largest crowd of the season, turned up for the actual event.

KLZ Manager Tells Press News Broadcasts Help 'Em

Denver, March 10.

In a talk made to members of the Colorado Press association, J. I. Meyerson, manager of KLZ, Denver, declared that the news broadcasts not only increased circulation of newspapers, but actually saved them money by eliminating the necessity of extras. Meyerson also protested against any particular advertising medium claiming it has everything.

'I firmly believe that reader interest and the circulation of newspapers are increased by radio bulletins,' Meyerson told the editors. 'For this reason newspapers and the radio should work together as allies instead of competing with one another. The news as given over the air is by necessity so brief that no one, even if he listens to every hourly broadcast, is satisfied with the number, length or details of these bulletins. To get the full facts, one is forced to read the daily paper.'

TESTING ON WINS

Bourjois Places Local Series on N. Y. Station

WINS, New York, has obtained the Barbara Gould account for an experimental run of eight weeks. Cosmetic brand will use quarter-hour periods on alternate mornings and afternoon and a half hour evening program during the course of the week. Talent will consist of a Louis Katzman band and legit names obtained through George Lederer.

Station obtained the business direct from Bourjois, Inc., but Lord & Thomas will supervise the series.

No More Ghosts Threat

Detroit, March 10.

Late Sunday night listeners go for ghost melodramas in a big way here.

Two weeks ago WJR tested its 'Hermit' program, aired every Sunday at 11:30 p. m., by announcing that ghost-story skits would be discontinued unless listners objected. They did, heavily, almost 1,000 letters pouring into station in less than a week.

Program, which written by Eric Howlett and produced by Charlie Penman's 'Mummers,' will stay on even though there's no sponsor.

Newspapermen Into Radio

Cincinnati, March 10.

Pfaff Smith, Post reporter, and Richard Kerley, desk man on local dailies, jumped to radio this week, joining news room staff of WLW.

Palmer Ward transfers from the station's announcing to dramatic staff, but will continue as narrator on the Moon River stanzas.

Lincoln, March 10.

Bill Lawrence, late of the Associated Press bureau here, has gone over to the KOIL, KFAB, KFOR string of stations where he will act as the news man. At present all the talking is done by Dick Kiplinger.

Lawrence will have the duty of jazzing up the material from AP and the INS and UP services to read as a punchy radio talk.

Geo. Roesler's List

Chicago, March 10.

Besides representing the newly organized Affiliated Broadcasting Company which is headed by Samuel Insull, plus representing a number of individual stations throughout the country, George Roesler also represents the Virginia Broadcasting System which has a five-station hook-up.

These five stations are WBTM, Danville, WLVA, Lynchburg, WCHV, Charlottesville, WPHR, Richmond and WCH, Newport News.

Exhibits at 1937 Expo Eiffel Tower Air Problem

Paris, March 2.

Paris expo of 1937, which will be held on grounds surrounding the Eiffel Tower, is expected to contain so many radio and other electrical exhibits that transmission from the Tower will be interfered with. The station there—one of the earliest to be established in the world—may be moved.

French are chiefly worried because Eiffel Tower is used as sending station by the army, and nothing can be allowed to interfere with this. Also is used for programs and for television. No new spot for the outlet has yet been found.

Expo Uses Air Talent

Detroit, March 10.

Two big expositions here current week, Detroit's Annual 'Little World Fair' and General Motors' 'Show of 1936,' are providing a little extra bread-and-butter for local radio artists in addition to giving local stations nifty exploitation.

G. M. held a contest to decide acts for its show, held in G. M. Building, and chose players from four of Detroit's seven stations. Including Thelma Bow, of WWJ; The Singing Bavarians, of WJR; Winifred Heidt, of WWJ; 'Uncle Nick,' Ray Dauberger, pianist, and five children, from WJBK; Alice Sheldon, of WXYZ; Tim Doolittle's Mountaineers, WJR; Herbert Peterson, WWJ; The Silhouettes, WJR; The Three Aces, WJR; The Smoothies, WWJ, and Duncan Moore, commentator of WJR. Headliner is Horace Heidt and his Brigadiers.

Benny Kyte and his WXYZ ork is providing music for the Fair, at Convention Hall, with Lanny Ross as the headliner. Other localities include the Radian Singers and the Souvenirs, of WWJ.

6 Political Talks on WGST Atlanta, in One Evening

Atlanta, March 10.

Bitterly contested Fulton County primary election to be held tomorrow (11) has truly furnished a battle of the air. Radio talks have been the main method of attack for most candidates. One station alone, WGST, carried six political talks in one night after 6 p.m.

Candidates sometimes talked more than once in an evening, on different stations, though most of the office-seekers had others speak for them. Station officials have been busy following scripts, warning speakers they will be cut off if they leave their prepared speeches.

Chas. Scribner Sponsored

Cincinnati, March 10.

Lehn & Fink has taken an evening spot on WLW to blurb Pebeco. Program handled by Charles Scribner, who does all of the 21 characters in his Johnson Family script. Period is 6 to 6:15, Monday through Friday.

Scribner recently returned to the Crosley super after an Eastern jaunt and for several weeks did his show as a morning sustainer on the 500,000 watter.

Account handled by Merrill Advertising Co., N. Y.

N. Y. Journal-WNEW in Tie-Up

Late night news broadcasts start this week over WNEW as part of station's tie-up with New York Journal. New plan which will be tested for a week will spot 15-minute broadcast at 10 o'clock nightly. WNEW also broadcasts news from the Journal at noon and at 7 p.m. daily.

Because of importance attached to Dance Parade, from 9 p.m. to 2 a.m., station may trim the 10 p.m. news to five minutes.

Here and There

Stanley Kops, former WOR, New York scripter, writing shorts at Metro film studio.

Sue Ross, sister of Benay Venuta and vocalist with Everett Hoagland's ork in Tuscon, Ariz., suffered spine injury in fall and taken to Los Angeles for treatment.

George Jessell set for Al Jolson's Shell Chateau, April 18.

ichard Arlen making transcriptions for Quaker Oats at Associated Cinema studios on coast.

Diana Bourbon goes Frisco March 18 to handle Burns and Allen broadcasts there for two airings.

WSB, Atlanta, hung up a new mail record more than 31,000 pieces, during February. John Outler, advertising director, finds large part of mail was drawn by Phillips Milk of Magnesia, Monticello Party Line, Journal Editorial Hour, Diamond Iron, Ball Brothers and Crossroads Follies programs.

Tom Hanes, Norfolk sports writer and radio commentator is back on WTAR after a minor operation to one eye.

Mercy Esmond, former WGY songstress, singing at Hotel Stratfield, Bridgeport.

William Dunn, mikeman for WIBM, Jackson (Mich.), leaving to take a job in Akron. Harris Stewart joining the sales staff.

Don Dunphy, onetime track star at Manhattan College and more recently a sportswriter and sportscaster, now announcer at WINS, New York.

Jennison Parker of Yahbut and Cheerily, left Portland, Ore., for Chicago to join Al Pearce's Gang.

Eddie Payton's orchestra is now broadcasting over WGY from the De Witt Clinton Hotel, Albany.

Portland, Oregon radio artists have formed a Sunday nite club for their own entertainment. Bill Ross, KGW, KFX, is president; Tommy Hoxie, KXL, secretary.

Frances E. Hancock, from the Coast, handling series of women's club broadcasts for WFIL, Philadelphia.

Ed Petry is putting on weight.

Ralph Atlass out of Henrotin hospital after a pneumonia siege.

Thomas J. Rockwell, of Rockwell-O'Keefe, left New York Saturday (7) for a two-week stay in Florida.

Leo Fitzpatrick to Florida for tw weeks.

G. A. Richards, pres. WJR, back in Detroit from Honolulu trip.

Roger Skelton, heretofore with WMFJ, Daytona Beach (Fla.), added to the mike department at KALB, Alexandria (La.).

Martin Bevine and his Irish Blackbirds orchestra skedded to provide St. Patrick's Day over the NBC Blue web, 4:45 p.m.

Robinson on the Hoof

Hubbell Robinson, Jr., of Young & Rubicam, will make a four-week sojourn along the Pacific coast, starting the end of March, in behalf of Felse Naptha.

He will return to New York by way of the south, looking over local programs and contacting for available time.

Pickard Due in April

Sam Pickard, CBS v.p. in charge of station, is due back in New York early in April. He has been on a vacation the past two months.

Pickard and his wife sail from the westcoast, March 15, and are scheduled to arrive in Havana, March 27. After a stopoff they will proceed north.

New Faces at WNOX

Knoxville, March 10.

John Brakebill has joined the WNOX program department. Horace Hunnicutt, formerly with NBC at Washington, is handling all radio promotion for the News-Sentinel.

Horace Shelton is handling publicity for same station.

Station KID Draws Nod

Idaho Falls, Ida., March 10.

F. C. C. examiner okayed request of KID to change site of transmitter from the center of town to a public park and upped daytime power from 500 watts to a 1,000.

Night power request from 250 to 500 watts was nixed.

Barnie Miller Pinch-Hits

Lancaster, Pa., March 10.

Barnie Miller, free-lance scripter, is filling in on copy desk at WGAL here for Paul Rodenhauser, regular continuity man, who is in Easton, Pa., showing the boys in the new station just opened there how it's done.

Miller held down the WGAL script department for several years.

Philly Airs for Charity

Philadelphia, March 10.

Philadelphia Orchestra benefit concert March 22 in Convention Hall for United Campaign (co-operative charity drive) will be broadcast by WIP. Station taking it as sustainer. Orchestra rarely airs concerts.

Jose Iturbi will conduct.

BENAY VENUTA
Vacationing in Hollywood
CBS NETWORK
Exclusive Management
CBS ARTISTS BUREAU
Personal Management
JULES ALBERTI, 515 Madison Ave.
New York City

ARTHUR ★BORAN
RADIO'S MOST
VERSATILE ENTERTAI
Appearing
DUKE UNIVERSITY PROM, Durham,
North Carolina
WEEK MARCH 13th
with TOMMY DORSEY'S ORCH
Presenting his noted impersonations
of stars of the stage, screen, radio,
night clubs and political life.
Dir.: WILLIAM MORRIS Agency

LOUIS ★★★★ ARMSTRONG
"KING OF TRUMPET"
and HIS ORCHESTRA
with LUIS RUSSELL and
SONNY WOODS
This Week
APOLLO, NEW YORK
Personal Mgr. JOE GLASER
Dir. ROCKWELL-O'KEEFE
in association with
COLUMBIA ARTIST'S BUREAU

PHIL BAKER
Gulf Refi ing Company
Sundays, 7:30-8 P.M. EST
WABC-CBS
Direction
A. & S. Lyons

ALEX HYDE
musical director
WHN new york

WILLIAMS OIL-O-MATIC
"Newscast" (31st week)
WCFL—7 P.M. EST
LINCO PRODUCTS
"For Women Only" (27th week)
WCFL—12:45 P.M. EST
DON NORMAN
Phone—Whitehall 4450
CHICAGO

Station's 'Divided Loyalty'

(Continued from page 35)

tinctly possible if a wave of contracts for the regional tempted stations to commit themselves on other segments of time which would overflow into the network—earmarked stretches.

For the first time since the organization of Mutual NBC officials last week took cognizance of it to the extent of warning certain of the latter's affiliates that NBC would not tolerate any further sale of local time for Mutual programs. These stations were told that the local option time had been granted them by the network for the purpose of building up their local relationships and commercial possibilities and that if they wanted to sell time to a network it would be better for them to let NBC have an option on such facilities.

Network Slant

Contention that NBC makes is that its programs have largely been responsible for developing and maintaining the popularity of its affiliates and that it is unfair for these stations to share their facilities with a competitive web. In the ultimatum that NBC is couching to deliver to NBC affiliates who are now taking Mutual programs the former network will point out that once it permits its autonomy with regard to network allegiance to break down there will be no stopping a station from selling time to any web that makes a bid for it.

Fact that the affiliates are able to collect the full card rate, minus 15%, on this local option time when cleared through Mutual makes a shortsighted argument, says the NBC officials. Nobody objects to an affiliate getting as much as it can for its time, but when such efforts jeopardize its obligations and loyalty to the network that helped make the station what it is, there is no alternative but to resort to a drastic shutdown on the practice. Contract now in effect with its associated stations, aver NBC officials, pay the latter as high as 50% of the network rate, and the only reason that NBC can't afford to make it more is because of the expense entailed in clearing sustaining programs, sales and promotion activities and general operations costs.

In voicing the sentiments of his organization one NBC officer declared that if Mutual wants to build a network it should get out and develop its own stations, but under no circumstances would the NBC stations be permitted to do the developing by yielding up their local option periods. These periods are before 10 a. m., from 12 to 3 p. m., from 6 to 7 p. m., and from 7:30 to 8 p. m., all EST.

Barry Turner, erstwhile United Press reporter and scribbler, at KUJ, Walla Walla, to direct local news broadcasts which will be offered in addition to Transradio reports.

Hearst Attitude

Hearst organization, which has been particularly active in its business affiliation with Mutual, takes the view that there is nothing unfair about accepting outside network business as it comes along. Two of the Hearst stations, WCAE, Pittsburgh, and WBAL, Baltimore, have allied themselves to Mutual by permanent wires. Former outlet is on the NBC red link and the later clears NBC blue programs.

As a Hearst radio exec expressed it yesterday (Tuesday): 'You can't run a station without business and if NBC can't furnish it we'll have to take it whence we can, particularly when it's offered us at card rate. For NBC to talk about taking over a station's local option time sounds absurd when it is realized that the network isn't able to sell the time that it already has optioned. Only within the past week we have been informed of 12 accounts slated to go off the blue. Why doesn't NBC demonstrate what it can do by selling the time it's already got. With it's strictly a business proposition and we propose to go on taking business wherever we find it.'

Television S. A.

(Continued from page 39)

000,000 cash payment the RCA's share in Electrical & Musical Industries, Ltd., an impetus was given to BBC television. The Baird system, controlled by the Ostrers, of Gaumont-British, also has been adopted by BBC.

An official of BBC informs VARIETY that the most rapid advances in practical television here came from the thousands of amateur experimenters with receiving sets, mostly home-made, whose researches and reports were collated by BBC engineers.

Sending range of television is currently limited, according to conditions, to between 30 and 40 miles of the central sending station, but BBC is said to have lately adopted a method of unusual flexibility. An official declares: 'The successful post office development of a tubular cable of low electrical capacity per mile is a technical feat of great importance for television.

'Transmission of high definition pictures demands the conveyance of variable signals of much higher frequency than those used in the ordinary broadcasting of sound. Up to the present the wireless medium has been the only one suitable for this, but we may now expect that a television program originating in a central studio may be simultaneously conveyed by underground cable to a number of centres and there broadcast by ultra-short waves. In other words, the new development will make possible the simultaneous broadcasting of television in a manner similar to that used daily in ordinary broadcasting. Such an arrangement will very materially reduce the costs of television services covering the provinces as well as the London area.'

Washington, March 11.

Electric Home and Farm Authority, New Deal set-up, will not participate in promotional activities on behalf of television. Policy of the EHFA is clarified in a recent letter from Henry D. Brite to Leon L. Litt, the latter a whooper-upper for television. Brite states, however: 'When television reaches the stage of development that it is being sold on a commercial basis EHFA will undoubtedly be glad to consider the feasibility of offering a finance plan to assist in television sales and promotion.'

It is explained further that the Supreme Court decision confirming legality of the Tennessee Valley project does not in any way have bearing on television. It had at first been felt that EHFA's interest in television might have been speeded by this decision.

PROPOSE SLANDER LAWS COVER FRENCH RADIO

Paris, March 2.

Bill has been introduced into Chamber of Deputies by representative Felix Gouin to make the law of slander cover statements made on the air. At present, in order for a remark to be slanderous, it has to be made in a public place. A broadcasting studio is considered private so anything can be said there.

French outlets will be used for speeches during coming election campaign and plenty hot talk is expected. Second article of Gouin's slander bill provides that all broadcast matter be automatically transcribed under public control, for the record.

Lifebuoy Minus Odor

Lever Bros. show, plugging Rinso and Life Buoy, starts on CBS, March 24, with Ken Murray heading the cast. Account is taking over the Packard-Lawrence Tibbett spot, 8:30 to 9 p.m. Deal for the band and singing support hasn't been closed. Isham Jones is among the handmen under consideration.

Ad copy on the CBS stanza will probably avoid any mention of the B.O. angle because of the network's policy of nixing deodorants. Rinso will also be plugged on NBC through a dramatic serial, yet to be picked, using five quarter-hours a week.

Beth Langford, the 'Miss Hollie Wood' of KFOR, Lincoln, started amateur night with the Orpheum theatre.

Relatives Sue Ed Wynn for $116,000 For Taking Care of Comedian's Wife

WRVA A DEEP RED

Political Humor Embarrasses Richmond Station

Richmond, Va., March 10.

After broadcasting 60 days of legislature sessions, WRVA on Saturday eve cut one of the lawmakers off the ether for remarks considered 'embarrassing to the station.' Politicos were winding up their parley and came to the mike for oratory, horseplay and other jubilance over the end of their work.

Finally one of the boys cracked the yarn about the woodpecker, embellished with a few colorful passages of profanity. Station pulled the switch on his encore.

Winnipeg Profits Prompt Expansion Program

Winnipeg, March 10.

Annual statement of the radio division of the Manitoba Telephone department, owners of CKY here, shows that 1935 was the biggest year in its broadcasting history with a revenue balance of $48,843.94, or an increase of $15,603.12 over 1934. Total annual intake was $136,059. After writing off amortization on old buildings for CKY and obsolete equipment for CKX, Brandon (also owned by the telephone people), there was still a net profit of $12,434.87.

New quarters for CKY and more wattage are now in prospect. Station is housed in rickety studios used continuously since 1923, and these are to be replaced by better facilities elsewhere. The wattage increase is problematical and hinges on whether CKY's wave length can be untangled from interference with U. S. and Mexican outlets. If not, the power, which only recently was pushed to 15,000, will again have to be jacked.

Figures on expenditures for talent last year at first caused a rumpus when an outlay of a mere $6.842.36 was given. Since then it's been explained that that was for sustaining only, and that the total chunk was $49,703.35. CKY has six and a half hours daily of its own programming (the rest being piped in), and that of those six a big share goes to e.t.'s.

Singers as Spielers

Detroit, March 10.

Three new announcers were added to WXYZ's staff past week. Two are former bass soloists.

Louis E. Aitken, Jr., formerly vocalled at WLW, Cincinnati, while William T. Crago warbled over WGAR, Cleveland. The third spieler is Charles W. Woods, ex of KDKA, Pittsburgh, and WTAM, Cleveland.

Ed Wynn was so annoyed and persecuted by his wife, Hilda Keenan Wynn, he once determined to abandon America and flee to Europe with his son, Keenan, according to Samuel Greenberg and his wife, Ruth, relatives of Wynn by marriage. This state of affairs of the comedian was related by the Greenbergs in N. Y. Supreme Court during the past week in the trial of their suit for $116,000 which they claim Wynn owes them for having taken care of Mrs. Wynn and protecting the comic from the onslaughts of his spouse. Wynn and his son have been in daily attendance at the trial which is being heard before Justice Bernard L. Shientag and a jury.

At the opening of the case, Sidney Wittner, counsel for the Greenbergs, told the jury that Wynn had promised the Greenbergs to 'make them rich for life' and to provide them with a furnished home in the country if they would control Mrs. Wynn. Wynn failed to carry out his oral promises and the Greenbergs figured that he owes them a total of $116,000, of which Mrs. Greenberg is asking $100,000 and her husband $16,000 for expenses. They claim they carried out their part of the agreement from March, 1929, to November, 1930.

Opposing this contention, I. Gainsburg, on behalf of Wynn, denied any such promises were made either in writing or orally by the comedian. He declared that he simply engaged Greenberg to handle his brokerage account. Greenberg is Wynn's uncle.

Yesterday morning (Tuesday) the plaintiffs' case was completed, and Wynn for the rest of the day was on the stand as chief witness in his own defense. Wynn steadfastly denied that he had made any agreement with the plaintiffs whatsoever, or that Mrs. Wynn had ever committed any violence as the result of drinking.

Wynn was extremely serious and reserved while testifying and being cross-examined, until Wittner, the plaintiffs' council, put a question that Wynn interpreted as reflecting on his wife. At this juncture he dramatically protested, whereupon Wittner asked the court to declare a mistrial on the grounds that Wynn was 'bringing the theatre into the court.' Motion was denied.

Case will be continued today (Wednesday) with the defense again taking the stand. Wynn will finish his testimony, and will be followed by his son Keenan, also a defense witness.

Luther Hill, general manager for Iowa Broadcasting System, has just made the circle of Omaha, Kansas City and St. Louis stations. Craig Lawrence, commercial manager, now touring Minneapolis, Milwaukee and Chicago.

:-: LOCAL PROGRAMS FOR SALE TO NATIONAL ADVERTISERS

This Classified Advertising Section is planned by VARIETY *for once-a-month publication. Hereafter it will be published in the first issue of* VARIETY *each month. Next publication is April 7.*

Offered as VARIETY'S *solution of how the station with a program to sell may easily and economically be placed in contact with the advertising agency or sponsor looking for a program to buy, this classified section is arranged alphabetically according to markets. It contains the answers—at a glance—to the principal points about any sustaining program which by their own statement advertising agencies are most interested in.*

Copy for the next publication of this classified section may be sent to VARIETY, *154 West 46th Street, New York, or to any branch office or local* VARIETY *representative.*

The cost is $10 per program per insertion.

MARKET	STATION	PROGRAM TITLE	TYPE	TIME OF DAY	PROGRAM'S AGE	PREVIOUSLY SPONSORED BY	COST OF TALENT
Cincinnati	WCKY	Marlean Deane	Popular Songs	Early evening	13 weeks	Formerly NBC	On request
Cincinnati	WCKY	Morning Round-up	Variety	7-7.30 a. m.	14 weeks	.....	On request
Cincinnati	WCKY	Rythmaniacs	Harlem Harmony	Night	26 weeks	.....	On request
Cincinnati	WCKY	Sunshine Sisters	Vocal Trio	Night	13 weeks	Phillips 66	On request
Cincinnati	WCKY	WCKY Barn Dance	Hillbilly	Night	52 weeks	Sears-Roebuck	On request
Detroit	CKLW	Okla. Bob Albright's Trading Post	Variety	10.30-11 a. m.	4 months	Dodge (WLW, Cl)	6-a-week, $450 per week
Detroit	WJBK	'Chandu'	Mystery	7.15 p. m.	Re-run	.....	6-a-week, $220 per week
Greenville, S. C.	KFBC	Kentucky Colonels	Hillbilly	12.30 noon	6 months	Crazy Crystals	$20 per show
Los Angeles	KNX	'Elmer Goes Hollywood'	Script	M-F incl., 7-7.15 p. m.	7 weeks	.....	On request
Los Angeles	KNX	'The Newlyweds'	Script	M-F incl., 7.30-7.45 p. m.	3 weeks	Pitts. Plate Glass	$250 per week
Los Angeles	KNX	'Hollywood Legion Fights'	Sports	Friday, 9.30 p. m.	10 years	Various	$750 (incl. time)
Los Angeles	KNX	'Newspaper of the Air'	News	9.45 a. m. and 12 noon	6 years	Various	$160 per week
Montreal	CKAC	Therese Sagnon	In French	Day and night	2 years	.....	$65 per show
New England	Yan. Netw'k	Jack Onslow's Baseball School	Children's	5 p. m.	15 months	Spencer Shoe	3-a-week, $150
New York City	WHN	Harry Crawford, Arthur A. Bryan	Barn Dance	Thurs.-Sat., 9.15-9.45 p. m.	9 months	.....	On request
New York City	WHN	'Broadway Melody'	Revue	Monday, 8 p. m.	1 year	.....	On request
New York City	WHN	'The Ghost Walks'	Dramatic	Fri.-Sat., 7.30 p. m.	5 weeks	.....	On request
New York City	WHN	'Itty Bitty Kiddie Hour'	Satire	Tuesday, 9 p. m.	2 years	.....	On request
New York City	WHN	'Promenade Concert'	Music	Tues.-Thurs., 8.30 p. m.	6 months	.....	On request
Spokane	KFPY	'The Pioneers'	Five Cowboys	M-F, 3.45 p. m.	1 year	Carlsbad Sprudel	$25 day, $35 night
Syracuse	WSYR	'Sports Observer'	Scores, Comment	6.30 p. m.	4 years	Cities Service	$65 per week
Toledo	WSPD	'Normalizing Exerciser'	Health	8.15 a. m.	3 years	Lion Dept. Store	$15 per show
Toronto	CFRB	Wissert Campbell	Tenor-Ensemble	Tues.-Thurs., 1.30 p. m.	10 months	Fels-Naphtha	$46 per show
Wheeling, W. Va.	WWVA	'Flyin' X Round-up'	Hillbilly	M-S, incl., 5.45 p. m.	8 months	United Remedies	6-a-week, $150 per week

College Rhythm

The ninth of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.*

HARVARD

By Alfred C. Butterfield '37
(Harvard 'Crimson')

Before the much talked about recent trend, or rather, reversion to swing' music, Harvard contained addicts for almost every kind of syncopation. One man would be mad about the drippy, warm and monotonous notes of Wayne King as they sort of slid out of the loud speaker. On the other hand, his roommate stayed up after midnight to whoop with Cab Calloway. But now they are both crazy about swing. True, they still quarrel but only because one insists that Tommy Dorsey has as hot a bunch as Benny Goodman. They agree, though, that Wayne King is a great cure for insomnia and that Calloway's style is a result of unfortunate musical illiteracy.

The case of these two men is fairly typical at Cambridge. The boys who bought Ray Noble records by the dozens, before that young Englishman came over to this country, wouldn't step outside their doors to hear him play now, while friends of Glen Gray are currently apt to switch him off unless he gets into something like the 'Casa Loma Stomp' or the band's own fine arrangement of 'Rhythm Is My Business.' Of course, that's not the whole story. It's possible, at least it was possible the other day, to find one or two people who still like Duchin and Lombardo.

Most of the boys here like to credit the renaissance of hot music to Jimmy Lunceford. He played at Dunster House last year and all the hot music literati turned out. Their group has been pretty steady through the years when the hot was out and the sweet in. They have kept old records, buy others here and there and they talk of 'swing,' 'jam' and 'corn' among themselves. But the general undergraduate last year went for straight bands like Ben Bernie, Isham Jones and Ozzie Nelson. They were good to dance to and had adequate vocalists.

After Name Bands

Before last summer, however, the peculiar lingo of the hot music crowd began to worm its way into common speech. Biggest news to dance fans was that Kirkland House was kicking over the traces and hiring the first name band in its history. The Dorsey Brothers came, conquered, and Harvard was swing conscious. When the college opened this fall the boys bought out all the local supply of swing records; frequented only those Boston night spots where swing music was the order; drove miles to hear and dance to prominent bands of the swing style.

Lowell House hired Felix Ferdinando, a non-swing band, and the dance didn't draw. Adams House took Fletcher Henderson and the dance paid. For the spring dances, when the houses customarily present name bands, there are rumors in the air. They say that Kirkland House is after Benny Goodman, but probably can't get him. Former unknowns like Mezz Mezzrow and Adrian and his Tap Room Gang are boomed as possibilities. Ina Ray Hutton, who rates high here, is almost sure to land one of the houses.

A sample of Harvard opinion on big bands would lean topheavily in the direction of hot music and bands. Sweet bands that have made no effort to keep abreast of the change would find themselves a little less than lightly regarded. For instance, Benny Goodman and Tommy Dorsey are coming up the fastest—they have actually arrived. Their technical excellence, the preponderance of fast, 'lift' pieces in their repertoire, have set them far out front as far as Harvard men are concerned.

Local opinion is that the only white bands that can compare, at their best, with Goodman and Dorsey are Henry Busse, Tommy Dorsey's brother, Jimmy, and Ray Noble and Glen Gray in inspired moments. Hal Kemp is consistently attractive but lacks the distinctive touch of the others. Ray Noble's American band is poorer than his English group; and Noble has taken a bad tumble in popular favor at Harvard. Some of his songs are classics and his arrangements are first rate, but he ranks below either Gray or Kemp here; somewhere in a class with Isham Jones, who has, let it be said, made somewhat of a comeback.

Glen Gray was just too popular to last, it seems. He now lacks the pep and spontaniety of the majority of his rivals, and Harvard boys who drove all the way out to Marlboro, to a dancehall, to hear him last year, don't care much any more. Of course it isn't Glen Gray, it's the popular fancy. But the same then could be said of his former success—that wasn't Glen Gray either; it was the popular fancy.

Names like Waring, Whiteman, Bernie, and Rudy Vallee have a familiar ring to Harvard ears. They'd draw here and Waring much the best of the lot. They are a little outside our orbit, though, as American institutions which should not be destroyed. All except Vallee. Rudy puts on one of the best air shows, as he did last year at the freshman smoker, but the Connecticut Yankees are just an ordinarily middlin' band. Vallee once got a barrage of grapefruit from Harvard students. He wouldn't get it now for two reasons. Those that went to hear him would go for his show, and they wouldn't be disappointed; those that want good music would stay home.

Fred Waring was at the Business School not long ago and it is a safe bet he'd draw just as well today. His band is probably the most versatile of the lot. Ben Bernie is good for a long time yet—because he's Ben Bernie.

In Color

Duke Ellington is still the best of the colors. His manner is distinctly his own and his compositions, like 'Sophisticated Lady,' hold a high place in the dance music world. Harvard opinion continues to stick by him regardless of momentary trends. Louis Armstrong is coming back faster than any of the old time colored outfits. According to the number of records he sells, and the acclaim he gets for his radio performances, he is due for a real spot in the new limelight. Jimmy Lunceford is steady and consistent. He has a devoted group of followers and is generally favored by the whole student community. He is not coming up as fast as Armstrong, but does better than the one-time king, Calloway. Yet the Cab, too, still has the nucleus of a good sized Harvard following but he would not drag them in as surely as some of the others. Fats Waller and his stooges, who might as well beat on washboards and hum on kazoos for all their importance in Waller's method of syncopation, have taken a long fall from grace recently. Waller's rhapsodical mouthings are becoming boring to many.

British Contingent

Among the English bands Reggie Forsythe, with his tricky feature numbers, leads both Jack Hylton and Noble. Part of the secret of Noble's sudden drop here, may rest with his American band which lacks the technical perfection of his British recording outfit. And part is also due to the trend away from such sweet tunes as 'Goodnight Sweetheart' and other Noblesque characteristics. While Hylton's monotonous presentation of warmed-over English musichall ballads has made him a great disappointment. He shows sparks of life, however, that make him more than just tolerated.

Ozzie Nelson, by the way, may be due for a comeback if he stops singing himself and lets his band go ahead on the new music which they have mastered extremely well. The boy-meets-girl stuff that goes on between Miss Hilliard and Nelson has been worked to the last ditch. The new Horace Heidt combination devotes much of its attention to swing pieces and seems apt to be caught up in the present current of opinion.

There are several bands without top reputations like Johnny Green, Ted Weems, and Anson Weeks, that have held on to their medium popularity. Johnny Green is the most versatile of this trio, probably because he is the best musician. The other two are equally good on novelty numbers but are consistently too sweet to attract much popular favor from the Harvard audience.

The 'rip' Manner

Getting to the bands that have unquestionably suffered in Cambridge undergraduate favor are names like Lombardo, King, Lyman, Garber and Duchin. The whining saxophones and the soft slow sliding tempo which made Lombardo the greatest of all American popular orchestras, are displaced today by the Goodman clarinet and the Dorsey trombone, more intricate, less naive and sentimental. Lombardo will always be a big name in popular music history for the style he put across and the singular perfection, within its bounds, of that style. Garber is, at best, an imitator of the Lombardo manner and falls off here with his master. The waltz specialists like Lyman and King are good in their medium, but who waltzes? King is fairly good off the radio, however, when he drops the waltz motif.

It's a foregone conclusion that these most prominent exponents of what might be called the 'drip' manner are through so far as a Harvard following is concerned. The pretty little tinklings of Duchin at the keyboard are dead, and for a long while.

Xavier Cugat leads the field by a tremendous margin in Latin-American popular music. A great many are enthusiastic about his rhumbas and almost everybody likes to listen to him.

We might also mention Ruby Newman, the Boston band that is presently making a splash in New York. His bunch is musically proficient and versatile, and with Leroy Anderson as a chief arranger he will go a long way. Anderson was director of the Harvard Band which was famous all over the east for its tricky music. Harvard boys pooh-poohed him when he was here playing at parties. Now they follow his rise with happy smiles.

(Next week: Washington)

Inside Stuff—Music

Expanding his music publishing interests on the Coast, Sam Fox has engaged Lucky Wilber, former western professional manager for Harms, to work exclusively on the Fox catalog and exploit songs from the Pickford-Lasky production 'One Rainy Afternoon' and Republic's 'Laughing Irish Eyes.'

Harry Coe, who has been handling Coast professional contact for both the Sam Fox and Movietone Music, will confine his activities to Movietone. Fox is adding additional men in the Chicago and New York offices, as the two catalogs will be separate in all offices.

'Gloomy Sunday,' composed by Rezso Seresо and authored by Laszlo Javor, is an Hungarian torch song which has come to America with a background of melancholia, death and destruction. Chappell, which has the American publication rights and which assigned Sam M. Lewis to fashion an American lyric, first heard of the Budapest torcher after mid-European publicity that the gloomy effect of the song caused several people to commit sulcide.

When Metro closed with Rudolf Friml for the filmusicalization of 'The Firefly,' the picture company also arranged for the composer to work at the studio. Friml is in Culver City currently, having returned from the Orient about a month ago. He had been knocking around in the Far East for about two years on an unscheduled itinerary. Friml has always been partial to the atmosphere and climate of the Orient.

Music Notes

Dr. Hugo Riesenfeld scoring 'Angels in White' for Ben Zeidman.

Metro acquired screen rights to 'Rigoletto' from publishers in Italy.

Art Schwartz of Music Sales Corp. touring northwest to set up 20 more counters.

Arthur Lange rehearsing 65-piece orchestra and chorus of 50 for 'Pretty Girl' number in 'Great Ziegfeld' at Metro.

Chet Forrest and Bob Wright, young song writers, who sold 'Stumbled Over Love' to Metro, have been given a studio contract.

Arti Mehlinger, former Hollywood representative for Music Holding Corp., goes to Pittsburgh to manage Kay Kyser's combo.

Jack Robbins conceded rights to 'I'm An Old Cow Hand From the Rio Grande' to Bing Crosby for Paramount's 'Rhythm on the Range.'

Sam Fox's Coast office will handle its first score in numbers from Shirley Temple starrer, 'Captain January.'

Charles Tobias and Pete Wendling have been elected members of the executive council of the Songwriters' Protective Association.

Ed. Farley's 'Riding in a Rumble Seat' is slated for a plug revival. Mills Music, Inc., took the tune from him in 1934 but did little with it.

Jack Mills has bought the American rights to 'Jubilation Rag' from Peter Maurice, London publisher, and sold the British rights of 'Yours Truly Is Truly Yours' to Lawrence Wright.

Etzi Covato and his band leaving the Plaza Cafe, Pittsburgh, for a month's stay at the Black Cat, Wilmington, Del. Covato's place at the Plaza, of which he is co-owner, will be filled by Joe Schafer.

Raymond B. Egan, who wrote 'Japanese Sandman' and 'Until We Meet Again,' is getting his first representation in a Tin Pan Alley release in four years through Shapiro-Bernstein's 'Knick Knacks on the Mantel.' Egan has been in ill health.

Abe Lyman leaves New York April 7 to open four days later at the College Inn, Chicago. Group of N. Y. professional men are going along with him, including Jonie Taps, Rocco Vocco, George Plandadosi, Mack Goldman, Charles Warren and Chester Cohn.

PRIMA MOVES OVER

New Orleans, March 10.

Leon Prima will close his Shim Sham club in the French Quarter, April 3 and open the West End roof, April 11 under the name of Prima's Penthouse, featuring name band, chorus and dance team for entertainment. The bar at Shim Sham will be kept open throughout the summer.

Bill Young With Garber

Chicago, March 10.

Bill Young, manager of the RCA Victor recording studio here for the past four years, has resigned.

He takes over the personal management of Jan Garber's band.

YALE'S TRADITIONAL SONG

THE WHIFFENPOOF SONG

By MINNIGERODE, POMEROY and GALLOWAY

Revision by RUDY VALLEE

Now Ready—Male Quartette and male voice arrangements, piano copy with text and vocal and concert orchestration

Authorized publishers of "The Whiffenpoof Song"

MILLER MUSIC, INC.

1619 Broadway

WILL ROCKWELL, Gen. Mgr.

New York City

Repercussions Brewing in WB Copyr't Suits; Which Side is Burkan On?

Defense which CBS has set up in its answer to infringement suits brought by Warner Bros. is expected to develop bitter repercussions at the next meeting of the directorate of the American Society of Composers, Authors & Publishers. Course which this kickback will take was revealed last week at a meeting of the Music Publishers' Protective Association when it was charged that Nathan Burkan, who, as general ASCAP counsel, helped prepare the CBS answer, had fathered a legal theory which questioned the right of a publisher to claim 100% ownership in his copyrights.

In its answering papers CBS held that it had a right to use the Warner catalog because of the network's licensing agreements with ASCAP. Also that even if WB has ceased to be a member of the society the former could not insist upon a complete enforcement of its performing rights since half of these rights belonged to the writers, who in turn had assigned their rights to ASCAP.

Theory of copyright partnership as putlined by the CBS defense was pointed out by Herman Starr, WB v.p., who had been invited to the MPPA meeting. Starr declared that if this was Burkan's theory, the fundamental rights of the publishers were being threatened, and that it was up to the latter to do something in defense. Indie pubs present suggested that representations be made at the next ASCAP board meeting, which would seek to have Burkan express a definite stand on the subject of copyright ownership.

Questioning of Burkan, if it goes through, will again bring out in the open a controversy which has raged for years between the publisher and the writer factions in the society. When the last ASCAP membership contract was originally drawn there was included a clause which recognized the writer as a 50% owner of the copyright of his work.' This agreement form was torn up and another, with the 50% clause eliminated, substituted after publisher members with few exceptions refused to renew their contracts.

BURNETT LOSES OUT ON 'MELANCHOLY BABY'

Ernie Burnett, writer of 'Melancholy Baby,' lost out Monday (9) in his effort to get the New York Supreme Court to restrain the Joe Morris Music Co. from publishing the tune. Justice Callahan ruled that Morris had obtained a valid assignment of the song from the Myron Bennett Co., and that if Burnett had any cause for action he would have to take it up with the law side of the court. Morris was granted dismissal of the injunction proceedings.

Burnett transferred his copyright to the Bennett firm on June 28, 1912, and five years later Bennett turned over the publishing rights to Morris. The copyright expires in 1938 and by the rights of renewal it will then revert back to Burnett.

Justice Callahan averred that as long as Morris continues to pay him royalties, there is nothing the court can do about having the copyright turned back to Burnett.

Willard Moore as Iowa's WPA Director of Music

Des Moines, Ia., March 10.

Willard Moore, for three years music supervisor for Publix theatres in Iowa, has been appointed Iowa director of Works Progress Administration music projects by L. S. Hill, state WPA administrator.

There are 129 Iowa musicians on relief, most of them living in Polk county. A WPA orchestra of from 50 to 60 pieces has already been established here. WPA music projects were handled by Harry Allen, formerly head of progressional and service projects.

Moore is the first state WPA music director. He is a past president of the board of directors of the Des Moines musicians' union. His salary will be $2,300 a year.

Rodgers and Hart spotted 'Are You My Love?' in Pioneer's 'Dancing Pirate.'

$2 FOR IRVING

Sheet 'Logger Owes It Magistrate Harri

'You owe Irving Berlin $2. Have you got it?' asked Magistrate Overton Harris in Night Court of Harry Brice, 23, New York song sheet peddler, when he was arraigned on the charge of peddling song sheets (copyrighted) in the subway at 96th street and Broadway. Brice stated that he didn't have the $2. He was sentenced to West Side jail for one day, but was liberated in a few hours when the court day concludes.

Brice was arrested by Clifford Kearsing, special cop. Interboro cops and representatives of music sheet concerns are making a drive on song sheet peddlers in the subway.

The Court asked Brice if the song sheets he was selling were copyrighted. He replied in the affirmative. It was then the Court announced that he owed Berlin the $2.

MIAMI FRENCH CASINO'S PIX-DANCING; NO BOOZE

Miami, March 10.

After playing the winter season here, 'Folies Parisienne' has quit the French Casino to trek to London,' where it will fill an engagement commencing in April. House will reopen with a new policy of motion pictures and an orchestra, with dancing filling in between.

The regular nite club policy was the original idea, with patrons allowed to order drinks, but squawks from picture houses resulted in the city taking action and banning the drinks.

Detroit, March 10.

After a year's lapse, proposal for a French Casino in the dark Broadway-Capitol downtown theatre is being revived again. The 3,500-seater deluxe house has been opened from time to time in recent years both on pic and vaudfilm policies.

Restaurant-theatre idea for the Capitol was abandoned last year because house was termed 'unsuitable' by local backer. With town now in best shape since boom days, understood both local and outside interests are dickering.

Emerson Gill and his orchestra having closed at the Casino has started on a dance tour northward.

MD. GETS PURE

Baltimore, March 10.

County constables raided the Green Lantern Inn, roadhouse at Appleton, Md., north of here, and arrested owner, Earl Bunker, and a dancer, Lucille Ray, on 'indecent' show charges. Haled into police court, Bunker footed both fines, $50 and $15, respectively, plus court charges.

First time roadhouse or nitery in Maryland has been bowled over on the 'indecent' show in many years.

Knee-Deep in Cleffers

Hollywood, March 10.

Setting what is believed to be an all time record, Johnny Mercer, lyricist, presently is teamed up with a dozen tunesters simultaneously. They are Allie Wrubel, Lou Alter, Con Conrad, Gordon Jenkins, Franz Steininger, Johnny Green, Albert von Tilzer, Phil Ohman, Sam Stept, Fred Astaire, Dick Whiting and Matt Malneck.

In addition, Mercer has scribbled both tunes and lyrics for two other numbers.

WB SEES NAB ON NEW DEAL

James W. Baldwin, managing director of the National Association of Broadcasters, and his advisory committee on copyright are slated to meet with Herman Starr, Warner Bros. v.p., Friday (13) to discuss the terms of a new licensing contract, the present agreement expires March 31.

After concentrating on broadcasting outlets since the early part of January, Warners last week turned its volley of copyright infringement action on the hotels and nite clubs. Cited in complaints filed in the Federal Court were the Plaza, Fifth Avenue, Weylin, St. Moritz, and New Yorker hotels, the Hollywood and the Paradise restaurants and two village niteries, the Nut Club and the Village Barn.

Last week's actions against broadcasters involved WGST, Atlanta, Ga., WDRC, Hartford, WGAL, Lancaster, Pa., WLBZ, Bangor, WKBW, Buffalo, WHEC, Rochester, WOKO, Albany, WJAS, Pittsburgh, WESG, Elmira, WORK, York, Pa., WEBR, Buffalo, KFSO, San Francisco, WSJS, Winston-Salem, WDNC, Durham, N. C., WBIG, Greenboro, N. C., WMBR, Jacksonville, WDAE, Tampa, WDBO, Orlando, Fla., WLAC, Nashville, KMOX, St. Louis, WMEX, Boston, KHJ, Los Angeles, WFBL, Syracuse, WSYR, Syracuse, WCFL, Chicago, WWL, New Orleans.

WB Music Sues KHJ

Los Angeles, March 10.

Complaints charging copyright infringements filed in U. S. District Court here against Don Lee Broadcasting System by Remick Music Corp. and M. Witmark & Sons.

Lee's radio station, KHJ, accused of ethering songs in the Warner group catalog, without being licensed. Damages of $5,000 sought in each alleged violation, with permanent injunctions also sought.

Buffalo, March 10.

Harm's has filed suit in Federal court here against the Buffalo Broadcasting Company, Howell Electric Company (WEBR) and Elmira Star Gazette (WGSG) alleging infringement of copyrights.

This is the first suit brought here by Warner Bros. since the ASCAP split.

No Chance for Early Revision as Committee Extends Copyr't Hearings Till April; Duffy Slaps ASCAP

Washington, March 10.

Death knell for copyright revision legislation was sounded today (Tuesday) with decision by the House Patents Committee to extend its rambling hearings until the middle of April, virtually talking the bills to death and wiping out chances of action before adjournment.

Plan to prolong the gabfest came after Senator Ryan Duffy of Wisconsin, sponsor of the Administration-backed measure, assailed the American Society Composers, Authors & Publishers, and advocated abolition of the $250 punitive damage clause in order to protect the consuming public.

During Duffy's testimony the committee for first time heard discussion of other phases of revision proposals as the Wisconsin solon listed a series of reasons why the antiquated statute should be modernized. Highlight of Duffy's testimoney was his recital of numerous cases where ASCAP allegedly threatened small restaurants, dance halls and miscellaneous organizations with infringement suits unless licenses were obtained on ASCAP terms.

Giving names and addresses of more than a dozen individuals assertedly 'blackjacked,' the solon told the committee, 'Some of these things they say they don't do they have done.'

Opening with denial of charges by Gene Buck that ASCAP was given the 'rush act' by the Senate last year, Duffy vigorously answered statements that his bill was dictated by broadcasters and the 'power trust.' 'The five men who drafted the bill were absolutely impartial. They had no axe to grind. There's nothing to the silly charge that the 'power trust' had anything to do with this bill,' Duffy asserted. It has received very emphatic approval from many sources, except, of course, some groups which have a selfish interest in some phases of the existing law.'

ing Consumers

Taking up individual features, Duffy told the committee that automatic copyright provision will not deprive American authors of 'anything they now enjoy,' and defended the idea of requiring scribblers to go through formality in order to obtain protection. By retaining the present system for America, consumers are protected against innocent infringement, he pointed out. The bill recognizes that right of the author to assign such rights as he desires and gives him, instead of publishers, the chance to dictate how his works shall be used, he explained, urging legislation establishing divisibility of copyright. Provision merging the right to produce and exhibit films would prevent exhibitor from being held up by authors who might attempt to collect at both ends, Duffy testified. This feature, sharply assailed by ASCAP, is 'designed solely to prevent an author who has granted motion picture rights from preventing exhibition,' he commented.

Turning to the $250 minimum, Duffy said that the manner in which 'ASCAP has monopolized the hearings to this date might give the impression they are the only ones concerned' in copyright legislation. Abolition of the minimum damage award was urged on the ground that no other nation has similar punitive clauses in copyright laws and that leaving the size of penalties in the hands of courts would prevent future intimidation of music users.

'Loud Lamentations'

'From the loud lamentations by representatives of ASCAP, one would think my bill gives the composers no redress,' Duffy said. 'It contains adequate provision for infringements but removes a blackjack which enables ASCAP to levy an unconscionable sum from users of music.'

Throwing down the gauntlet to ASCAP and specifically answering complaints by Buck, Duffy told the Committee that 'this well organized group is not only arbitrary, but arrogant of their power' in dictating terms on which music may be used. Ample protection against piracy is provided in the pending bill, Duffy maintained, citing injunction clauses, provisions for actual damages and recovery of profits, in addition to punitive damages. Copyright holders would 'have the right to sue for as much as a million dollars,' Duffy pointed out, adding, 'They can go to any lengths they wish in seeking recovery of profits.'

In pointing out that the $250 minimum has been 'flagrantly abused' by ASCAP, Duffy told the Committee that Congress should give more consideration to the users of music than to creators, citing the public welfare clause of the constitution. 'I think it is incorrect in considering copyright to talk about only the persons who get the copyright,' he said. 'I don't think the courts would hold that you must not consider the great mass of people who are the consuming public. It's up to Congress to see that the consuming public has some protection.'

In giving specific instances of the way ASCAP attorneys allegedly have tried to intimidate his constituents, Duffy directly challenged denials by Buck, Nathan Burkan and Claude Mills that the Society has not imposed exorbitant rates or attempted to injure small enterprises. 'Mr. Buck, Mr. Burkan and Mr. Mills are mistaken in the statements they have made about the use of the clause they do not want eliminated,' Duffy said. 'The people in my state are very resentful and think there is a reason for it.'

Elimination of minimum damages would not ruin the Society, Duffy testified, predicting 'the composer will be better off in the long run by having eliminated this prevision that has been so flagrantly abused. I think the claim they make that this will put them out of business is entirely wrong' he declared. 'I think they would not be able to pursue some of their present practices. They would not have this club in bargaining, but I think there is adequate remedy for infringement.'

Adherence to Berne

Strong opposition to American entry into the World Copyright Union came from several committeemen as Duffy advocated our adherence to the Berne convention. Various members entered protests on the ground that Germany, Italy, Hungary and other European nations are currently discriminating against American composers and writers, while Chairman Sirovich and Duffy argued over whether the manufacturing clause would permit our participation in the union the Department of Labor has estimated not over 350 people would be affected if the American market was opened to works printed abroad, Duffy declared in disapproving the Trammell amendment requiring all material be fabricated here.

Sirovich countered with American Federation of Labor warnings that 'thousands and thousands of American workmen' would lose jobs if the present barrier is removed.

Biz Slips

The congressional melodrama skidded noticeably last week following the return to Tin Pan Alley of big name tunesmiths. Scheduled to run two more weeks, show may not make the grade.

The production slumped sharply after the appearance of Rudy Vallee, who testified, according to the committee billing, 'in his capacity as a song-writer,' and even the presence Thursday (5) of George M. Cohan, described in committee propaganda as 'the one and only,' failed to re-establish the show in good favor with the customers.

Producers hope that waning interest will be revived this week with major changes in the cast and James W. Baldwin's National Association of Broadcasters troupe replacing Gene Buck and the American Society of Composers, Authors & Publishers as the main act.

The Cohan appearance at the final session of the week was good for considerable local publicity, but didn't draw the number of Congressional secretaries, charwomen, and Capitol cops who turned out for Vallee three days earlier. Despite lack of customer interest,

(Continued on page 49)

Petrillo's Funny Ideas

'Invites' 'Variety' to Confab—Chi Musicians Union's Imaginary Peeve

Chicago, March 10.

James C. Petrillo of the Musicians Union has suddenly stepped out of character and has now set himself up as censor of the public prints. Having dictated to everybody else in this town Petrillo is evidently searching for new fields to conquer and is now trying to do something about the press.

VARIETY yesterday received a cute little note from local Musicians Union 'requesting it to appear before the board of directors on March 13,' to show cause why your publication should not be declared unfair to the Chicago Federation of Musicians by reason of articles which you have published which are derogatory to the Chicago Federation of Musicians.'

VARIETY regrets it's unable to meet Petrillo or its board of directors for lunch or any other time.

Pluggers' $10,000

Show which Professional Music Men, Inc., staged at the Alvin, New York, Sunday (7), brought the organization over $10,000. Of this amount $6,000 was derived from program advertising, $3,000 from the sale of tickets and $1,000 from the Adam Hat Co. for sponsorship of the show's broadcast over WHN.

Music contacteers drew slightly over $9,000 on the event last year.

FRIML, JR., MAESTRO

Rudolph Friml, Jr.-Al Giroux orchestra is a new dance combination. Former is the son of the composer.

Friml-Giroux are doing RCA recording for transcriptions at NBC and will get a radio sustaining spot later.

Night Club Reviews

Chez Josephine Baker
(NEW YORK)

Josephine Baker, the Harlem gal, originally from St. Louis, who went to Paris on a shoestring and became an international celebrity and the wife of an Italian count, etc., is trying hard to put across a New York counterpart of her Chez Josephine Baker, Paris, as a supplementary venture to her chores in the Shuberts' 'Ziegfeld Follies' at the Winter Garden. If effort is any criterion there is every indication the dusky comedienne is going to click.

She evidences a new (to this generation) manner of hostessing which is of the same stuff that made Texas Guinan the night club queen of the prohibition era. It's not the blatant, tongue-in-cheek, 'hello sucker' motif, but a seemingly genuine and warmer glad-handing of old and new patrons.

Via a nice style of cueing between Stanley Rayburn, her personal manager; A. Arthur Price, her p.a.; Mario, Frank Serudi, Galen Bogue, et al, of the management staff, guests as they check in are spotted and then personally greeted by Miss Baker at the door. Working in a modest, deferential manner, she is more enthusiastically glad-handed by the ofays than vice versa.

As a nitery, Chez Josephine Baker becomes a nocturnal boite after 10.30. During the day it's a normal restaurant. It's the old Le Mirage on East 54th street, which Frank Auditore fixed up beautifully into a nifty interior at a cost of $18,000 before deciding that the nitery biz wasn't for him.

But when Miss Baker comes on the scene after her 'Follies' duties it's very much a smart and sophisticated Continental night club. Primed for fashionable patronage, there's a $2 couvert. Later this week Alice Deiano Weeks, niece of the President, adds to the entertainment corps.

Besides the songstress-star of the chez bearing her name, there are Willem van Loon, son of Hendrik Willem van Loon, and Gene Ashley who terp with her in the 'Follies' and do a daring pash adagio which Georges Balanchine of the Met opera staged. It's a snappy number, but showmanly highlight.

The main feature of all the show is Miss Baker's canny change of pace. She permits for nary a dull moment. There's no such thing as waiting between dance sets. If there's any suspicion of a lull she distributes paper streamers; balloons; woolen pellets which are propelled with small paddles, all in an endeavor for an al fresco, mardi gras atmosphere. If synthetic, perhaps, it's none the less highly effective, serving the purpose well. The customers amuse themselves and also pay for it. For instance, there's a clown elimination dance contest with Woolworth prizes elaborately done up in imposing boxes and parcels. She works at high tension from midnight until past 3 a.m., doing a couple of songs every 30 or 45 minutes, or a dance, or something else to maintain the tempo. One of her male partners also essays a crocheting-rumba conceit that's a novelty.

The Ray Benson dance orchestra is rhythmically noteworthy. He's a Duchinesque pianomaestro. Alternate rumba band is Antobal's Cubans, likewise snappy, so that there is always a marathon of dansapation.

Chez Josephine Baker has a good chance to catch on as a novelty in New York's night life. *Abel.*

Hotel Pennsylvania
(PHILADELPHIA)

Philadelphia, March 7.

Having spent the last two seasons with experiments, Buddy Crawford, Hotel Pennsylvania manager, finally seems to have uncovered the proper formula for putting over his Mirror Room as a nitery. Plan he's following this season, and which has had satisfying results, is large and elaborately staged shows without expensive names. Talent as a whole is ordinary, but size of production and speed of presentation has been drawing the best business since spot opened.

Hotel is considerably outside downtown show section, being located in West Philadelphia, not far from the Penn campus and about two miles from City Hall. With exception of two headliners who are known in Philly, acts pop in and out of the Mirror Room without much public notice. Two who stay are Joe Frasetto, local bandleader, and Walter Donahue, m.c. Former, with considerable local following, in addition to batoning nice outfit, has the ability to mix with patrons and dish out cordial handshakes. Donahue, brother of late Jack Donahue, has an exceedingly ingratiating manner and is socko hoofer.

In current production there's one other act that's unknown here at present, but which seems destined to go plenty of places before long. That's a singing youngster named Alice Garry. Blonde, saucy-looking, with world of pep and knack of selling a song, she walks off with the honors. She needs experience.

Rest of entertainment, containing little that's out of ordinary, profits through numerous brief appearances rather than staying on till boring point is reached. Acts include Daye and Knight, spry tappers; Mona and Allen Drake, combining singing and ballroom dancing (former could be skipped to advantage); Lillian King, hoofer; Marcelle Wellington, soprano verging on lyric style; Three Speeds, skaters; Lee and Borde, tappers, and Lenore's Debutantes, seven girls. For show's finales there's an attempt at real staging. Small settings are used to represent marine scene and production number is put on in that atmosphere. Doesn't quite jell.

With his nitery making coin for first time, Crawford is currently eyeing the Democratic national convention here in June. Plan is now to change name of house to Hotel Philadelphian. *Hobe.*

Hollywood Yacht Club
(HOLLYWOOD, FLA.)

Hollywood, Fla., March 6.

This spot, rather swank and given over mainly to gambling, being over the county line, is probably one of the most unobtrusive niterys in the area. Little ballyhoo is used in drawing trade and place gets by strictly on its merits. It's the sort of a cabaret customers will return to. Nice atmosphere, class entertainment, excellent cuisine and danceable dance rhythms prove sufficient for repeats.

Ann Greenway stars in the small show, and her soft singing is most pleasant. Howard Brooks m.c.'s the show and also does some feats of magic that, although not spectacular, are takeable because of the indifferent manner in which they're presented.

High spot on the bill is the sophisticated set of ditties emanating from Eddie Brandt and Lee Fowler. These two boys work smoothly and offer original tunes that call for hearty applause. Spotted toward the end of the program, their turn stops the show. Zanette and Coles are no better than average as a dance team, but must be given credit for having to work on an exceptionally small floor.

Quiet dance melodies by the Hollywood Yachtmen combine a nice blend of harmony and rhythm.

White's 'Mystery' Organ

Lew White, organist, who closed this last week at the Center, N. Y., is introducing a new creation of the 'Electrovox.' RCA Victor's new color organ will be featured with the new instrument.

Rubey Cowan of NBC will handle the road dates. Mystery angle is to be played up in the presentations, either for theatres, auditoriums, etc. White is now supervising final assembly work at ERPI studios.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ, and WABC.

All My Eggs in One Basket
I'm Shootin' High
Gonna Write Myself a Letter
Let Yourself Go
Alone
Lights Out
Cling To Me
Let's Face The Musi
Please Believe Me
You Hit The Spot
What's Name of That Song
Lovely Lady
Alone at Table For Two
Rendezvous in Honolulu
Goody Goody
It's Been So Long
Beautiful Lady in Blue
Yours Truly is Truly Yours
Wake Up and Sing
West Wind
We Saw The Sea
If You Love Me
With All My Heart
Breakin' In Pair of Shoes
Wah Hoo

WALDORF-ASTORIA
(NEW YORK)

After essaying a hybrid dance-rumba combo batoned by Xavier Cugat, the Hotel Waldorf-Astoria's Empire room has brought in Orville Knapp from the Beverly-Wilshire hotel on the Coast, by way of engagements in Denver, Galveston and Houston. First time east professionally, Knapp has come to attention long since via the ether with his unique style of soft, smooth dansapation, the distinguishing instrumentation feature of which has been the use of the steel guitar in the arrangement. It's a style for a dance band originating with Knapp which has been widely adapted by others.

Knapp's is an ideal hotel band, soft and rhythmic but unobtrusive. In a conservative hostelry like the Waldorf-Astoria that's a must prerequisite, yet it commands the customers to get up on the floor.

Surrounding variety show is in line with the Waldorf's policy of supplementary talent to augment dansapation. Enrica and Novello, ballroom dancers, are standards who have been around New York for seasons, and evidence their plastic versatility by going from such extremes as the Hollywood restaurant on Broadway into the more fashionable hotels. Team looks nice and dresses smartly, supporting their terp tricks with a showmanly investiture. Corinna Mura is a Spanish songstress; Magdanne specializes on the piano accordion and 'The Mysterious' Dr. Sydney Ross (the Dr. is a Ph.D.) is a table-worker with magic and 'scientific palm reading' whose services are complimentary.

Knapp's team of 14 includes Edith Caldwell and Leighton Noble for the vocal interludes, and, with the maestro also comprising a vocal duo for the mike lyrics. The boys are smartly dressed in white ties and tail-less tails (the only variation on orthodox formal getup) while Knapp, conversely, features a maroon tux and black tie for his up-front stick-waving. He also essays occasional sax interludes. He is the brother of Evalyn Knapp, picture actress, now married and retired. *Abel.*

PARADISE
(NEW YORK)

New show at the Paradise has the makings of a fast floor entertainment. It needs cutting. Runs almost an hour and a half but with pruning and priming it'll shape up very okay. Already some acts have been eliminated and Georgie Hale, the stager, should whip it into good shape in short order.

Eddie Garr is the star and the hit of the show, a clever mime whose facial and characteristic mimicries are at times almost uncanny in their startling resemblances to the originals. In the next-to-shut groove he's a socko topper-offer to the proceedings.

Mickey Alpert is the m.c. He's a vet floor show pacer, particularly known around Philly and Atlantic City and handles the proceedings nicely.

The personnel highlights are sundry, Georgie Tapps with his Astairing is a punchy interlude. More poised and at ease in top hat and tails, the young tapster gives out to hearty returns. Further up the bill are Sam, Ted and Ray doubling from 'Scandals.' Harlemese trio of male steppers likewise run the gaumet of the hoofology libretto. Early in the proceedings are the Robbins Family, a barnyard billing for a nice three-some of acro-dancers, two men and a woman. They do whirlwind splits

(Continued on page 49)

AFM Revokes Lee Bureau's Agcy. License on Line Charge Squawk

Los Angeles, March 10.

American Federation of Musicians notified Thomas Lee artist bureau March 5 that its license to manage and book union bands or musicians had been revoked. Specific violation cited was that adjunct of Lee's KHJ had made line charge concessions in order to sell talent.

Offense occurred at Wilshire Bowl, where Sterling Young, managed by Lee bureau, remotes to KHJ. Lee outfit manages around a dozen bands on the Coast.

Bob Braun, manager of the bureau, declined to make a statement regarding what counter action would be taken. He said the ruling was recently initiated and that he was not entirely familiar with its workings.

Lee bureau is charged with using line charge as a leverage to spot bands for remote broadcasts to KHJ. It was pointed out by Cliff Webster, biz rep of Musicians' Protective Association, local 47, who filed the complaint, that line charges were quoted considerably higher for bands not booked by the bureau as against their own crews. This constitutes an out-and-out violation of the Federation's statutes on remote broadcasts, Webster said.

Swing Stuff

Personals

Paul Whiteman introduces Red Norvo's swingsters Sunday (15)... Teddy Wilson has left the Famous Door, N. Y.... Benny Goodman trio discs topping sales in England... Adrian Rollini lined up with Decca. ...Roy Eldrige, Chu Berry, Buster Bailey, John Kirby, all from Fletcher Henderson's ork, and drummer Sidney Catlett beating it out at the Delysa breakfast dances in Chicago....They call Eldridge 'Little Jazz.'...Norvo has left Jack Dempsey's chop house, claiming a bum deal. This one and only swing xylophonist was featured by Eddie Duchin at the Yale prom and played Franklin Hall from two to seven a. m. following....Louis Prima making more shorts in Hollywood.... Yank Lawson riding the trumpet and Maddie Matiock the clarinet with Bob Crosby at the New Yorker....Three out of four of the Van Epps freres now with Ray Nobie.

Air Session

The feature department of WOR, under Jerry Danzig, is readying a jam-session for March 12 at 10:30 p. m. over the Mutual system. Intent on supplying the public with a ready-made definition of swing, Marshall Stearns and K. K. Hansen were lined up to put a finger on the jam. Final compromise between shrewd business-man Hansen and swing-devotee Stearns has led to a mixed group, with Louis Armstrong, Bud Freeman, Teddy Wilson, Van Epps, Joe Marsala and Bunny Berigan propping the swing angle at present. With Stearns as m.c. introducing Hansen, the two will face the tough assignment of defining swing by example.

Wax Works

Brunswick hit the swing spot with Frankie Trumbauer's 'I Hope Gabriel Likes My Music,' and 'Breakin' In a New Pair of Shoes.' With a fine arrangement and a solid rhythm section composed of George Van Epps, Roy Bargy, Art Miller, and Stan King, who deliver a surprising amount of lift, this disc surprised the more finicky jitter-bugs. The jibes of Jack Teagarden followed by some lowdown solo licks in the 'Gabried' intro are tops. Johnny Mintz plays some crack clarinet while Charlie Teagarden gets in his usual crisp corneting. If Trumbauer spent more time listening to Chu Berry, this platter would have been standout. On Vocalion, Stuff Smith gets off on 'Eggs in a Basket' and 'Gabriel.' Trumpeter Jonah Jones gets the rating on this record. The Columbia duet of Joe Venuti and Russ Morgan playing 'Red Velvet' and 'Black Satin' needs filling. As a disc, it's too much of a good thing.

On Victor, Fats Waller plays some fine piano in 'That Never to be Forgotten Night,' and 'Oh, Looka There.' The guitar with Fats is aces, with Rudy Powell carving some great riffs on the black stick. The sweeter titles Fats gets, the more swing he develops. Tommy Dorsey's 'Every Minute of the Hour' has a neat trumpet chorus by Sterling Bowes that shows plenty feeling plus the Berigan brilliance. Edyth Wright handles the vocal with a little less fire than usual, but the old slip horn of Tommy leads a great brass section.

On Decca, Jimmy Lunceford's 'My Blue Heaven,' rates at the top. This ork by the beauty and originality of its arrangements plus well-drilled execution, is getting the play that Ellington used to have for the same quality. The Red Norvo 'Decca Stomp' is a relief from a series of pops which is plenty swing. This is the 'Honeysuckle Rose' 'Lady Be Good' combo which happened to get waxed at the last minute. Cleo Brown is still knocking 'em over with her latest 'You're My Fever,' and 'New Pair of Shoes.' The rhythm section makes the disc.

On the Air

The Teagarden brothers got off at the last Whiteman hour, playing 'Swing Mr. Charley,' and ad libbing a lot of jibes in the old Texas manner. It's a great number to spot the Whiteman swing talent.

The Instrumentalists gave out a real jam session at their Friday (6) noon airing. This NBC house band carries some fine swingsters. Even the announcer got so excited that he wanted to play himself.

Bob Crosby's bunch did a job on 'Muskrat Ramble' with Eddie Miller on tenor, Yank Lawson on trumpet, and Ward Silloway cutting a good coda on the slip-horn. Matlock, Kincade, and Bowers are handling arrangements that are tops. Hilton Lamare handles some scat vocals while Ray Beaduc beats the calf skin.

Fletcher Henderson is coming in better with more balance and drive. Chu Berry's 'Christopher Colombo' is used as a signature and rates with the best. 'Rhythm In My Nursery Rimes' was Buster Bailey's number all the way, with 'Little Jazz' Eldredge cutting loose on 'Blue Lou.'

WTIC, Hartford, dropped Cheerio to make way for local commercial. Fan clamor reached such a height within three days that station was compelled to return Cheerio.

SELECT
THE HOUSE OF MUSICAL NOVELTIES
"RHYTHM IN MY NURSERY RHYMES"
•
"DON'T SAY A WORD—JUST DANCE"
•
"RHYTHM SAVED THE WORLD"
•
"ISE A-MUGGIN'
with the Numbers Game
1-2—3-4-5—6-UH—8-9—WOOF"
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FLASHES
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"All My Life"
"Laughing Irish Eyes"
"Bless You Darlin' Mother"
Sung by Dixie Dunbar in "Professional Soldier":
"Joan of Arkansaw"
Going Places!
"Green Fields and Bluebirds"
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Farley and Riley's
"I'm Gonna Clap My Hands"
•
Spina and Burke's
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•
From the music film "Dancing Feet"
"Everytime I Look at You"
"Dancing Feet"
•
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"ITS BEEN SO LONG"
"IT'S GREAT TO BE IN LOVE AGAIN"
"WITH ALL MY HEART"
"BREAKIN' IN A PAIR OF SHOES"
and the New Hit from California
"HAWAIIAN PARADISE"
LEO FEIST, Inc.
1629 BROADWAY · NEW YORK

Music Copyright Hearings

(Continued from page 47)

the song and dance man put on a much more entertaining performance than the Stein Songster.

Obviously bored by frequent 10-minute orations by Chairman Sirovich, Cohan gagged his way through an hour on the witness stand during which the technical subject of copyright was pretty well forgotten.

Except for declaring the Duffy bill will severely injure both the Society and the writers, Cohan had little to tell the committee about the matter of modernizing antiquated copyright statutes.

Opening with the remark that he had 'no particular statement' to make, Cohan informed the legislators he was motivated in appearing by resentment at the tag 'racketeers' which has been given ASCAP. He told the committee that 'the only men who are for the Duffy bill are men who aren't creators' and added that tunesmiths 'only want what's coming to us.'

As the committeemen joined Cohan in shelving temporarily the question of legislative phraseology, the audience heard the 'outstanding figure in the American theatre' (Gene Buck's description) modestly declare he is only 'a handy man to have around,' and admit that while he hasn't studied the Duffy, Daly or Sirovich copyright bills, 'I know ill Daly and Bill Duffy.'

For r Against

After one of Sirovich's arm-waving speeches, Cohan panicked the committee with the query, 'What I wan't to know is are you for us or against us? Later the legislators were highly amused at Cohan's explanation that 'Over There' was 'just a bugle call.' Cohan observed, 'If I didn't write it Thursday, somebody else would have written it Friday.'

As committee showed more interest in Cohan's background than in copyright, Congressman Burrwood Daly inquired, 'Didn't you write 'Always Leave Them Laughing When You Say Good-Bye?' and Cohan shot back, 'Is that a hint?' In a few moments he left the witness stand, while several legislators rushed out into the corridor to join him in posing for photogs.

Explaining that the Society had enabled writers to curb exploitation, Cohan testified that until ASCAP was organized he never received 'a single dollar' out of performing rights to his works. He told the legislators, 'I haven't written anything for the past few years. I did write a song about the Constitution, but I'm not the poet laureate. I'm just a handy man to have around; at least that's what Sol Bloom says.

The principal testimony of the week was produced by E. Claude Mills, general manager of ASCAP, who was on the stand and in the middle of a 15-minute recital of his rise from the seventh grade to director of the copyright pool, when the week's sessions ended.

Opposing American adherence to the world copyright union, Mills repeated earlier arguments that the Duffy bill was intended to benefit users of music, would deprive creators of protection, and by eliminating the $250 minimum infringement penalty would ruin the Society. Like Buck and Nathan Burkan, he assailed broadcasters and other music users while defending ASCAP's conduct and tactics.

The broadcasting industry and affiliated enterprises grossed well over $600,000,000 last year but paid less than $3,000,000 for their music, Mills testified, adding that only 1c out of every $47 taken in by film exhibitors reaches the copyright pool. Broadcasters took in $80,000,000, power companies pocketed $50,000,000, and radio set makers snared $500,000,000, Mills declared, lending force to his argument that ASCAP's rates are not exorbitant.

What Writers Got

'The 45,000 members of our society received only $2,680,406.46 out of what must have been $1,000,000,000 worth of business, Mills said indignantly.

Ironically assuming that the broadcasters, hotelmen, and theatre operators were acting in good faith, Mills expressed surprise that 'peculiarly the proponents of the idea that the United States should adhere to the copyright union were the American Hotel Association, the National Association of Broadcasters, and the motion picture exhibitors.' He pointed out that the Duffy bill started out to be an act authorizing the President to declare American entry into the union, but turned out to be legislation exploiting creators of music.

The Society avowedly is charging 'all the traffic will bear,' Mills conceded in denouncing foes of the bill. 'We've charged all we can get and always will,' he said, adding, 'I think I've done a lousy job.'

Despite a general agreement that hearings would be confined strictly to legislative issues, the committee found ample time during the week to ramble far afield and exchange views on such heterogeneous topics as California oranges, mothers-in-law, Italian press censorship, the New York building strike and the relative merits of Milwaukee and Philadelphia beer.

Criticism of the conduct of the hearings was expressed repeatedly by Congressman O'Malley, of Wisconsin, and Church, of Illinois. The Wisconsinite, a persistent critic of ASCAP, endeavored to check the oratorical outbursts from loquacious committeemen by observing, 'I am always confused at these hearings as to who is testifying,' while Church infuriated Sirovich by describing the sessions as 'a show.'

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LET YOURSELF GO
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WE SAW THE SEA
GET THEE BEHIND ME, SATAN

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PAR SETTLES MUSIC SUIT FOR $4,000

Chicago, March 10.

Mario (Don Mario) Alvarez last week through his attorney, Harold Fein, got a check for $4,000 from Paramount Pictures and Famous Music Co. as payment for a release in his suit against the picture and music company for copyright infringement.

Mario claimed that the Paramount-Famous tune, 'Little White Gardenia,' infringed on his song, 'In the Looking Glass.'

BRIGODE IN CINCY

Cincinnati, March 10.

Ace Brigode's orchestra opens March 22 until May 2 at the Island Queen ballroom here, which is being redecorated by the Coney Island Amus. Co. for the new season.

With Brigode's orchestra are Sylvia Rhodes, Bill Dinkle, Benny Benedict and Four Aces.

KNAPP ON BRUNSWICK

Orville Knapp's orchestra is slated for some Brunswick recordings.

Band, from the Coast, is now at New York's Waldorf-Astoria hotel. Knapp previously disked for Decca.

What It Is

Stuff (Onyx Club) Smith's definition of swing:

'It's rhythm that vibrates through the body until it sends you.'

Hotel Men Show Fight in Philly Union Situash

Philadelphia, March 10.

Wide open war of music union against local niteries, hotels and radio stations, after flaring last week, has again settled into threat of instant renewal. United and determined front presented by combined adversaries seems to have surprised and upset the union executive committee and its attitude now appears considerably more conciliatory.

Situation is extended and complicated, but in general its principal points are as follows:

On the matter of benefits by night club shows and bands, to which union is steadfastly opposed, a showdown was reached last week when the union refused permission to Joe Frasetto to play one at Hotel Pennsylvania. House fired band and put in a non-union outfit. As numerous other spots in town seemed on verge of doing likewise, union backed down temporarily and Frasetto is back in pending arbitration.

After refusal of union to allow LeRoy Wilson to play an engagement at Arcadia International with out-of-town musicians, bandleader took the matter to Joseph N. Weber, who reversed the local union, and Wilson is now at the nitery.

Possible union affiliation with American Federation of Actors was voted favorably upon at the union's general monthly meeting last week, and it is expected to go through.

Variety of disputes with the brothers Levy, operating WCAU and KYW, over music in two stations, are still pending. Rumor that the union's President, Tomei, quietly made offer of $250 to any musicians who report cases of their leader having played under-scale engagements in last couple of years, with prospective fine against leader in such cases generally understood to be $1,000, is denied at the union.

On the subject of benefits, it seems inevitable that niteries and hotels will sooner or later have to go to bat with the union. Since latter is so unalterably opposed to its members being forced to contribute their services gratis for any person with drag who asks, and with certain hotel and nitery men apparently set on playing such shows, a battle has to come.

Crawford's Stand

What apparently put the union officials back on their heels was the instantaneous militant stand taken by other hotel and nitery men when Daniel Crawford, Jr., of the Hotel Pennsylvania, showed fight. According to Crawford, before he gives in on subject he'll put every union employee in the hotel out and, if that fails to work, he says he's ready to shutter the nitery indefinitely.

Specifically, the dispute between Crawford and the union appears to get down to pretty fine points. The benefit in question, which caused last week's flareup, was a paying one. Union notified hotel it would have to hire a standby band for the show. Crawford okayed that, but specified Frasetto, the regular bandleader, and two key men would have to play the show as they were familiar with it. Union refused that, okaying only a standby band. Crawford then replaced the union band with non-unioners.

Frasetto is now back at the Pensylvania, pending settlement of management's difference with union. There's been no deadline set for ending the dispute, but Crawford has indicated he's ready to take the whole matter to Weber. He claims he is unable to come to any terms with Tomei, the local prez.

In regard to LeRoy Wilson's engagement at the Arcadia International, the union nixed him because he had a local, as well as Pottstown, license. Union claimed that made him local musician and as such he had to hire local men. Wilson claimed he only took the local license to enable him to play concert engagements while he was student at Curtis Institute of Music here several years ago, and that he'd just never let it lapse. He claimed he was really a member of the Pottstown union, where all his men come from. Weber backed him on that point and Tomei was forced to let him come in with his regular band.

Music Men Would Open Membership to Book Publishers, Other Copyr't Holders

Revamped Music Publishers Protective Association will eventually enlarge its scope so as to allow for the entry of the general book publishing industry. Under the policy which it will follow as soon as its new name, the National Association of Copyright Owners, Inc., has been legally approved the organization will make a strong bid for membership among music book publishers. If the recruiting in the latter camp proves successful, the NACO's membership rolls will be made open to other phases of the book publishing trade.

Meanwhile the NACO's campaign for membership will be confined to the music publishing business in its various ramifications, with stress laid on winning the support of the standard publishers. After the music division has been well organized it is proposed to go after not only the various other classes of book publishers who control copyrights, but the publishers of newspapers, periodicals, art reprints and designs. Also commercial photograph syndicates.

Nite Club Reviews

(Continued from page 48)

and wings. They should drop the 'family' part of the billing.

In between all this is a succession of more terp stuff. Probably the chief shortcoming is the overdose of terps. It's a dancing show and while that's okay as a general thing, in the niteries particularly where the customers' eye, rather than ear, appeal, is to be preferred, there's a bit too much as presently routined.

Bunny Lee tees off with 'Buy American.' The new crop of Paradise girls impress right off with their s.a. They're a corking collection of lookers.

'After the Robbins,' 'Two Silhouettes in the Moon' makes for an impressive tableau. Then Tapps. Then Alpert in a specialty with Kathryn Rand, a personality looker, first in 'Easter Parade' and topped by 'Get a Kick Out of You,' featuring Miss Rand's high kicks.

Nancy Lee leads 'Two old Ladies in the Shoe,' effective production flash with a hotcha Park avenue top-off. Vera Niva, vodka songstress with loads of s.a., does mike pops to a nice score. Opens with 'Bublichka,' then 'Alone' and 'Oh Chichorni.' Sam, Ted and Ray, and another production flash, 'Lovin' in Rhythm,' an effective highlight. Features some daring hands-and-gloves costuming; okay. Car wowed 'em and could have moved in his bed and retired on the floor. 'Garden in Versailles' is an aesthetic finale, with the cellophane costuming highlighting this part of it.

Hale has done a fine job on the whole and the selection of the costuming and outfitting also rates a bend. Dave Franklin did the special song material, all consistently good. Charles Dornberger, long at the Mt. Royal hotel, Montreal, batons for the show and also for the dansapation, a difficult chore but qualifying handily in both respects. *Abel.*

ONYX CLUB
(NEW YORK)

Two of the most distinguished billings for contemporaneous colored talent are the tags on Stuff Smith at the Onyx and, further east on West 52d street, 'Poison' Gardner, WHN planologist, who also holds forth at a boite in New York's Montmartre sector. At the Onyx, Stuff Smith and his sextet of jammers give out murderous licks. The feature is Stuff himself, who has plenty thereof on the swing style, and his chief mayhemism of tempos, Jonah (Elliott) Jones. Jonah is a personality trumpet tooter whose glims and goo-goo mannerisms par his phenomenal cornet work. On the latter he hits a high-V above Q, or something, and regularly seems to engender his blood-pressure by climbing the pitch into altitudes. Stuff is a mean, Joe Venutiesque jazz fiddler.

As a team they're a worthy successor to Riley and Farley, who made the Onyx the wow swing madhouse of New York until 'The Music Goes Round' took 'em off into wider fields. On the subject of double-billing Rilcy and Farley, Stuff Smith and Jonah Jones may well share the topline because of Jones' distinctive assistance.

Already Brunswick recording artists (as against Decca, which nabbed Riley-Farley), Smith's thematic, 'I'se a-Muggin', bids fair to popularity. It's a corking swingo. Their own version of "Music Goes Round' is done in satiric burlesque manner against a bolero-funereal background which gives humorous nuance to a ditty that long drove the Onyxers nerts. Johnny Washington shines here at the traps; Bobby Bennett, guitar; Lawrence Smith, mean piano, and Mack Walker, at the swollen fiddle.

The club has tilted its minimum from $1 to $1.50, but no couvert at any time. Frank Froeba holds over with his corking piano interludes. The Onyx still remains one of the important capitals of the swing world. *Abel.*

Harmon Nelson doing piano-song routine in Roosevelt hotel Cinegrill, Hollywood. Succeeds Eadie Adams, tied up in picture work. Nelson later takes his band into hotel's Blossom Room.

FEMME IMPS APPEAR AT OWN RISK IN N. O.

New Orleans, March 10.

Female impersonators who parade the stage of the Wonder Bar or any other night spot here do so at their own peril and at the risk of arrest each time they appear, Judge Gleason ruled in Civil Court here March 5 in refusing to grant Emile Moriet, proprietor of the bar, an injunction restraining Superintendent of Police Reyer from arresting his performers.

The court concurred in the view of Henry B. Curtis, assistant city attorney, that 'entertainment by female impersonators is conducive to immorality and may easily be classed as a disturbance of the peace,' a major cause given in the arrests hitherto made. Curtis in his affidavit said that the place was a bad influence on the youth of the city whom it numbers among its customers, 'especially boys and girls under 18 who frequent it.'

F. Day Opens U.S. Unit; Campbell Planning Same

Frederick E. M. Day, London music publisher, has organized Francis, Day & Hunter, Inc., as an American subsidiary with himself, John Abbott of FD&H (London), and Julian T. Abeles, their American attorney, as directors. Abeles will function for the U. S. branch of FD&H as he did for Campbell-Connelly, Ltd., the American branch of C-C.

Jimmy Campbell is currently in the U. S with the intention of opening a New York office. This means the Abeles will only legally represent C-C and concentrate more on FD&H's American music publishing activities, song placements, copyrights, etc.

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UNIT REVIEWS

TOP HAT REVUE

(ORPHEUM, LINCOLN)

Lincoln, March 8.

Harry Clark got the circus bug when he put out 'Top Hat.' A more apt title would be 'Sawdust.' It's strictly a novelty unit, and so much emphasis is laid that way it's difficult to remember any other sort of turn. Where most of the units treking through have been of the dance and ditty type, 'Top Hat' will be a welcome relief, and where the family turns out for the house, it'll fit admirably. Other types of audience may become extremely bored with it.

Travel in this part of the country being seriously hampered by the flooded rivers of the vicinity, 'Hat' came in minus its comedy act and is showing the loss. The billing announces a Dub Taylor, harmonica champ, who got lost somewhere between here and K. C. and couldn't make it across the ice. To make up for his absence, Freddie Eaton, emsee, and Howard Fuller, member of a perch act, try comedy via the stooge method but it's like four-day-old milk in the hot sun.

Music, usually the last thing thought of on one of these opuses, is very good and with the addition of six house men here is above average. It's Bill Martin's band and fronted by Eaton, who looks like a McCoy director, minus the St. Vitus technique which strikes most of those who are assigned a baton in these parts. Dressing and scenery are good, and if it's blondes that they want 'Hat' has 'em, and lookers, too.

A blare by the band makes way, as the show starts, for the Nancy Tate quintet, or Five Top Hatters, two lads and three girls. It's hoofing and fast. Then Frank Santry, juggler, clips off the usual stunts. He tries the ciggie manipulation and is very obviously pulling 'em out of his coat tail to the first five rows. His close with a pinwheel rolling on the brim of an open umbrella under blue lights, is good.

Joyce Barker, shim-shammer, steps out of the line for no good reason. Recovering from an injury to her hip, she was in no condition to stand the acro finish. Mack and Miller, tap and song, are pretty good. Even they are blonde. One of the feature acts, Howard Fuller and Sister, perch and using a 20-foot swaying pole, is next. Fuller does some nice work at the top and it's different. There's no understander and the pole isn't guyed—being dependent on a small heavy base. Sells the sway better.

Anita Muth, doll-like singer, peddles a couple of numbers, 'Mason Street Blues' and 'Music Goes Round.' Has looks and poise, but would do better without that mike. Her voice, unless watched, can get adenoidal, but she did a good job here. A Russ dance by Jack Mack would be just as well out. He works too hard at it to sell.

Togo, jap juggler and rope walker, is the feature. He does the slide from the balcony for a finish after a top spinning buildup. His announcements regarding big time stage and picture work would be better in the mouth of the m.c., Togo not benefiting as it stands. Two Jacks and a Queen, trio of terpers, close and then finale. Time, 52 minutes.

Company manager is Howard Fuller and the show was produced by Harry Clark, out of the remnants of the old 'Ritz Carleton Blondes' unit. Business fair here. *Barn.*

LET'S HAVE A PARTY

(ORPHEUM, WINNIPEG)

Winnipeg, March 6.

This Cushman unit, on the road as Bill Arms' No. 1 show, is different from the general run of units playing this house for the past few weeks. That fact is its chief claim to recognition. Built more as a unit than as a vaudeville show, acts in it intermingle throughout with a minimum of talent utilized for a maximum effect.

An unusual drop of silver braid on black is revealed as the curtains part for the opening, the whole appearing as elaborate lace work. The drop, secured from a picture studio, looks like class.

Show almost reaches other class heights once or twice by the application of such numbers as 'Poet and Peasant' overture and 'Kammenoi-Ostrow,' by Rubenstein. Band is an asset, with four local union tooters adding to the show value here. A line of girls also add interest, but they need a rehearsal. They could use a routine, but for the stix they may fill the requirements as is.

Dennise Bruneau dresses up her acrobatics so that they show to best advantage and also sells herself across the lights. Faith Carlton is on later to double with Miss Bruneau in an effective manner, while her solo toe tapping helps things along. Their duo to 'Poet and Peasant' number is as good as it is different. Elaine and Douglas, with elaborate electrical paraphernalia, put themselves across in a big way. Although what they do has been done plenty of times before its the dressing up and effectiveness therefore of that loosens up the neighbors. Lighting effects add color and help to impress as well. The p.a. system they carry with them sends Elaine's mellow voice out across the lights smoothly. Their several banjos are showy and add a big time touch. Douglas doubles as m.c. and band leader spot in an intelligent manner.

Billy Raymond, doing blackface, garners plenty of laughs as he goes into the well-known sermon from the telephone book, and the act clicks plenty. Although it at times borders too close to the religious angle, it drags out the laughs.

Frankie 'Klondike' Sterling, left-hands the uke and gets his harmonica numbers across because his smile takes with the customers.

The whole affair, while possibly unimpressive technically, should play a good tune at the box office, and that's what counts.

JAN GARBER UNIT

(STANLEY, PITTS.)

Pittsburgh, March 6.

Condensed into an half hour band act, Jan Garber's outfit would be a cinch. But as a 60-minute unit it's something else again. Right now there's not enough variety, for Garber sticks too close to his radio orchestral guns, and the sameness tends to grow monotonous about midway.

There's the bona fide nucleus for a sock unit in the aggregation, but Garber needs to get himself a couple of acts, items for the eye rather than the ear. Spotted wisely among the overabundant vocal specialists, they might mean the difference.

Musically, Garber has an outfit that ranks with the best. Tempo might be varied a bit, but that's not basically important. What is important, adversely, however, is the succession of singers that the unit spills for the first half hour. One follows the other in rapid succession and there isn't a number in the opening section that doesn't wind up with a vocal refrain. None is really poor but after the first couple they become curiously ineffective, the result of doubtful generosity. Best of lot are Lee Bennett, crooner, and Charlie Foster, 16-year-old youngster Garber picked up in Carolina a year ago and who has developed into saleable material.

First and practically only visual excitement in unit comes about in the middle with arrival of dance team of Lorraine Santschi and Josephine Buckley. Girls, one a blonde and other a brunette, are lookers with a load of personality and lots of talent and come up with a turn that has class written all over it. Their first is a smart waltz which leads them into a refined version of the Hawaiian wiggles for a solid exit. They're on again near the close, costumed differently, for a swell high-kicking item that adds immeasurably to their original impression.

Comedy is confined to Garber himself, with his talking fiddle bit; Rudy Rudisill, bald-headed pianist who gets laughs with his falling toupe and trick key pounding, and in apple-cheeked trumpet player who cuts some collegiate capers that are drawn out too much, however. Garber also has a serious session at the violin and shows that he still knows how to fiddle.

Other specialists, all of them on the vocal end, include Lew Palmer, Judy Randall, a good-looking blonde who does three numbers, and Georgia Larue, latter a seven-year-old whom Garber introduces as a protege from Toledo, O. Tot sounds a bit adenoidal in her singing, but winds up after two songs in a neat stretch of tap dancing that sends her off to solid reception.

For a finish, too, Garber might pick something more showy. Present curtain, quite ragged, doesn't send the band off advantageously. *Cohen.*

Food, Anyhow

Chicago, March 10.

Owner of a unit playing a midwest date on a 50-50 deal got so desperate due to lack of customers, he demanded a 50% split on the take of the candy machines in the lobby.

Saranac Lake

By Chris Hagedorn

Herman Levine, of the N. V. A. Fund's N. Y. office, here on a two-day vacash.

Jack Edwards, of Edwards and Carroll and Darrell and Edwards, new arrival last week.

Mr. and Mrs. Marshall Frank left this week after spending 10 days visiting Mrs. Franks' sister, Gladys Palmer.

Fifi Climas celebrated a birthday.

Thomas Vicks is leaving Saranac Lake.

Garry Sitgreaves, who was successfully operated on last week, is up to dining-room for one meal. Eddie Ross, ditto.

Ray Ketchem, who is residing with his family in town, has been getting some grand reports from his doctors.

Bee Lee and her room-mate, Sylvia Abbott, are both feeling fine and looking swell.

Warner Club donated playing cards.

NVA Patients

Harry Gorden, Dick Moore, Ben Schaefer, Fred Bachman, Armond Monte, Chris Hagedorn, Robert Merrick, Eddie Ross, Garry Sidgreaves, Herbert Elder, Fred Rith, Jess Rosenberg, Robert Faricy, Joe Dabrowski, Sally Rogone, Oscar Davis, George Wicks, Milton Pollak, William Canton, Thomas Abbott, John Louden, William Janney, Jack Edwards, Max Pfeffer, Ford Raymond, Thomas Kerns, Alice Carmon, Ninna Morse, Sylvia Abbott, Beatrice Lee, Elizabeth Rogers, Fifi Climas, Marion Cannon, Nellie Queally, Doris Connes, Marya Blake, Gladys Palmer, Betty Huntington, Rita Preftacy, Margaret Newell, Marion Green, Marie Bianchi, Doris Gascolgne, Hazel Gladstone, Hanna Zimmerman, Ethel Clouds, Dorothy Kruse.

Chi Stevens' Names

Chicago, March 10.

Stevens hotel is going after smart supper club biz and has Ramon and Renita booked in for 10 weeks opening April 15. Also dickering for a name band and may also bring in Jose Manzanares as the tango-rumba combo, Manzanares is currently etherizing for Ford.

Ramon and Renita are currently in Palm Beach at Joe Zelli's nitery.

NEW ACTS

FAY and WELLINGTON REVUE (5)
Dances, Music
15 Mins.; Full (Special)
Grand O. H., N. Y.

If snapped up by tighter routining, these dances could mean something, but as now presented all efforts seem wasted. Act was used to close a four-act program here, and while managing to keep the stage filled with hoofing, the turn fell short of any desired sock.

Opening doesn't mean much. All are on stage informally when curtains open, two coming forward for a standard tap routine, as the rest fade. They endeavor to work casual story threads into the stepping, but it's trite and has no punch. Second appearance carries on, the same idea, and still it doesn't jell.

One fellow plays the accordion for novelty, the only break in the dance fare, and while it's good manipulation, delivery is mild. Usual martial tunes are handed out. Another member specializes in character dancing, and a girl presents acrobatic turns for her solo. No particular taste to the costuming, with the men never getting together on either formal or street garb. *Bral.*

DANCE MERRY-GO-ROUND (5)
Flash Act
11 Mins.; Full
Grand O. H., New York

Quintet numbers four steppers (mixed) and a singer (male) who doubles on the piano. Unreeled nicely as a G.O.H. close, with the eye-filling duties being fulfilled via okay terpsing plus four changes of costume on the part of the girls, and three on the part of the males.

Tapping is the standout division, with the male duo showing off best. Individual specialties serve mainly as breaks, except for the singer, who stresses his solo chores and acquits himself ably. Costumes add strongly to an okay impression. *Edga.*

DAGMAR and CO. (4)
Magic
18 Mins.; Full
Grand O. H., New York

Quantity, if not quality, is generously dished out in this one, especially in the fore portion. Audience here didn't always follow the gallop and a couple of tucks in the repertoire wouldn't hurt. Homestretch, however, slows down, and this is where Dagmar exhibits his best salesmanship.

Unlimbers with seven or eight standard stunts which come in such staccato tempo that Dagmar sometimes fails to conceal the wires completely. Distinct cleavage then takes place, and the finale draws up with two surefire items that spell salvation.

One of these is a ringing goblet that chimes out the numbers on cards passed to the audience and delivers 'answers' to questions. Other is a Houdini in which one of the femme partners is sealed in a trunk, with a volunteer from beyond the footlights to supervise. When the box is opened, Dagmar, and not the femme, appears.

Used as a lengthy No. 1 here, and new to the files, though it doesn't size up that way. *Edga.*

JANE WITHERS
Songs, Dances, Talk
15 Mins.; One
Oriental, Chicago

Here's a picture name who really does an act. This kid gets out there and delivers legitimate entertainment.

In the first place, Jane Winters is costumed smartly with an eye to general popular appeal in a semi-comic dress that makes her look her age. She starts right in with a song from her picture, 'Paddy O'Day,' which she sells niftily in Irish brogue. Then into a series of imitations of Pitts, Garbo, Vallee and Crosby which get by neatly, and winds up with a smashing impression of Shirley Temple singing 'Lollipop.' Extremely clever bit from every angle.

Off and back again later in this show for a tap and dancing number, which she sold to this audience like a finished trouper. *Gold.*

KEMPER and HAGGERTY
Comics
15 Mins.; One
Grand O. H., N. Y.

There's pep in this act. It's hokie stuff for the most part, but landed solidly here.

First the two men appear as collegiates, but one changes later to another guise for gagged nonsense. They present the old hallucination bit, in which they enter a bar, drink, indulge in a shooting fray, and fold up in jail. All done in an imaginary vein, but built into loud laughs.

G. O. H. saw much the same thing on last week's bill, but did not seem to mind the repetition. When things do retard, the short one hands out a burlesqued version of 'Pony Boy.' It's used frequently in the act, but brings it around okay. *Bral.*

FOUR CHARLTONS
Gymnastics
5 Mins.; Full
Grand O. H., N. Y.

Act is composed of three girls and a man, presented as an opener here. One girl supplies most of the muscular power, with the others using her to demonstrate their balancing feats. All the feats are delivered neatly and there's little time lost. Following some standard pyramiding, group clinches its stunts with a suspended twirling flash from a center bar.

They wear white union suits, topped with silver skull caps, and make a nice appearance. The man is really incidental to the act, the three girls seeming to arrest most attention.

It's a good opener.

15 YEARS AGO

(From VARIETY and Clipper)

American Society of Authors, Composers and Publishers announced first dividend would be paid in March. After that quarterly. But it was planned to hold out $200,000 as a war fund.

Chicago grand opera got $380,000 for 43 performances at the Manhattan, N. Y. But in the red. Salaries too high.

Metro opened 'Four Horsemen' at the Lyric to a $15,000 week.

Plans being completed for a 'film hock shop.' To give financial aid to promising productions short of funds. New idea then.

Keith theatres installing safes backstage. Stage doormen received and deposited valuables. Due to many dressing room robberies.

N. V. A. was planning a country club.

Ballard-Muggivan merged Sells-Floto, Wallace-Hagenbeck and Robinson's circuses for opening in Chicago, making a 130-car outfit. To be split into three units after playing St. Louis.

Luba Mereoff turn split into three singles. Mother, son and daughter going their separate ways. Ben tried out at the American roof in a single. Hit was his Ted Lewis imitash.

Shubert vaudeville idea finally officially called off. Had been dead from the start, but they didn't know it.

In Philadelphia De Wolf Hopper protested against a projected German mass meeting. Mayor called meeting off.

Marcus Loew announced he would have 95 theatres by next season.

Eva Tanguay doing two Sunday concerts almost every week end. With her cabaret salary it added up about $3,500 a week.

Adelaide Herrmann widow of the late magacian, trying to keep one of his relations from using 'The

(Continued on page 60)

The THEATRE of the STARS

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Fischer-French Casino Form Own Agency

The International Theatrical Corp. has been organized by Clifford C. Fischer in association with Louis F. Blumenthal (Haring & Blumenthal) and Jack Shapiro, owners and managers the French Casinos in New York, Miami and London. Latter spot, the old Prince Edward theatre, opens next month. Fischer is associated with the F.C.'s as sole revue producer and entrepreneur.

The booking agency, as the International Theatrical Corp. name implies, is a supplementary extension of their activities, although it marks Fischer's active return to international booking. That was long his prime business and he still controls the Agence Artistes des Champs-Elysees, Paris, formerly known as the William Morris agency because of the affiliations between the Morris office, Fischer and Henry Lartigue. Latter has since become a show producer in Paris and at the French spas, leaving Georges Boronski in active charge of the Paris agency, which will be absorbed into the new International Corp.

Fischer has already set up an office in N. Y., in the French Casino Bldg., and will establish a London branch when he arrives there. Fischer sails Saturday (14) with the 'Folies Parisienne' revue, which just closed at the Miami French Casino, to install it as the opening attraction at the new London Casino. There he will close with a prominent vaudeville agent to come into the organization.

Fischer when, originally associated with J. C. Stein, of the Music Corp. of America, had plans for an international band booking agency. The new corporation will essay the same idea that MCA now has as regards foreign and U. S. band bookings.

Paul Lukas, John Boles Completing Vaude Tours

Paul Lukas, whose personal appearance tour was interrupted when he was recalled to the Paramount studio, is going out again on stage dates. He has been booked for the Met, Boston, week of March 20, with the Earle, Washington, to follow on March 27.

Eddie Resnick, on the Coast, arranging tour through William Morris office.

Chicago, March 10.

After cancelling a week at the Chicago for John Boles starting Friday (13), it now develops that Boles can make the date. The star, playing Detroit this week, received orders to return to the Coast for Twentieth-Fox and had B&K cancel the Chicago date.

Twentieth has now postponed the picture it wanted Boles for, enabling him to play the date here after all.

Pop Cameron's Syracuse Nitery Try Goes Boom

Syracuse, N. Y., March 10.

Attempt of Charles T. 'Pop' Cameron of vaudeville's Four Camerons to give Syracuse some night life has ended in a move by creditors to have the former proprietor of Cameron's Casino declared a bankrupt in a petition filed in U. S. District Court.

Cameron, who profitably operated a spot on the St. Lawrence river last summer, took over the Cafe Dewitt, Julian Brown's $250,000 white elephant, last fall and tried evcrything from vaudeville to 'The Drunkard' in an attempt to find a paying policy. He folded about a month ago.

Doubling Up on Booking

Seattle, March 10.

Rex (Sterling), only vaude uptown theatre in town, is now being booked jointly by Bert Levey and Edward J. Fisher.

Vaude shows play house every other week, alternating with Cushman units.

Talent Copyright

London, March 2.

Variety Artists' Federation has made a request to the British government to place before the International Copyright Conference to be held at Brussels this year a resolution designed to protect variety performers against pirating.

By the terms of the resolution, which is still in a more or less incomplete form, it will not be permissible for mimics to give impersonations of w.k. artists.

AFA WILL SEEK 'CLOSED SHOP' IN N. Y. NITERIES

American Federation of Actors renewed effort to organize the nitery performers in N. Y., resulted Saturday (7) in the passing of a resolution aimed to better working and moral conditions in the cabarets. AFA estimated that over 500 attended its mass meeting in Union church, N. Y., when its program was laid before the attendance and unanimously passed.

One point in the AFA's program calls for a maximum of three shows a day in niteries. Second calls for a minimum wage of $25 weekly for principals; third, for safe and clean dressing rooms, and last for uniform play or pay contracts, with immediate payment of salaries in cash to performers immediately after the last show of the week.

AFA especially takes exception to the dressing rooms now in vogue in a number of spots, claiming that many of them haven't doors, with the result that performers are frequently bothered by drunks and somctimes robbed.

An effort will be made by the AFA to sign up all New York niteries as 'closed shops.' Only nitery to sign so far is the American Music Hall, converted church playing old mellers, which went union last week as to stage hands and musicians.

Ralph Whitehead, who presided at the mass meeting in place of Rudy Vallee, president, leaves Friday (13) for a swing around the country to organize nitery entertainers in the other keys, as well as set up AFA branches in San Francisco and Los Angeles.

Gus Edwards' Auditions

Either Boots McKenna or Carl Randall will get the dance director's job at Gus Edwards' Showindow (Moss' Broadway), New York, both heel 'n' toe instructors presently being under consideration. House opons on or about April 6 with its straight vaude, two-a-day policy.

Auditions of new talent commenced this week, with Edwards weeding 'em out for acting, writing and composing jobs. Edwards will book the shows and stage, though will not perform himself.

New Unit

Ken Nichols and Eddie Myers are partners in a new unit, 'A Broad Abroad,' which opens Saturday (14) at the Hollywood theatre, Atlantic City. Comedy headliners are Charles Kemper and O'Donnell and Blair.

Others in cast include Sanami and Michi, Rodian Dancers, Ray Renard, Three Queens, George Haggerty, Mimi Rollins and the 12 McCabe Dancing Debutantes. Special material is by Nichols.

MRS. HARRIS' PARTNER

New Orleans, March 10.

Peppino, whose partner, Rhoda, left him recently to go to Germany with her husband, has joined the Phil Harris troupe and will team up with Mrs. Harris as his partner. They plan to rehearse for a month and join the Harris outfit in Cincinnati.

Prior to her marriage to the orchestra leader and m.c., Mrs. Harris was a dancer in Australi

Balto Agcy. Charges Ails Feigned Illness to Cancel

Baltimore, March 10.

Natinal Agency here is filing a complaint with the American Federation of Actors and starting a suit against Roscoe Ails, charging him with jumping a nitery date here for which he had been signed. The comic-dancer and his partner, Betty Lewis, were booked into the Lord Balto hotel at $150 for week of Feb. 21, through the Bert Jonas-Joe Williams agency of New York. National claims to have a signatured contract.

Day before Ails was scheduled to open, National received a wire from Ails stating he had slipped and injured a vertebrae, and doctors advised he couldn't work for few weeks. The agency obtained another act.

Later, National claims it discovered that Ails was working at the Kenmore hotel, Albany. Complainant not only asks for the $150 salary but $60 which the Lord Balto hotel spent on advertising the appearance of Ails.

AUDIENCE RIOTS AT B'KLYN FOX AM SHOW

50 policemen, summoned by an emergency call, were needed to stop a general fight at the Fox, Brooklyn, Monday night (9), which followed the vegetable-throwing and heckling of a group of youths in the balcony of a capacity house. Eight boys were arrested, six of them booked for disorderly conduct, while the other two, under 16, were held on charges of juvenile delinquency.

Entire jam was aired over WMCA, which broadcasts the regular Monday night amateur shows at the Fox.

Kids started to toss vegetables at Donn Kerr, pro m.c., after a procession of what they apparently considered inferior simon-pures. Their aim, however, was as bad as the amateurs, none of the fruit reaching a human either on the stage or in the audience. Ushers tried to stop the kids, but to no avail, and Charles F. Dowe, house manager, summoned a patrolman. Latter took one glimpse of the scene and sent in a riot call, two emergency squads and three radio patrols responding. Until the army of cops arrived the lone policeman took a shellacking from the hecklers.

Only one injury in the fight was reported, the lacerated scalp of one of the prisoners, who was given hospital treatment before being booked for disorderly conduct. Except for a slight interruption, the amateur show continued during the riot, confined to the balcony and involving around 50 people.

Albany, March 10.

Albany amateurs laid an egg for Manager Harry Black at the RKO Palace Friday night (6). Black guaranteed a $100 prize for the winning group in the Junior Film Guild annual one-act play contest, the finals to be at a special performance at the Palace.

Finalists were the Collegians, a group of State College for Teachers' students, and the Grinton Players. The Grintons won.

Total take, however, was $65, leaving Black holding the bag.

Lombardo for Par

Guy Lombardo's band goes into the Paramount, N. Y., for two weeks stay the latter part of April, definite date hinging on the deluxer's picture bookings. Music Corporation of America set the deal.

Fred Waring's orchestra opens at the Par today (Wednesday) with Klondike Annie,' Mae West starrer.

F&M May Build Vaud Unit Around Tomlin

'With My Head On My Saddle' is the title of Pinky Tomlin's new song, which he'll introduce in his third week at the Roxy. It's probable that Fanchon & Marco will build a unit around him for ensuing eastern stage dates.

Later Tomlin goes back to the Coast.

Par Entering Low Priced Unit Field as Own Theatre Booker; Freed Show, $175-Per-Day, Starts

Love in Dec.

Former booking head of a defunct vaudeville circuit now has two weeks of time.

'I get more attention from agents and actors now than when I had 40 weeks,' he declares.

BENNY HIS OWN OPPOSISH IN BALTO

Baltimore, March

Jack Benny will broadcast from here when he plays Loew's Century week of March 20. Airing will probably be from the old legit Auditorium, Jello (his radio sponsor) distributors having virtually closed a deal for the theatre for the night of March 22.

It will be the first time in this town that a radio name will play opposition to himself, by giving a free broadcast in one house and playing to paid audiences at another same evening. Besides this, Loew's Century will also advertise Jello in its newspaper copy on Benny's appearance.

Benny's unit, including Mary Livingston, Stuart Morgan Dancers, Georges Metaxa and the Llazeed Arabs, will get $12,500 net for the week at the Century.

Harry Rogers Teams With Rodney Pantages

Chicago, March 10.

After many years in vaude as a producer, Harry Rogers has teamed with Rodney Pantages in the organization of a talent agency with offices in Hollywood, Chicago and New York.

Acts the agency has lined up for vaude and ether dates are Edward Everett Horton, George Raft, Jack Oakie, James Dunn and Sally Eilers, Jane Withers.

Det.'s Name Parade

Detroit, March 10.

Starting with the Il Milano production of 'Rigoletto' Friday (13), Fox theatre here opens a long stretch of attractions.

Following 'Rigoletto' in virtually consecutive weeks come Ben Bernie, Jan Garber, Eddie Duchin and Fats Waller bands; Dave Appolon unit, Jack Benny, and Dickie Moore. Phil Baker is playing theatre currently.

Par Books Perkins' Ams

Ray Perkins, amateur unit goes into the Oriental, Chicago, week of April 10. Show was produced by Maurice Golden, with Herman Citron agenting.

In setting the Perkins' tyros, Paramount is for the first time committing itself to play ams. other than Major Bowes.'

STILL OUT

Seattle, March 10.

No stage shows as steady diet in sight at Paramount, or any local Evergreen-Hamrick house, reports Frank Newman, back from F-WC meet.

Single bills to continue at 5th Ave. theatre.

Ams. in Salt Lake

Salt Lake City, March 10.

Second appearance of a Major Bowes' unit in Salt Lake opened Monday (9) for a four-day run at the Victory.

Ted Mack is the gong-ringer.

First major circuit attempt to enter the low priced unit booking field will be made by Paramount shortly, when it routes a 19-people show headed by Carl Freed's harmonica band through the south. Freed's unit, due to its comparatively expensive setup, will pave the way at the rate of $175 a day in theatres operated by Paramount partners and subsidiaries. Par eventually expects to book $150-a-day type units regularly.

From present indications, though the route has not been completed, Freed will get from eight to 10 weeks of one and two-day stands. It will be a 45-minute show, comprising a seven-piece band besides the harmonicaists, a line of six girls and Phil King.

In the event the Paramount route is not consecutive, Freed's unit expects to fill-in between Par bookings with percentage dates. Entire show will travel in cars owned by Freed.

irect Booki

Booking of the unit was direct between Freed and Charles J. Freeman of Par's New York booking office. It is Freeman's intention, in the event the Freed experiment proves successful, to recruit as many standard acts as possible to follow suit.

At the present time, Paramount affiliated theatres in the smaller towns playing stage shows are being booked by independents. Par, a couple of months ago, started to consolidate the bookings of these houses in its own booking office. One result of this was the switch in the bookings of Shea's, Toronto, and Loew's, Montreal, from the William Morris office to Freeman's book. These houses are operated by Famous Players-Canadian.

Major portion of Freed's one and two-day time will be in the Wilby-Kincey theatres, working south from the Carolinas, and in the Interstate's smaller houses.

2 WPA Vaude Units for Syracuse, One at Admish

Syracuse, March 10.

New vaudeville project of the WPA for this district was approved last week by Eric Branham, Albany director, and George M. Gatts, state director. Two units will be produced immediately.

One unit will be small and geared strictly to play schools, hospitals and institutions gratis. Second will be in presentation style and will perform before paid audiences at the WPA's Civic theatre here. This show will include a line of 12 to 16 girls, plus an orchestra, besides the principals.

Acts will be recruited from such towns where there are no theatre projects, as well as Syracuse, including Utica and Rochester. Auditions of talent are already underway.

Paul Poole, former vaude producer, is supervising the project here, with Sam Saperstein named as his business manager.

'Nother Am Unit Going Into Roxy, N. Y., at 6G

Roxy, N. Y. has signed with Bowes' for another unit of ams. Placed No. 1 the week of Feb. 21.

House is taking a second Bowes' unit for oly Week in April at $6,000 on the week and no split. Roxy doesn't know which of the various Bowes' units now on the road it will get, if any of these, or whether Bowes will throw together a fresh bunch o' ams. The No. 1 unit at the house was augmented by several amateur acts which had not been on the road.

G-S CASTER EAST

Chicago, March 10.

Michael Todd to New York this week to conclude casting arrangements for production of 'The Mikado.'

Gilbert & Sullivan operetta will be produced in both full-length and 60-minute versions for legit and presentation houses.

Variety Bills

NEXT WEEK (MARCH 13)
THIS WEEK (MARCH 6)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

BOSTON
Keith's (12)
Bebe Barri Girls
Shayne & Armstr'g
Fredericks Co
Ralph Bellamy
Niraka
Sims & Bailey
Melia Kirk & H
(6)
H'wood Rest'r'nt R
CINCINNATI
Keith's (13)
Bobby May
Ross & Stone
Sylvia Froos
Barto & Mann
(6)
Daniels & Lyon
Contint'l Cavalc'de
CLEVELAND
Keith's (13)
Cab Calloway Orc
(6)
H'wood Secrets

COLUMBUS
Keith's (6)
Nonchalants
Bobby May
Ross & Stone
Thelma Leeds
KANSAS CITY
Mainstreet (13)
E Carroll Vanities
MINNEAPOLIS
Orpheum (13)
Coconut Grove Rev
Eddie Peabody
(6)
Ted Lewis Orc
SCHENECTADY
Keith's (12-14)
Noble Sissle Bd
TROY
Keith's (13-16)
Mae Wynn 4
Reynolds & White
Carl Shaw Co
Steve Evans
Lester Cole Co

See You Soon
JACK POWELL
Recently Returned from Europe
Direction
LEDDY & SMITH

Loew

NEW YORK CITY
State (13)
Honey Fam
3 Fonzalls
Street Singer
Herman Timberg
Lee & Louise Rev
BALTIMORE
Century (13)
Andreseens
Roger Pryor
Maud Hilton Co
Fats Waller Orc
DETROIT
Fox (13)
Milano Opera Co

NORFOLK
State (13)
Dave Apollon Rev
PITTSBURGH
Stanley (13)
Lime 3
Xavier Cugat Orc
WASHINGTON
Fox (13)
Jack Benny
Mary Livingston
Laizeed Arabs
George Metaxa
Stuart-Morgan Co
Chicken Sis

Paramount

NEW YORK CITY
Paramount (11)
Fred Waring Bd
BOSTON
Metropolitan (13)
L Armstrong Bd
Mills Bros
Pete Peaches & D
CHICAGO
Chicago (13)
John Boles
Frank Conville
Freddie Zay
Lathrop Bros & L
Oriental (13)
Howard & Shelton

MONTREAL
Loew's (13)
Jules & Clifton
Pat Henning Co
Frank Gaby Co
Ming & Toy
Aaren & Broderick
Harry Anger & Gls
TORONTO
Shea's Hip (13)
Judy Taylor
Ward & Milford
M & L Robin
Revel Baxter & D
The Aristocrats
Joe Morris Co

Wilbur Cushman

ABERDEEN
Capitol (13-14)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
H'wood Ambass'd's
AMARILLO
Fair (15-16)
Cavalcade of Laffs
Murand & Girton
Charlie Brugge
Evans & Rudie

6 Satinettes
Stanley Meyer's Bd
CEDAR RAPIDS
State (13-15)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
CHEYENNE
America (19-20)
March of Rhythm
Jed Dooley Co
Shay & Parker

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Wk.: Jane Chesney, Rob't Braine

Leroy & Pals
Danny Harris
Dan & Ann Manos
Mile Lila
7 Play Boys
BARABOO
Al Ringling (16-17)
Paris on Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
5 Rhythm Steppers
Rich'd Shannon Bd
BEAUMONT
Jefferson (15-17)
C'edy Stars H'wood
Browns & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
Hollywood Co
BILOXI
Saenger (13-14)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp

Lane & Harper
Billy Joy
St Clair Sis
Claire
Juanita
Waneta
Billy Joy's Bd
CRESTON
Strand (16-17)
Top Hat Rev
Great Togo
H'w'rd Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
DULUTH
Garrick (11-13)
Chatterbox Rev
Al DeCarr & S
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Topical Tunesters
FORT MADISON
Fox-Strand (18-19)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Rich Barnsdale
Harper Roisman

HIBBING
State (17-18)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Margie Richman
Gay & Marcia
Tony Francisco
Billy Burt
Dot Higgins
P'r'dise Rhythm Bd
KEOKUK
Regent (15-16)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
LACROSSE
Majestic (14-15)
Chatterbox Rev
Al DeCarr & S
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Tunesters
LEWISTON
Liberty (15-17)
Town Scandals
Joe & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
MACOMB
Illinois (16-17)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
MASON CITY
Cecil (18-19)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
MERIDIAN
Temple (15-16)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Meyer's Bd
MINOT
State (17-18)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
H'wood Amb'ss'd'rs
MOLINE
LeClaire (13-14)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
MONMOUTH
Rivoli (18)
Passing Parade
Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
MUSKOGEE
Ritz (18-19)
Paris On Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
5 Rhythm Steppers
Rich'd Shannon Bd
OKLAHOMA CITY
Oklahoma (12-14)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack

Glenn Mason
Joe Clausers Co
OTTUMWA
Ottumwa (18-19)
Top Hat Rev
Great Togo
H Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
PITTSBURGH
Cozy (15-16)
Passing Parade
Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
SAPULPA
Criterion (20-21)
Fads & Fancies
Gabby Bros
Murdock & Mayo
DeLoule & Milo
Dale & Dean
Tommey Seymour
Myra Carol
Doree & Hayward
Louise DeLoule
Jimmy Read
SEATTLE
Rex (12)
Chicago Follies
Col Ches Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
SPOKANE
Empress (13-16)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Claire
Juanita
Waneta
Billy Joy's Bd
ST. LOUIS
G. O. House (13-19)
Fads & Fancies
Gabby Bros
Murdock & Milo
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLoule
Jimmy Read
TRINIDAD
West (17-18)
Cavalcade of Laffs
Murand & Girton
Charlie Brugge
Evans & Rudie
Leroy & Pals
Danny Harris
Dan & Ann Manos
Mile Lila
7 Play Boys
VIRGINIA
State (15-16)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Margie Richman
Tony Francisco
Billy Burt
Dot Higgins
Gay & Marcia
WATERLOO
Paramount (18-15)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
WICHITA
Orpheum (15-17)
Rainbow Rev
Fiddlers 3
Orloff 3
Hashi & Osai
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens Sync'p'tion
WINNIPEG
Orpheum (16-21)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co

Independent

CHICAGO
State Lake (7)
N T G Rev
3 Slate Bros
Rito Rio
Fay Carroll
INDIANAPOLIS
Lyric (13)
Bebe Daniels
Ben Lyon
Lamberti
O'Connor Fam
Chas Althoff
Gautier's Dogs

KANSAS CITY, MO
Tower (13)
Rielly Thrower & L
Whitey Roberts
Medley & Duprey
Jack Carson
LOUISVILLE
National (13-16)
F & M Britton Bd
3 Lorraine Sis
NASHVILLE
Princess (17-19)
Homer Coghill
Jerry White
Harry Holmes
Irving Edwards
Rochelle Bros & B

Warner

PHILADELPHIA
Earle (13)
Buddy Rogers Orc
Jeanie Lang
Cookie Bowers
Miriam Verne
Bill Steele

Roberta
(6)
Riley & Farley
Ada Brown
Herman Timberg
Audrey Parker
Tim Herbert

Raymond Wilbert
Helen Reynolds Co
PITTSBURGH
Stanley (13)
Xavier Cugat Co
Georges & Jalna
Lime 3
(6)
Jan Garber Orc
READING
Astor (6)
De Costa 3
'Whitey' & Ford

Worth Wyle & H
California Rev
WASHINGTON
Earle (13)
4 Antaleks
John Tio
3 Wiere Bros
June Knight
(6)
Large & Morgner
Xavier Cugat Orc
Georges & Jalna
Carroll & Howe

London

Week of March 9

Trocadero
Larry Adler
Billy Bennett
Lajos Barsony
d'Alba

Maurice
TOTTENHAM COURT ROAD
Paramount
3 Veronas

Provincial

Week of March 9

CARDIFF
Capitol
'Songs From Films'
16 Mastersingers
Elaine Robinson
David Evans
Eric Palmer
EDINBURGH
Theatre Royal
Horace Goldin
Herbert & Hatton
Jock McKay
D Hare & Pianist
GLASGOW
Paramount
Rawicz & Landauer
LEEDS
Paramount
Charlie Kunz

LIVERPOOL
Paramount
Mrs. J Hylton Boys
Shakespeare
Harry Lauder
Wheeler & Wilson
Charles Norman
Terry Wilson
Alvarez Bros
3 Calores
MANCHESTER
Paramount
Magyar Tr
NEWCASTLE
Paramount
F A Mangan Co

Germany

Month of March

BRESLAU
Kaiserkrone
Le Davies
Hanns Laube
Trude Lehmann
Fred Kronstroem
May & May
Iboilka Zilzer
Liebich
Fred Will Bert
L Fluher
W Hartstein Tr
Hitjo
Young Ryle
3 Warells
Werner Voelker
Elly Neubeck
Le Sieur
Wappenhof
Ariston Stanley Co
Francie Dorny
Hans Einfeldt
Eva & Ly
Arno Gattl
K Lord
Joe Milton
DRESDEN
Albert
Barracetas
Beetz & Partner
Bernt & Gloria
3 Bros
3 Cartellas
Cliff Aeros
Lou & Will Co
Rogali
Molkow Ballet
McSovereign
Emil Stammer
Esplanade
Bert & Farley
Bronja Borgis
Ari Vater
Charlotte Arno
Regina
Brick Boys
Brunau & Partner
Emmy & Louis
Hanley's Dogs
Georg Kroenlein
Margot LaMarr
Basia Ossipowna
Tr Roloff
Rheinterrassen
Borry 3
Jonny Gueldner
Curt Jurisch
2 Justins
Klily Mork Co
Vaterland
Greenway Ballet
R Kistenmacher
L M Lommel
Mercedes

Emmy Petko
Nino & L Sereno
Smittle
HANNOVER
Tivoli
Los Ambatos
Wilhelm Bendow
Edith v. Ebeling
H Fuerstenberg
Robby Holms
Ballet A Warden
LEIPZIG
Central
3 Ardigos
3 Blonds
Dolly Fischer
Grant & Mosley
Georg Miller
Evelyn Roberty
Rolf Romany
Elsa Ner Ballet
Vino Ballet
Drei Linden
Emil Reimers Co
Decoy & Resy
2 Dewilis
Dechapur
Erichsen & M
Rudi & Jack
Streeth & Streeth
Eden
Alice Buesener
Cubany & Lilja
4 Ettol Girls
Hiddessen
Nick & Neel
Bella Smaro
Stary & Kott
Steff- & Stone
Van de Velde Co
Heinz Vogel
Hanni Weise
Kristall Palast
3 Bennos
Wili T Carr
Cooke's Ponies
3 Franklins
Teddy Heinz
Raja & Ranjo Co
Sherrier & Gould
2 Singing Fools
2 Vegas
24 Gypsy Musicians
MUENCHEN
Circus Krone
Adriana & Charly
9 Allisons
Polo Rivel & Tr
Gibson Co
3 Jaenecke
Tr Naito
Nena & Paulette
Wassilliams Co
Klein & Wicky

Cabarets

NEW YORK CITY

Archmont
David Howell
Bal Musette
Ann Kennedy
Flo Hill
Georgie Daniels
Gordon Davis
Bobby Leonard
Tommy Martin
Parisian Serenaders
Barrel of Fun
Ed & Morton Beck
Bobby Tremaine
Percy Stoner
Beachcomber Bar
Rex Evans
Marlon Butler
Leslie Litamy
Ann Suter
Bill's Gay 90's
Joe E Howard
Kay Parsons
Gus Wicke
Will Ward
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davin
Black Cat
Ted Lewis
Congolina
Amanda Randolph
Stump & Stumpy
Dot Saulter
3 Tom Cats
Lonny Simmons & Rhythm Kittens
Cafe Trouville
Burt Stevens Orc
Caliente
Alice Lawlor
Joyce Santell

Cecily Rogers
Violet Arnold
Chic Goldman
Terry Gray
Skippy Smith Orc
Casino Venezia
John di Michael
F Bracciante Ens
Chateau Moderne
Billy Castle
Elena McCoy
Muriel Rogers
Fnk McFarlane O
Chez Josy Baker
Josephine Baker
Willem Van Loon
Gene Ashley
Alice Delano Weeks
Ray Benson Orc
Antobal's Cubans
Club Cliquot
'Contin't'l Variet's'
Vera Striiska
Janey Dolova
Tonsia Say
Maxine Dallmer
Bonnie Beard
Valia Valentinova
Vava Prozenko
Pola Montoya
Sasha Poleschuck
Col F Maybohm
Club Gaucho
Dimitri
Virgil
Persa Ravel
Los Gauchos
Rilla Dau
Munoz & Bolau
Club Richman
Lee Carr
James Sherry
Harry Bernie

George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Jean Abbott
Kay Harris
Al Appollon Orc
Cocoanut Grove
Jean McCulley
Raye Prince & C
Dick Messner Orc
Connie's Inn
Anise & Aland
Hotcha Drew
Maxie Armstrong
Eddie Green
James Anderson
Kaluha
Don Redman Bd
Delmonico's
Murray Alan
Jay Mills Orc
Jack Dempsey's
Dorothy Williams
Carol Chappelle
Heat Waves
Jan Brunesco
'Eighteen' Club
Jimmie Rogers
Mary Mercer
I Chico
Consuelo Moreno
Portia Portar
Emile de Torre Orc
El Toreador
Ramon & Lucinda
Toreador 4
Fermin & Gloria
Fantasia Novoa
Medaro
Don Gilberto Orc
El Morocco
Ernie Holst Orc
Famous Door
Red McKenzie Bd
French Casino
'Folies de Femmes'
Emilee Adreon
10 Argentina Ladies
Alphonse Berg
3 Bredwins
Georges Bruyals
Choppy
M'rg'erite DuFresne
Estelle & LeRoy
Marita Farell
Cilly Feindt
Dany Fiore
Little Fred
Vera Nargo
Orbal
Mlle Paris
Piroska
Andre
Sherkot
Sonia Gansser & A
Jack Denny's Orc
Vincent Travers Orc
Russell Patterson's Personettes
Gino's Cedar Gard'n
Filberto Toselli
Don Martin Orc
Gloria Palast
Paul Tremaine Orc
Gr'nwich Vill. Inn
Albert Pryme
Elena McCoy
Pat Clayton
Lillian Cairnes
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Alda Luciano
Bukku
Chubby Ross
Jules Keaton Orc
Jim Healey's
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Anna Held Jr
Hilda Eifonte
Irene Burke
Ruth Templeton
Lindy Lou
'Toots'
Sunny Lambert
Paul Bane Orc
Hickory House
Kirby Walker
Marjorie Naylor
Francetta Malloy
Ted Lane
Arthur Gansfried E
Wingy Manone Bd
H'lyw'd Restaurant
Abe Lyman Orc
Benny Fields
Jack Waldron
Billie Burns
Denny White
Charlot Lamberton
Mitzi Haynes
Marion Martin
Rose Blane
Cass Dalley
E Jelesnick Orc
Hotel Ambassador
Clara Belle Walsh
Maria & Florla
Fred Lowery
Maxine Tappen
Vincent Bragale
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Ivor Peterson
Hotel Biltmore
Russ Morgan Orc
Linda Lee
Goff & Kerr
Nadine & Giraldo
Hotel Buckingham
Bob Fram
Patricia Leeds
Hotel Commodore
John Johnson Orc
Ruth & B Ambrose
Terry Green
Claire Vermonte
otel Edison
Sammy Wilson Orc
Mac Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Fifth Ave
P Handelman Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Gr't North'rn
A Ferdinando Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or

Hotel Lincoln
Loretta Lee
Barker 3
Isham Jones Orc
Hotel Lombardy
Teri Josefovits
Hotel Madison
Val Olman Orc
Hotel Meurice
Mimi Muriel
Sylvia Light
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Don Richards Orc
Coral Islanders
Lillian Kenny
Jaysnoff Sis
Hotel New Yorker
Bob Crosby Orc
Vera Van
Frank Tennill
Ray Baduc
Leons
Scrippy & Pals
Hotel Paramount
Phil Traversi Orc
Hotel Park Lane
Max Bergere Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Yost's Calif Co
Hotel Pierre
Pancho Orc
Gregori Franzell Or
Hotel Plaza
Eve Symington
Lydia & Joresca
Henry King Orc
George Sterney Orc
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Esther Velas Ens
Guy Lombardo Orc
Hotel Savoy-Plaza
Dwight Fiske
Dick Gasparre Orc
Maurice & Cordoba
Basil Fomeen Orc
Habanerae Orc
Hotel Shelton
Bert King Orc
Hotel Sherry-Netherland
'Russian Eagle'
Alex Bunchouchou
Gypsy Choir
Lidia Sadovskaia
Jemma Hurok
Raphael
Hotel St. Moritz
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarova
Andrea Salama
Leo Resnick
Leon Navara Orc
otel St. Regis
Kay Thompson
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Bernie Dolen Orc
otel Waldorf-Astoria
Corinna Mura
Enrico & Novello
Dr. Ross
Charles Magnanti
Orville Knapp Orc
Michael Zarin Bd
Hotel Warwick
Arthur Skrilow Orc
Hotel Weylin
Charlie Wright
Bobby Brooks Orc
House of Morgan
Lillian Roth
Clifford Newdahl
Carl Randall
Phyllis Cameron
Don Alberto Orc
Lou Bring Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Mary Lane
Janice Andre
Warren & Bodie
Carter & Schaub
Midgie Parks
Joan Miller
Billy Mack
Mary Barton
3 Raymonds
Danny Higgins
Dorothy Dorr
Kitty Mulligan
Gene Walter
Joe Ricardel Orc
Joe Capella Orc
Kit Kat
Alfredo Allman
Toots & Al
Alda Ward
Donna Clara
Jackie Mavley
Bob Hargrave Orc
La Rue
Costain & Crane
Marie Almonte
Nick Vouzen Bd
Eddie Davis Orc
Leon & Eddie's
Eddie Davis
Nan Blackstone
Billy Reed
Kirk, Mills, H'ward
Wilson B & M
Mimi Rollins
Princess Ahi
Wm Farmer Orc
Madeleine's
Jack and Jill
Lucille Jarrett
Damar Orc
Joe Gray 3
Man-About-Town
Al Manuti Orc
Maisonette Russe
Codolban Orc
George Orda
Jasha Nazarenko
Boris Belostozsky
Nadia Kortez
Mon Paris
Jimmy Rogers
Versatile 3

Barry Winton Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Michael Tegnor
Vivian Howard
Joe Lilley
Harold Woodall
Hazel Webster
New Montmartre
Elsa Maxwell
Jacques Fray's Orc
Normandie
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Stuff Smith Bd
Paradise
Eddie Garr
Georgie Tapps
Tic Toc Girls
Mickey Alpert
Sam Ted & Ray
Vera Niva
Kathryn Rand
Nancy Lee
Betty Kean
Robbins Fam
C Dornberger Orc
Place Elegante
Tommy Mills
Steve Lenti
Eddie Blanchard
Bill Farrell
Benn Kauff
Irve Harris
Leo Lazaro Orc
Rainbow Grill
Hollyn & C Kehr
Jaime Rousseaux
Nancy Noland
Ruby Newman Orc
Rainbow Room
Glen Gray
Casa Loma Orc
Sheila Barrett
Jack Holland
June Hart
Pee Wee Hunt
Kenny Sargent
Nancy Noland
Nano Rodrigo Bd
Russian Kretchmam
Gypsy Markoff
Adia Kuznetzoff
Nastia Poliakova
Nicholas Vosilieff
Mura Toumanova
Dario Birse
Orlik & Lili
Mischa
Nicholas Matthey
Gleb Yellin Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc

Ship's Grill
Rex Evans
Sidewalks of N.
Roscoe Ails
Mammy Jinny
Helmy Lynn
Ellen Stone
Clark & Verdi
Anthony Trini
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Chunk Robinson
Ollie Potters
Arnetts
2 Blink Boys
Amos Bonds
Marion Heirston
Stork Club
Teddy Lynch
Gus Martel Orc
N Brandwynne Orc
Tony's
Beatrice Kay
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Thomashefsky's
Harry Littman Orc
Ches Doherty Rev
Ubangi
Gladys Bentley Rev
Pearl Baines
Ray White
3 Melody Maids
Avon Long
Hot Foot Watson
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Ben
Willie Bryant Orc
Versailles
Norma Terris
Rocky 2
Helen Gray
Brito's Rumba Bd
Joe Smith Orc
Village Barn
Roy Cropper
Kirk & Lawrence
Mildred Bragdon
Collette & Barry
Milton Mann Orc
Village Nut Club
Riviera Boys
Lou Raymond
Iris Ray
Dickie Wells
Kenny Watts
Shim Sham Rev
Wivel
Marianne
Ernie Maran
Boring & Lazar
Betty Bear
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynne Rolph

CHICAGO

Bismarck Hotel
Dorothy Miller
Phil LeVant Orc
Blackhawk
Will Osborne Orc
Dick & Dot Rogers
Chez Paree
Sylvia Froos
Jack Gilford
The Theodores
The Biltmorettes
Johnny Wells
Milton Berle
Henry Busse Orc
Blackstone Hotel (Mayfair Room)
DeMarcos
Anna Fulton
Kavelin Orc
Continental Room (Stevens Hotel)
Larry Blake
Sonya & Romero
2 Elleens
Harry Sosnik Orc
College Inn
Mary Ann Hewes
Evelyn Chandler
George Olsen
Ethel Shutta
Colony Club
Lili Bernard
Flo Henry
Babs Wilmer
Edna Rush
Rhythmeers Orc
Colosimo's
Wally Vernon
Maggie McGuire
Don Donna & Don
Don Enrico
Countess Alebassi
Faith Bacon
Bob Tinsley's Orc
Congress Hotel (Urban Room)
Benny Goodman
Helen Ward
Gene Kruppa
Leon & Mace
Art Barnett
Club Alabam
Elliott Sis
Anthony Marks
LeMarge Sis
Effie Burton
Ginger Woods
Art Williams
Club Minuet
Danny Beck
Flo Ash
Virginia James
Shirley Handler
Adelinna Dossena
Lew Sales Orc
3 Deuces Cafe
Art Tatum
Zutty
Drake Hotel (Gold Coast Room)
Jack Hylton

Pat O'Malley
Magda Neeld
Peggy Dell
Alec Templeton
Effie Atherton
Clive Erard
Merry Macs
Freddy Schweitzer
Georgie Lyons
Edgewater Beach Hotel
Bernie Cummins Or
Dorothy Crane
Bliss Lewis & Ash
Johnny Rexola Co
Harriett Smith Gls
Hi-Hat
Freddy Bernard
McNally Sis
Nancy Kelly
Cliff Winehill
Syd Lang Orc
Paddock Club
Ted Lewis Co
Mary Stone
Andy Rice
Claire Powell
Ann Rush
Jean Kirk
Jess Johnson Orc
Palmer House (Empire Room)
Bob Hall
Manya & Drigo
Giovanni
Freddy Dosh
Manhattan 4
Abbott Dancers
Ted Weems Orc
Rainbo-Casino
Alta Warshawskl
Sanne & Loomis
Richard Ware
Woods & Bray
Carlton Kelsey Orc
Royale Frolics
Dolly Kay
Henri Lishon
Nell Kelly
Una Cooper
Barbara McDonal
Sid Tomack
Terrace Gardens (Hotel Morrison)
Ted Lewis Co
3 Byrons
Rex Weber
Art Jarrett
Rosalean & Sevilla
Kings Jesters
Rudy Bale
885 Club
Carroll & Gorman
Trudy Davidson
Eddie South
Via Lago
'Pep' Smith
Aimee & Vivienne
Ruth Ennis
Dolly Doline
Farrell Sis
Flo Ray
Ed Kraus Orc
Sol Wagner Orc

Independent Burlesque

Week of March 15

'Smart Set'—Gayety, Baltimore.
'Ginger Snaps'—Troc, Philadelphia.
'Vanity Fair'—Republic, N. Y. C.
'Ann Corio and Her Girls In Blue'—Werba's, Brooklyn.
'Novelties of 1936'—Hudson, Union City, N. J.
'Flying High'—Variety, Pittsburgh.
'High Jinks'—Howard, Boston.
'Jolly Girls'—Empire, Newark.
'They're Off'—Gayety, Washington.
'Night Birds'—Lyric, Allentown, Pa., Mon. and Tues.; New Farn, Mahanoy City, Pa., Wed.; Majestic, Williamsport, Pa., Thurs.; Orpheum, Reading, Pa., Fri. and Sat.

OPPOSE H'WOOD HIJACKING

'White Horse Inn' Into Center, N. Y., Reverting House Again to Legit

London, March 10.

Professor. Stern sails for New York June 15 to do the decor of 'White Horse Inn' at the Center theatre in Rockefeller Center. Show is understood here to be definitely set for opening on Labor Day. It was produced here five years ago at the Coliseum by Sir Oswald Stoll.

'Horse' in New York will be produced by Rowland Stebbins. Similar production to the London revival will be used here. Erik Charrell, who staged it both in London and Berlin, will do the same in America.

Warner Bros. is said to be bankrolling.

The Center theatre reverts again to legit with 'White Horse Inn' after trying it for a season as a straight picture house. Originally the Radio City Roxy theatre, it was rechristened the Center with films and presentations, then went into legit for 'The Great Waltz,' which lasted into a second season. When 'Waltz' departed last fall the Center tried band presentations with films, but these were abandoned in favor of straight pix.

Grossmith Gets Permit to Stay Thru 'Day' Run

Although he had been notified that his application for an extension was denied, Lawrence Grossmith will not be required to leave America until after the run of 'Call It a Day,' Morosco, N. Y. That virtually means that the British actor may remain over here indefinitely, since the play is a hit and is slated to run through next summer.

Congressman Emanuel Celler and Sol Bloom interceded on Grossmith's behalf, it is understood, after the Theatre Guild requested that an exception to the alien rule be made so that the cast of 'Day' remain intact. Fact that the Englishman could have qualified for resident alien classification was a point in his favor. Grossmith, who is one of the oldest and most familiar British actors on Broadway, was abroad when the alien laws were revised and was automatically barred from such rating.

He treated the matter lightly and opined that he probably wouldn't have been permitted to sail Saturday (7) as first ordered because he hadn't paid his income tax yet.'

NOMINATING GROUP TO BE NAMED BY EQUITY

Equity's quarterly meeting will be held next Monday (16) at the Astor hotel, N. Y. It will be a two-way session, first order of business being the selection of a nominating committee which will later make selections for the council. Ten members of that body go in and a similar number retire annually if not re-elected. Meeting will also take up other matters and, if there is time, 'informal discussions' will be in order.

Suggestions made at one of the informal affairs recently relative to changes in the makeup of the nominating committee and naming of councillors were tabled by the council and there will be no change from the usual precedure.

Officers are not up for balloting, present incumbents having been elected for a three-year term which expires next year.

Explanation

Sidney Howard, prez of the Dramatists Guild, invited New York's drama critics to luncheon at the Algonquin Monday (9) and explained the playwrights' position in play production and on the new contract.

Present with Howard was Morris L. Ernst, attorney.

JONES IN PIX, DROPS C. C. FEST

Denver, Mar. 10.

Robert Edmond Jones, who has directed the Central City Play Festival since its inception in 1932, will be unable to return and supervise it this year. Jones is in Hollywood producing pictures for Pioneer, and delays have necessitated him extending his contract there.

Jones has had full charge of the Central City production every year, four having been presented in the 58-year-old theatre. Members of the Central City Opera House Association are looking for a stellar director to stage this year's play.

Annual festivals were begun in 1932 with Lillian Gish in 'Camille.' Next year Gladys Swarthout and Richard Bonelli were featured in 'The Merry Widow.' In 1933 Walter Huston, Kenneth MacKenna, and Nan Sutherland played 'Othello,' and last year Jones produced 'Central City Nights,' a revue based on productions in the theatre years ago.

HUSTON IN 'OTHELLO' AS BROADWAY ENCORE

Hollywood, March 10.

With Walter Huston in the title role, Robert Edmond Jones will produce 'Othello' in New York next fall, under the management of Max Gordon. Shakespearean play was directed and produced by Jones in Central City, Col., in 1934, with Huston in the same role.

Nan Sunderland (Mrs. Huston) will portray Desdemona in the Jones production.

'G. V. Follies' Again

Al Jones will leave for Hollywood this week on a talent hunt, with the idea of resuming the 'Greenwich Village Follies' next season.

Title was used by the Shuberts for a time under a royalty arrangement, but belongs to the Bohemians, Inc., controlled by Jones and Morris Green. Latter will also be interested in the new revue edition.

Fields' Layoff Idea

'The Fields Beyond,' which opened at the Mansfield, N. Y., Friday (6), announced a third matinee this week instead of Monday night, then the management stated there would be no performances this week at all, but resumption next week after script changes.

At Equity it was said that, since only four perfor ances were played (including a paid preview), the application for layoff concession would likely not be granted. Raymond Hewitt, presenter, was not known by Equity, business for the show being done there by Francis Bosworth, play's author. Show was panned, and rated doubtful.

B'WAY MGRS. ASK CAST PROTECTION

Want Pact with Coast on Actors—'Jubilee's' Forced Fold and $70,000 Loss on Mary Boland Departure

'MY FLOWER GARDEN'

Abrupt closing of 'Jubilee' last Saturday (7) at the Imperial, N. Y., after its star player, Mary Boland, withdrew, has set roadway showmen speculating on regulations to protect the stage from the Hollywood talent maw. Operetta was rated a cinch through the season but how much of that was dependent on the cast remaining intact was not realized until the gross nosed-dived brutally.

Equity was approached with the suggestion that it might consider the situation on the grounds that 200 persons were forced out of engagements, probably until next season, through one actress leaving the show. Officials of the actors' association opined that, although it might eventually solve the problem with the aid of the Screen Actors Guild, the latter may not be strong enough at this time to do anything. A gentlemen's agreement, with the Hays office figuring, might be worked out, it is felt. Equity people point out that through their insistence the legit code more or less protected stage casts, with provisions restraining picture companies from engaging members of legit show casts during the run of the play. With the NRA out, no attempt to continue that restriction has been made, although Equity adopted some of the code rules, such as salary minimums.

Revue Off

Some showmen have declared themselves against engaging Hollywood actors, formerly of Broadway or otherwise, unless the talent agrees to remain during the New York and possible road runs. One manager who planned a revue this spring set the show back until next season and it may be off entirely.

Case of Miss Boland is not chargeable entirely to her. 'Jubilee' was presented by Sam H. Harris and Max Gordon, with Metro financing. Managers agreed to the actress' stipulation that her contract expire on Feb. 15 with the expectation that she would continue beyond that date if the show was successful. Claimed Miss Boland had no picture commitments but felt the urge to return to the Coast and 'see my flower garden.'

Harris had a similar experience with the same actress. After she withdrew from 'Face the Music,' in 1932 that show stopped within two weeks.

'Jubilee' wound up about $70,000 in the red. Final week's added expense included remainder of a four week salary guarantee for Laura Hope Crews, who replaced Miss Boland, plus her return fare to the Coast. Also the return fare to Hollywood for June Knight and the return transportation to England of Derek Williams.

Reported that the Shubert's are considering 'Jubilee' for the road next season.

Salvatori on Own

Chicago, March 10.

Paul Salvatori is planning to organize his own production of 'From Out of the Darkness,' written by himself. Has set a tentative opening date for April 12 at the Studebaker theatre. This would be the first premiere Chicago has had in years.

Salvatori will discuss bond arrangements with Equity this week.

Withdrawal of Picture Backing Mentioned as Possible, but Mgrs. Reaction on New Contract Mild

3 Sign Up

Thus far three producing firms have signed the new Dramatists' Guild contract. First to sign up was the Theatre Union, 14th St. (N. Y.) group.

Dramatists' Guild doesn't feel that it's significant that only the trio of signatures have come through thus far. They feel that the managers will naturally squawk and fight for a while but will eventually line up. Also point out that this is the time of year when new plays are very seldom bought, anyway, so producers are holding out, they feel, for a possible change of front.

EQUITY'S NEW RULES FOR ARTIES

New concerning professionals appearing in little theatre companies were solidified by Equity's council this week. Regulations apply mostly to the coast, the Los Angeles district in particular, where actors are known to have appeared sans salary for the purpose of catching the eye of picture casters. Half a dozen so-called little theatres have been taking advantage of players' willingness to go on without renumeration but it is claimed that only two such ventures are bona-fide.

Hereafter little theatres must qualify with Equity, proving that they are what they claim to be. One proof is that tickets of admission must be tax-exempt, since the government rates little theatres as educational. Shows so qualified may engage one or more Equity players providing the minimum salary of $40 weekly is paid.

All other ventures claiming to be little theatres must have entire 100% Equity casts or no Equity members at all. That would take in amateur groups operating for the purpose of profit. Minimum salaries are also required.

'Jumbo' to Stay in N. Y. Till May; A. C. Deal Off

Atlantic City's Civic Auditorium has been angling for 'Jumbo' as an all-summer attraction, but the plan was stalled when Billy Rose sought a guarantee.

Circus musical is planned for continuance at the Hippodrome, N. Y., until mid-May. Incomplete plans call for it touring under canvas thereafter.

New 'Sailor' Start

'Sailor Beware,' with Audrey Christie and Bruce McFarlane, original leads, and others of that cast present, is due to open in Philadelphia next week. Jules Leventhal, former Jersey stock manager and partner of O. E. Wee, has the venture. Play was out before, but dodged Philly and Boston because of possible censor trouble.

'Sailor' wound up at Pittsburgh on tour last season, costumes and sets being left there, but retrieved last week upon the payment of 'neglected' sundry small bills. Understood that the leads stipulated in their contracts that the sets must be repainted for the Philly showing.

Possibility of picture money withdrawing from financing of Broadway stage productions is one aftermath of the newly promulgated playwright's contract, as drawn up by the Dramatists' Guild without managerial participation. Picture channels report the Guild's idea of equalizing royalties as objectionable.

Film people say it is okay for name authors to get top coin, but they cannot figure newcomers in the writing field getting equal compensation. Publicity was given the opinion of one picture producer, Sam Goldwyn, who stated he favored the new contract and its straight royalties, both for stage and screen. Pointed out, however, that Goldwyn does not participate in Broadway production. Goldwyn said he thought the chances for better financial returns to authors should result in freshened interest on the part of writers and indicated he might enter the Broadway field next season.

Otherwise the reaction in managerial circles is comparatively mild. This is as expected, because new production has slowed down to a walk. However, a determined undercurrent opposing the Guild's dictums is developing, mostly among younger producers. Group of the latter conferred last week and declared they could not operate along the lines laid down by the contract. They figure that it is hard enough to raise capital to produce plays and that the new restrictions will make it virtually impossible.

New Committee

Theatre League's board got together and widened its committee assigned to consider the contract, adding some of the younger managers. There will be meetings today and Thursday (12) and after the latter session it is expected the showmen will come forward with an amended form of Guild contract.

Some showmen insist they will not produce plays by Guild writers and they will 'not even read the scripts.' Despite the claim that outside backing will not be obtainable for plays by newcomers, it is from that source that other managers figure they may beat the contract restrictions. If they do secure plays from outside sources, of course, managers will go on the Guild's 'bad standing list.'

PROTEST CIVIC AUD COMPETISH IN ST. L.

St. Louis, March 10.

Municipal Auditorium Commission has an appeal from the privately-owned Arena to remove the $5,000,000 municipal auditorium from competition with the Arena and other tax-paying houses.

Protest of the Reorganization Investment Co., operator of the Arena, has been sent to city officials. Letter of protest claims the Arena cannot be operated profitably in competition with the auditorium on local shows, bike races, horse shows, rodeos, circuses, etc., as the city rental fees are lower because of no taxes to pay.

New Gag

Philadelphia, March 3.

angle in ballyhooing legit shows being worked by Sam Stratton, advance man for 'At Home Abroad,' Shubert musical at Forrest week for fortnight stay.

Electrical transcriptions of songs and skits from show were passed out to local stations for airing.

ratis proposition all around.

Biz in Pittsburgh, Washington Very Good; Both 2 Week Stands?

Washington and Pittsburgh will be established as two week stands next season. Several hits current on Broadway are to double the usual one week booking for the capital and smoky city, which are regarded by showmen this season as the strongest legit towns outside of New York. Not only have grosses in both spots been consistently comparable with Broadway for name attractions but some of the new shows, sans big town success rating, have garnered unusual takings there.

When word was received from Washington Saturday (7) that 'Idiot's Delight' was sold out in advance for the current week's engagement, it occasioned no special surprise to those in the know and reference was made to the grosses drawn in both stands earlier in the season by 'Victoria Regina' (Helen Hayes) and 'Juliet' (Katharine Cornell). 'Delight' (Alfred Lunt and Lynn Fontanne) is scaled at $3.75 top, as were most of the shows previously. It will approximate $20,000. That is partly credited to Theatre Guild subscriptions, which will use up about one-third of the capacity.

Not generally known that one untried play got $15,000 on its week in Washington last fall. Play was 'Room Service' (also known as 'Sing Before Breakfast'). Play was not regarded in shape for roadway and withdrawn after the try-out dates. Only recently 'Sweet Aloes' managed around $9,000 for its Washington week. It opened on Broadway last Wednesday (4) at the Booth.

Both cities have only one legit theatre each, which doubtless figures in the prosperous business. Formerly both towns supported three legiters. Drop in the number of road shows during the depresh caused the United Booking Office to concentrate on the National, Washington, and Nixon, Pittsburgh. Whether another theatre in both stands will be used next season has not been reported thus far.

Guild offices in New York state it is the first time advance capacity sale has been attained by it since 'Strange Interlude.' Likely an extra matinee of 'Delight' will be played Friday (13).

Understood that both the National, operated by Steven Cochran, and the Nixon, managed by Harry Brown, are under lease to Marcus Heiman and Leonard E. Bergman. Both were formerly in the Erlanger string. The U.B.O. is in on the profits of both, however.

WPA REVIEW

CHALK DUST

Experimental Theatre (Federal Theatre Project) drama in three acts (14 scenes), by Harold A. Clarke and Maxwell Nurnberg; at Experimental, (Daly's 63d St.), theatre, N. Y., March 4, '36; staged by James Light; sets, Howard Bay; managing producer, Virgil Geddes; 55c top.

Cast: Herschel Cooper, George Smithfield, William Hitch, Faith Avery, Georgiana Brand, Lida McMillan, Katherine Standing, Shimen Ruskin, Frederic Giuliano, Mitchell Grayson, Eurcnia Woods, John Adair, Bertha Willsea, Violet McKinley, Lisa Rembova, Alan MacAteer, John Carr, Jerome Sheldon, George Yesner, George Pembroke, Dorothy Readick, Amelia Romano, Beth Cantreau, Frances Victory, Trudy Goldrich, Louise Kirby, Eleanor Scherr, Roslyn Gilbert, Mavyn Myers, Arthur Singer, Monty Ash, Richard Huett, Dorothy Nolan, Ymske Tyssen, Minnie Lithgow, Phillip C. Jones, Gordon Fitts.

Now that the Federal Theatre Project has launched five new plays on Broadway, it becomes clear that the organization is too hampered by its own restrictions and governmental red tape to ever really accomplish anything of import to the theatre.

'Chalk Dust' is a good case in point. It is the fifth play of the Project and the first of the Experimental Theatre. It is the first of the five plays that is any good. It really has a lot of intrinsic merit; it is well written, beautifully staged, interestingly handled scenically and has a half dozen good performances. Produced commercially by a commercial manager, it would probably be a click. As is, it stumbles over itself on a couple of important counts and will probably be lost in the shuffle.

In 'Chalk Dust' the authors (understood to be two young men on their first play) take the school system for a ride. Play is spotted in a metropolitan high school, with the plot revolving around the school teachers and their charges. There's a mild love story sprinkled through it and there's just enough 'social import' to interest the would-be intellectuals, a combination which, commercially, is tough to beat. It's the same kind of sugar-coated 'social consciousness' which put 'Dead End' over. As a play, actually, it is a cross between 'Topaze' and 'Grand Hotel.'

It is multi-scened, although handled simply sans revolving stage or platforms. This is done through the use of a large blackboard background in eight slices, which is easily manipulated to give various separate short scenes in various dimensions.

As produced at Daly's, James Light and Virgil Geddes between them managed to imbue the production with a lot of life and action. The play went over, on opening night, despite a lot of physical handicaps which are awfully hard to beat and which will eventually doom the whole project.

The actors have to be chosen as available from the unemployed ranks, meaning, mostly, incompetents. There are half a dozen here who are really fine and who deserve a much better fate. But both lead roles are handled by people who couldn't pass average thespic tests.

At five o'clock on the day the show opened the stagehands' union sent a completely new crew down, because stage hands can't afford to work at the lowly top rate the government is paying the actors (who are grateful for it), so the union lets the men work only a few hours a week. This means several crews for each show and, in this instance, a green bunch just a couple hours before opening. So some of the scenery didn't go where it should, or how it should, and some of it began shifting in the middle of scenes.

The Project has no budget for advertising, so can't let anyone know about its plays when it wants to, except directly. Most of the newspapers don't review the plays. Audience, between the acts, was told to please write letters asking the papers to be kinder in alloting the project shows space. Maybe the audience will and maybe the newspapers will, but the latter are bound to feel that they are being paid for advertising commercial shows and the same commercial shows are constantly squawking about not getting sufficient free space. Yet the project plays are competition, but want nothing except free space.

The project bosses have banned at least three plays in production and now have a program note reading: 'The viewpoint expressed in this play is not necessarily that of the W. P. A. or any other agency of the government.' Which means that the boys just don't dare to let go with any opinionated or gutsy production, when and if they want to.

The tickets were printed wrong, to read '63d street, west of Broadway,' although they should have read, 'east of Broadway.' But they have to stay that way because it would take too many authorization slips, signed and countersigned, and triplicated and signed again, to get any changes made.

There are probably 20 more points like that to be made, but these tell the story.

Re 'Chalk Dust,' there is to be added that James Bay's settings are exceptional; James Light's direction is in the tradition of his best work at the old Provincetown Playhouse; Shimen Ruskin, a fugitive from the Royal Cafe on Second avenue, in his first English speaking role, makes a distinctly strong impression as a student; very interesting character portrayals are turned in by Faith Avery, Georgiana Brand, Eugenia Woods, Bertha Willsea, Violet McKinley, Lisa Rembova, Jerome Sheldon, George Yesner, Dorothy Readick. *Kauf.*

Plays on Broadway

SAINT JOAN

Katharine Cornell presents revival of Bernard Shaw's drama; at Martin Beck, N. Y., March 9, '36, features Arthur Byron, Brian Aherne, Maurice Evans, Charles Waldron, Eduardo Ciannelli, George Coulouris and Miss Cornell; staged by Guthrie McClintic; $3.30 top.

Captain Baudricourt.....Joseph Holland
His Steward.....Arthur Chatterton
Joan.....Katharine Cornell
Bertrand de Poulengey...Tyrone Power, Jr.
Monseigneur de la Tremouille, Chan...Dalton
The Archbishop of Rheims..Chas. Waldron
Page.....Robert Champlain
Gilles de Rais.....David Vivian
Captain la Hire.....Barry Kelly
The Dauphin.....Maurice Evans
Duchess de la Tremouille
.....Ruth March or Lois Jameson
Dunois.....Kent Smith
Page.....Edward Ryan, Jr.
Richard de Beauchamp.....Brian Aherne
John de Stogumber.....George Coulouris
Page.....Walter Marquis
The Couchon.....Eduardo Ciannelli
Brother John Lemaitre....Arthur Byron
Canon John D'Estivet.....Joseph Holland
Canon de Courcelles.....Irving Morrow
Brother Martin Ladvenu....John Cromwell
Executioner.....Barry Kelly
English Soldier.....Charles Dalton
Gentleman of 1920.....Arthur Chatterton
Court Ladies..Hilde Albern, Anne Froelick
Courtiers and Soldiers
Richard Graham, David Orrick, William Roehrick, Hudson Shotwell, Kurt Stainhard, Fred Thompson.

Katharine Cornell modestly presents herself in reviving Shaw's play glorifying France's revered Maid of Orleans, by featuring six other players and naming herself last. But there is plenty of the colorful star during the long performance, starting at 8 p. m. and curtain down at 11.05, which impresses as a memorable evening in the theatre.

There is only one other feminine part in the show, a bit, all the women save Miss Cornell being atmosphere and appearing fleetingly. Enactment of 'Saint Joan' is both an accomplishment and an arduous assignment. Easy to understand why she postponed the premiere last week, when her throat was rasped with laryngitis.

Bernard Shaw is known to be tough to handle when suggestion is made to cut his scripts. He has written longer plays than 'Joan,' still the performance probably would have been more effective had some deletions been effected. For instance, in the second act, the long scene between Eduardo Ciannelli as Bishop Peter and Brian Aherne as the Earl of Warwick, is way overgabby. Yet at that point Ciannelli, in agreeing to burn the witch, has his best innings.

The German star, Elisabeth Bergner, now in London, is scheduled to film 'Joan,' but was taken ill recently.

So much of middle age Catholicism is dealt with in the play that it is surmised the author has changed his mind about eliminating portions for a camera version.

'Joan' was originally presented here by the Theatre Guild at the Garrick (razed) in 1924, and was moved to the Empire, with Winifred Lenihan in the name part. Latter was a second choice. Miss Cornell was sought for the role but was unavailable. It has doubtless been in her mind to enact Joan of Arc ever since. She has given it a superior presentation and a far stronger playing cast than the original.

Highlight scenes are the end of act one, when the maid infuses the insipid Dolphin with her soldierly courage and religious zeal; the clerical court scene in which she is excommunicated as a heretic and burned at the stake by the English; the dream scene at the close when she returns, sheathed in silver armor, to hear herself cannonized as Saint Joan, four centuries after her death.

The author is known for his habit of making his characters garrulous, but the maid does not seem so at any point.

Arthur Byron, reclaimed from Hollywood, appears in the last act as the inquisitor for the church. His address to the 'court' is the longest in the play. Charles Waldron's archbishop, Maurice Evans' Dolphin and Brian Aherne's Warwick are among the other standout performances, but over all shines Miss Cornell. *Ibee.*

THE FIELDS BEYOND

Drama in three acts (four scenes) presented by Raymond Hewitt at Mansfield, N. Y., March 6, '36; written by Francis Bosworth; staged by Milton Smith; set, Horace Armistead; $3.30 top.

Dr. Robertson Reynolds, D.D.Herbert Duffy
Maud Reynolds.....Merle Maddern
Vera Reynolds.....Helen Claire
Roberta Reynolds.....Jean Parker
Miss Imogene Clark.....Helen Ray
Philip Cameron.....Reed Brown, Jr.
Emil von Ornadorf.....Richard Abert
Dr. Richard Sawyer.....Joseph Roeder
Howard Lansing, D.D.....Clarence Chase
Donald Cummings, Ph.D....Clayton Collyer
Ellen Cummings, Ph.D.....Laura Norton
Emaline.....Lenore Lonergan
Harvey Merkle.....Jack Gilchrist
Gertrude Merkle.....Gwendoline Williams

There isn't much play here for two acts. In the third stanza, the authors manage to inject a bit of life and action, but too late. Chances are 'Fresh Fields' will wither rapidly.

It's a story of life in a small college town, and all the stock situations are brought in. But that's only the background. The real story is of a demon mother-in-law—and all the stock situations around that one are brought in, too. Between the two the audience is never especially resentful or annoyed. It's just a matter of being pretty much bored.

Philip Cameron is a brilliant young scholar who comes to the stodgy small town to brighten things. He gets tangled up in the home of the college president, dominated by the Mrs. Prez. It takes him three acts to blow, but he manages it on the final third act curtain.

Reed Brown, Jr., in the lead role as Philip is not especially suited to the part, playing it with a suave Jimmy Walker mannerism, but gives a good impression of himself nevertheless. Properly spotted he ough to go places. Rest of the cast is uneven, Merle Maddern is sufficiently heinous as the mother-in-law; Helen Claire is pretty, if not convincing, as Vera, the girl; Jean Briggs almost makes a go of the fresh kid sister; Richard Abert does well as the other boy; Clarence Chase is oke in a bit; rest of the cast doesn't really belong, but doesn't much matter.

Program carries a note quoting a couple of lines of Whitman. The direction is equally langourous in pace, although lacking any of the poet's wisdom or vision. *Kauf.*

SWEET ALOES

Comedy in three acts presented at the Booth, N. Y., March 4, '36, by Lee Ephraim; written by Jay Mallory; staged by Tyrone Guthrie; Evely Laye featured; $3.30 top.

Esther Warren.....Elliot Mason
Rose.....Marjorie Martyn
Miss Alice Dodd.....Ruth Vivian
Belinda Warren.....Evelyn Laye
Tubbs Barrow.....Rex Harrison
Lord Farrington.....Nicholas Joy
Clara.....Myra Hampton
Jim Baker.....John Litel
Johnson.....Henry Vincent
Florence Cuddahy.....Doris Dalton
Maid.....Elizabeth Chase
Lady Farrington.....Joyce Carey
Hon. Robert Melford.....John Emery

London goes for some plays in a big way and Broadway wonders why when they are transplanted here. 'Sweet Aloes,' popular over there, is another such, distinctly doubtful in New York.

Title suggests a bitter-sweet woman, but has nothing to do with 'Bitter Sweet,' operetta in which Evelyn Laye first appeared on this side. Its author, Joyce Carey, appears in the cast under her real name. Her comedy is too lightweight. She could have injected more humor in the story but chose to stress the sentimental side.

Belinda Warren is a cultured beauty and it is difficult to believe she is to have a baby, whose father is wed to a barren woman. She agrees to relinquish the child so that the title may be carried on. Four years elapse, with Linda in New York and married to prosperous, generous Jim Barker. He is puzzled over her moods, realizing that she often 'walks out on him,' brooding over her secret, which she never discloses.

How Linda's mind is placed at ease is naively explained. Lord and Lady Farrington come as dinner guests. A miniature of the boy soothes Linda and dissipates her phobia over the misstep. The two women talk it over, the titled Englishwoman guessing that Linda was the boy's mother.

Meeting had been contrived by Tubbs Barrow, a friendly fellow who was in on the secret. He had come to consult Barker about his income tax, although why an Englishman on a visit here should consult an American is a bit of stage license. There isn't much more to the story, other than Linda's peevishness when Jim suggests that she accompany him on a trip to London. At the end she changes her mind, not only raring to go but promising no more 'walking,' for the couple were on the verge of separation.

Rex Harrison as Tubbs and Doris Dalton as a woman osthepath, secondary characters, provide the light fun, such as it is. Linda's husband is played by John Litel, who has had better assignments.

Miss Laye is lovely to look upon and she is on stage plenty, if that will help this trifle. *Ibee.*

Inside Stuff—Legit

Latest brush between the Boston Shubert office and local crix came recently when Elliot Norton of the Boston Post called for ducats to catch 'Cyrano,' which he had missed because of a New York weekend showcatching trip. Norton was told that he could 'come down and take a chance' if he wanted to.

Norton, who had planned to take his wife with him, could not envision himself cooling heels in the lobby while ducats were unearthed. When he asked about the next night, he got the same silent treatment. Plenty burned Norton penned A. G. Munro, Hub Shubert manager, a hot note calling attention to the unprecedented treatment of a local critic. He received no reply, written or oral.

In Boston, Norton has declined to comment on the alleged friction in any way. He makes the second Boston critic in trouble with the Shuberts, other being George Holland of the American, who has been banned from all Shubert shows for more than a year because he panned one of their shows.

'Danger—Men Working,' closed after tryout by Raymond Moore, is touted as good for next season. Play was held back from Broadway for third act revision. It opened in Baltimore, then went to Philadelphia. There, after playing one week, it laid off while a new lead was inserted and the play was redirected.

Reopening in Philly for a second time, play's chances looked good, but further work on the script seemed advisable.

Among those graduating this week from the American Academy of Dramatic Arts are Flavia Flavin, daughter of Martin Flavin, playwright, and Phyliss Langner, daughter of Lawrence Langner, of the Theatr Guild. Both plan to continue on the stage.

Class this year numbers 56, one of the largest on record. It's the institution's 52d year. Training period covers a two-year stretch.

The 48th Street theatre, N. Y., is back to the Leblang estate for operation. House was secured on a rental basis when 'A Slight Case of Murder' opened there early in the season. Howard Lindsay and several others were concerned in handling the legiter.

Lease had a cancellation clause and notice of discontinuance was dated last Saturday.

Elliot Mason used a cane at the opening of 'Sweet Aloes,' Booth, N. Y. She has a small part, appearing in the first act only, yet a special slip was inserted in the programs stating that she suffered an accident during rehearsals.

Note was inserted at the insistence of Lee Ephraim, who presents the English play.

Advertising matter for both road companies of 'Personal Appearance,' now carries the title 'Personal Appearance' or 'How Far Is the Barn?'.

Explanation is that in several spots attraction played people started calling the showhouse asking which film stars were making personal appearances at the theatre.

Theatre Authority share of the recent Treasurers' club (N. Y.) benefit performance amounted to $390, which the box office men paid. Club, however, made application for a refund and, at last week's TA meeting that request was granted and the money was returned.

Proceeds are applied in total to the sick and burial fund of the club.

George M. Cohan was ill when he opened his 'Dear Old Darling' at the Alvin, N. Y., last week. Early in the day he was caught by ptomaine poisoning and was distressed for days.

Although the star made known his indisposition he refused to postpone the premiere.

Morris Gest is understood to be on his own now with 'Lady Precious Stream,' which moved from the Booth to the 49th Street, N. Y., last week. Lee Shubert was originally associated with Gest on the import.

Play may stay another month and is then due to tour.

Billy Gaxton, who has been under the weather with neuritis since 'Anything Goes' closed in Detroit, sails for Mexico this week. He will be aboard one of Bob Hague's tankers.

Madeline Cameron, who is Mrs. Gaxton, will accompany him.

Managers Hot and Cold on Bars In Theatres; Manufacturer's Idea?

Measure introduced at Albany last week, by Assemblyman Robert Brownell, Jr., whereby New York theatres would have the privilege of selling liquor under special license, had varied reactions on Broadway. Some showmen favor the idea, others being mildly interested opposed to it.

One report is that a manufacturer of bar fixtures is in back of the plan, further indicated by that firm engaging a legit press agent. A trade magazine published quarterly is known to be backing the Brownell bill.

Cost of installing bars, limited time for dispensing liquors and indefinite number of weeks any legit theatre may be open during the season, re factors which make the booze thing a doubtful avenue of revenue, so far as the average legit showman is concerned. Proposal calls for a license fee of $1,000 annually or $750 for nine months. There was some interest by managers about a year ago, when the Metropolitan Opera House was granted a license, but when it was shown that the Met also installed a kitchen, as required by law, the showmen chilled on the idea.

If theatres could get special licenses exempting theatres from being required to serve food or install equipped bars, some managers would entertain the plan, but hardly otherwise. Picture houses have exhibited little concern over the proposal.

Assemblyman claims suburbanites and visitors would welcome liquor in theatres, such places serving to while away the time before the curtain rises. Some managers, however, think Americans are too exuberant when imbibing liquor and therefore not comparable to European theatres equipped with bars.

Current Road Shows

Week March 9

'At Home Abroad,' Forrest, hiladelphia.

'Boy Meets Girl,' Selwyn, Chicago.

'Children's Hour,' Curran, San Francisco.

'Cyrano' (Walter Hampden); American, St. Louis, 9-11; Davidson, Milwaukee, 12-14.

'Dodsworth' (Walter Huston), Lyric, Knoxville, Tenn., 9; Tivoli, Chattanooga, 10; Ryman Aude, Nashville, 11; Memorial Aude, Louisville, 12; English, Indianapolis, 13-14.

'Ghosts' (Nazimova), Auditorium, Sacremento, 9; Modesto, Modesto, 10; Auditorium, San Jose, 11; White, Fresno, 12; Lobero, Santa Barbara, 13-14.

'Ghost Train,' , Boston.

'Great Waltz,' itorium, hicago.

Hollywood Ballet, Temple, Birmingham, 13.

'Idiot's Delight,' Washington.

'Night of Jan. n, Hollywood.

'Old Mai ,' Whlte, Fresno, Cal., 9; Auditorium, Long Beach, 10; Savoy, San Diego, 11; travel 12; Orpheum, Phoenix, Ariz., 13; Strand, Tucson, 14.

'Personal Appearance,' Orpheum, Kansas City.

'Personal Appearance,' lymouth, Boston.

'Porgy and Bess,' Cass, Detroit.

San Carlo Opera, Auditorium, Portland, 10-14.

'Squaring the Circle,' road, Philadelphia.

'Three Men on Cox, incinnati.

'Three ,' Garrick, hiladelphia.

'Three Men on a Horse,' Madison, Mansfield, O., 9; Six Street, Cochocton, 10; Roy, Portsmouth, 11; Hartman, Columbus, 12-14.

'Tobacco Road,' Chestnut, hiladelphia.

'Tobacco Road,' Opera House, Lexington, Ky., 9; Fairbank, Springfield, O., 10; Weller, Zanesville, 11; Colonial, Akron, 12; Virginia, Wheeling, W. Va., 13-14.

'Winterset,' Shubert, Boston.

ENGAGEMENTS

Wm. Danforth, Vera Ross, Joy Cropper, John Cherry, Margaret Baum, Bertram Peacock, Burnside G. & S. Revivals.

Maida Reade, 'Larger Than Life.'

Audrey Christie, Bruce McFarlane, Josephine Evans, Paul Huber, John Alexander, Edgar Nelson, 'Sailor Beware' (road).

Censor Jury

rch 10.

In a move 'settle this mess,' State Administrator Paul Edwards of the Massachusetts WPA announced that he had taken over the federal theatre project under his personal supervision pending a thorough investigation by his assistant, Carl Rogers.

First move was to establish an 'impartial' board of citizens to pass on all future WPA plays as censors. This is precisely what has been recommended for Boston by the theatregoers who object to the present city hall setup of banning plays in the private legit field. Edwards plans to appoint five men to sit on the censor board, without pay.

STOCK CO. ADDITIONS A WORRY IN SYRACUSE

Syracuse, N. Y., dailies got steamed up last week because three players not registered in that district were added to the WPA relief stock company there. At the New York offices of the project it was stated there was nothing irregular about the placements. Two of the players are from Albany, where there is no federal show project, and one from New York, while none registered in Syracuse were replaced, according to George W. Gatts, state director.

Trio assigned to Syracuse are on a basis similar to actors known in stock as 'jobbers,' joining the company for a limited period to appear in specifically named plays. They were not regularly on the payroll and are classified as 'emergency workers,' directors having the leeway to engage such people whether on the payroll or not, so long as within the 10% exemption limit provided for the use of persons not registered on home relief prior to the deadline.

Players upstate and in other portions of the country are paid $94 monthly for WPA show appearances. In New York city the monthly wage is $103.40.

Pitt Starts

Pittsburgh, March 10.

Long-delayed WPA theatrical project finally got under way here last week with the presentation of a makeshift vaude show. Unit was routed around town in available auditoriums and presented free of charge. So far, there have been no intimations that local federal-aid actors would attempt anything on a commercial basis, although that may come later.

Performers gave four shows. Couple of other vaudeville offerings are planned within the next few weeks.

Zatkin Quits

Nathan Zatkin has resigned as press contact man for the WPA theatre project in New York. He said the relief show job required so much time that he was unable to handle other assignments, though the WPA post was a part time job.

Phyllis Perlman was the p.a. when Elmer Rice was made regional director. She resigned for the same cause, plus the fact that, although on the job seven weeks, she had received no pay.

SPECIAL PLAY FOR C.C. CAMPS

Plans for a play especially designed for showing in the CCC camps within New York state have been completed by the Federal Theatre Project. It is tentatively titled 'Murder in the Camp.'

Company of 10 players will be toured, show being augmented by 30 or more camp recruits, they to act as witnesses and jurors. Play may be presented in the center of the mess halls.

State project is also readying shows to be given in towns adjacent to the camps. There is no plan to play camps generally, as was done during last summer and fall. Such touring was called off as impractical.

ERLANGER'S BUFFALO SET FOR WPA SHOWS

Buffalo, March 10.

rlanger's, a comparatively new legit theatre here, has been secured by the WPA for relief show presentations. Federal project is not under way in this city, so far as shows are concerned, but registration of players is being made and rehearsals may start soon.

To date the WPA has had a marionette outfit made up of four units operating in the Buffalo district. Units have been giving historical subjects in schools, hospital wards and other spots. One unit boasts of the only 'Negro puppets,' play given being called 'The Invention of the Cotton Gin.' Marionette shows are occasionally augmented by vaude acts.

Chi Duo Starts

Chicago, March 10.

Both Chicago WPA theatres are now in action. Blackstone opened Monday (9) with Hoyt's 1890 farce of 'A Texas Steer,' and the Great Northern's to open tonight (10), with Ibsen's sociological argument, 'An Enemy of the People,' known here to present generation only in Russian, via the Moscow Art Players.

Seats are free for those on relief at both houses.

New explanation of the long delay on the Ibsen work is that costumes and props 'in the period' had to be bought from Norway.

'V. Forge' Repercussions in Mass. Have Motherwell Reported Out, Gatts and Gallagher to Replace

All in Fun

Dayton, O., March 10.

Local WPA Players, promised release of 'Dulcy,' h ve been waiting three weeks for the script.

In the meantime they are reading 'The Old Soak' to keep busy, with no intention of producing it.

COCHRAN WORKING ON ANNUAL STOCK SEASON

Washington, March 10.

Rumors that the 1936 season of the National Theatre Players, annual local stock company, will be skipped in favor of a combination summer theatre and restaurant in nearby Maryland are denied by Steve Cochran, who has presented the company for 11 consecutive seasons.

Stock season this year, as in the past, is dependent upon the length of the regular season. House lacks a cooling system and it has become increasingly tough to sustain the end of the annual 10-week stock in hot weather. Plans are going ahead for the usual season, with names imported for leads. Possibility of roadshows lasting into June may cause abandoning of the venture, however.

Plans for a summer theatre at Griffith Farms, across the D. C. Line in Maryland, are on the rocks, but Cochran is still in the market for a spot to play shows barred here by the strict child labor laws. Cochran insists the latter would have no effect on his National Theatre Players, which would be in their seventh week before the rural stunt got under way.

In Carolinas

Charlotte, N. C., March 10.

News of federal theatre projects in the Carolinas:

'The Drunkard' is current offering of the Asheville group.

'Jefferson Davis,' touring show, with Guy Standing, Jr., heading a cast of 34 actors, will play Chapel Hill March 24.

Recently developed projects are announced by Frederick H. Koch, regional advisor for the Carolinas and Virginia, as including a children's theatre, a little theatre guild, a negro theatre, and a puppet group. Children's theatre is at Rocky Mount. Four people will direct. At Raleigh funds have been provided for a new little theatre organization. Robert Griffin heads the negro theatre project just getting under way at Durham. Joseph B. Christmas is organizing children's groups among negroes at Raleigh.

oston,

Week-end repercussions of the recent Massachusetts ban of the WPA version of 'Valley Forge' brought about a drastic shakeup in top crust personnel of the Federal theatre project. Hiram K. Motherwell, regional director has been asked by Washington to hand in his chips, following his attempt to dismiss Laurence A. Hansen, state director.

Accredited to R. C. Branion, personal rep of Administrator Harry L. Hopkins is this statement; 'Motherwell has been pulled off, and h has gone to New York. My guess is that he will not have anything to do with the Massachusetts situation, at least pending the investigation I was ordered to make of the whole matter.'

Branion is now in temporary charge of the theatre program in Massachusetts, his first move being to take 'Forge' off the road.

Hansen, who was asked to quit by Motherwell, has asked for a congressional investigation of Motherwell's handling of federal funds in producing and road showing 'Forge.' Bert Sabourin is acting state director, taking Hansen's berth. George Gatts, New York state supervisor, is slated to take over Motherwell's reins this week.

Shakeup is a result of friction between Motherwell and Hansen, brought to a head by recent banning of the play by Plymouth and Lexington, Mass., where local authorities declared the dialog obscene and some of the situations immoral.

Losses

Hansen claims that the government, as angel for the show, has already sunk $22,000 or more in the production. 'Direct labor' ran to $15,027.78; 'indirect labor,' $2,064; material and equipment, $3,954. Road nut for the unit was just short of $3,000, he says.

Nut at Leominster, where the show first charged admission, was about $1,300 and the take, $23. At Fitchburg, Mass., 'Forge' garnered $96.

Dialog revisions were made following the Plymouth and Lexington bans, before the play was shown at either Fitchburg or Leominster.

In New York

Stated in the WPA theatre project offices in New York that Motherwell remains as New England regional director, with George W. Gatts acting Massassachusetts director. Latter, however, also retains his post as New York state director.

Leonard Gallagher, formerly in an administrative post when Earle Boothe was in charge of the relief shows, was slated to take over the Mass. state federal relief show directorship. He visited Washington Sunday (8) to confer with Hallie Flanagan and Jacob Baker, later going on to Boston with Gatts.

WPA SHOWS WILL PROBABLY CONTINUE TILL JUNE 30 AND MAY BE EXTENDED

It is reasonably sure that Works Progress Administration relief shows will continue until June 30 and, dependent on Congress, may be further extended. Fact that the cash allotted to the Federal Theatre Project in New York will have been used up by the middle of May, is a matter of schedule.

General plan followed when the WPA was set up called for each project to estimate a budget up to May 15. At that time if it be ascertained that there is more coin than necessary to carry on, it is to be refunded, while if an additional allotment is required, it is understood it will be forthcoming. Recently announced in Washington that $1,000,000,000 of the $4,800,000,000 WPA fund is still on hand.

It is indicated that WPA project plays will not last more than four weeks in New York. These new plays projected by the federal theatre arm have received most of the press mention, although the other units, taken over when the government replaced the emergency relief bureaus, have continued those in the CCC camps spotted elsewhere.

N. Y. Plays

'Walk Together Chillun' was withdrawn after one month at the Lafayette, Harlem, and 'Conjure Man Dies' opens there tonight. Same house soon gets 'Macbeth' with a colored cast next. 'American Holiday' is closing at the Manhattan, which gets 'Murder In The Cathedral,' probably next week. 'Chalk Dust' got some attention on opening at Daly's 63rd Street last week, but another play 'Stable and The Grove' is being readied to replace it.

Doubtful if 'Woman of Destiny,' which opened at the Willis, Bronx, will outlast the others. It is a try-out under managerial auspices. Latter's second play 'Heaven and Earth' has been held up at the Shubert-Teller (called Symphony now) Brooklyn, because of building violations. Play is still in rehearsal, with the company being paid the same as though appearing.

If there is any cutting down in the number of persons employed on the Federal Theatre Project it will probably be among non-relief workers, each project being allowed 10% of the total to be engaged on that basis. There is higher compensation for non-relief berths especially on the administration end.

The 'living newspaper' unit, which started a rumpus over alleged censorship by Washington over 'Ethiopia,' an hour long playlet, is finally carded to open at the Biltmore, Saturday (14). Attraction is called 'Triple A, Ploughed Under' and based on the government's agricultural program.

ALBANY IS DROPPED FROM PROJECT SETUP

Albany, N. Y., is out so far as federal theatre project shows are concerned. That was decided on when calls for registration revealed very few unemployed theatre people there who qualified by having been on home relief by Nov. 1, 1935.

It is planned to requisition those stage people from Albany and vicinity for use in WPA drama or vaudeville units in other parts of the state. Also proposed to tour one of the units in 'The Old Mai ,' showing in cities where the project has not been set up, such as Albany, Binghamton, El ira, Utica and Schenectady.

Syracuse Vaude

Syracuse, N. Y., March 10.

Paul Poole has been appointed supervisor, Joseph Saperstein business manager, and Edward Funda stage director, of the WPA's local vaudeville project which is expected to give employment to 135 persons.

Vaude units will consist of from three to 18 acts, it is announced, and state tours are contemplated. Guy Palmerton, assistant state director of the Federal Theatre Project, is here to assist in launching.

Plays Out of Town

IDIOT'S DELIGHT

Washington, March 10.

Comedy-drama in three acts (five scenes) by Robert E. Sherwood; presented by The-atre Guild; features Alfred Lunt and Lynn Fontanne; directed by Bretaigne Windust; setting, Lee Simonson; dances, Morgan Lewis; production conceived and super-vised by Lunt and Fontanne; at National theatre, Washington, March 9, '36; $2.75 top.

Dumptsy	George Meader
Signor Palota	Stephen Sandes
Donald Navadel	Barry Thomson
Pittaluga	S. Thomas Gomez
Auguste	Edgar Barrier
Captain Locicero	Edward Raquello
Dr. Waldersee	Sydney Greenstreet
Mr. Cherry	Bretaigne Windust
Mrs. Cherry	Jean MacIntyre
Harry Van	Alfred Lunt
Shirley	Jacqueline Paige
Beulah	Connie Crowell
Edna	Frances Foley
Francine	Edna Rosa
Elaine	Marjorie Baglin
Bebe	Ruth Timmons
1st Officer	Alan Hewitt
2d Officer	Winston Rose
3d Officer	Gilmore Bush
4th Officer	Tommaso Titoni
Quillery	Richard Whorf
Signor Rossi	Le Roi Operti
Signora Rossi	Ernestine De Becker
Major	Georgio Monteverde
Anna	Una Val
Irene	Lynn Fontanne
Achille Weber	Francis Compton

First appearance of Lunt and Fontanne in the Capital in three years drew a complete sell-out and the most brilliant audience of the season. Combination of Lunt as an ex-circus barker and Fontanne as a blond Russian Garbo had the house all but chegring at the finale.

Play is along Grand Hotel lines, concerning reactions of a score of people of a half dozen nationalities, caught in an Alpine resort at the start of the next world war. While predominantly a comedy, spiced with plenty of smart lines, it is painted against a tense background which breaks through in the last act to give the finish a smashing melo-dramatic climax.

Mixture of humor and tragedy had the audience frankly puzzled at first, but through intensifying each as the action progresses, they are maintained as a contrast which is, at times, superb. Sophisticated note, supplied chiefly by Lunt and Fon-tanne, keeps the play from slipping in either direction and ties it into one of the cleverest socks at the absurd inevitabilities of war that the stage has produced.

All action takes place in the cock-tail lounge of the Hotel Monte Gabriel, in the Italian Alps over-looking the Swiss and Austrian bor-ders, within the space of 24 hours. Things are pretty quiet until im-pending war causes Rome to order all travelers held up at the border. By nightfall, the hotel is full.

Unwilling guests include Dr. Wal-dersee, German scientist who wants to get to Switzerland to consum-mate his cancer experiments; Mr. and Mrs. Cherry, English honey-mooners who were just married in Florence; Harry Van, American song and dance man, and his six devastating blonds; Achille Weber, international munitions king, and Irene, his mysterious and exotic traveling companion. Already on the scene are Donald Navadel, American 'social manager' of the hotel; Dumptsy, philosophical little waiter who found himself an Italian when Italy annexed his mountain peak; Capt. Locicero, military officer of the town, and Quillery, fiery, pathetically sincere disciple of 'the revolution.'

Author Sherwood makes the most of his obvious opportunities in pit-ting his characters against one other, both in light banter and in inevitable clashes of temperament. Personalities are intensified as the situation becomes more acute—as airplanes whirr overhead, as reports come through that Paris has been bombed and as war is declared be-tween France and Italy. Honey-mooners recoil as their dreams are shattered by bitterness on all sides.

The scientist, first annoyed at the stupidity of it all, abandons himself to the patriotism he can't escape. The submissive little waiter dons a uniform. The Marxian pacifist loses his temper and is shot by a firing squad. The munitions-maker, who claims he has merely provided the 'toys' the world demands, and the Russian woman-of-the-world, who paints too vivid a picture of the havoc he has precipitated, reach the parting of the ways. The American impresario does his best to keep all concerned from flying at everybody else's throat. And the six blond chorines decide that Italian officer's are the handsomest men on earth.

Deftly fostered by the surround-ing circumstances, yet distinctly separate, is a sophisticated romance between Lunt, as the impresario, and Fontanne, as the Russian mys-tery woman. She's a dead ringer for Garbo. Lunt is convinced that she is the little hoofer with whom he slept in an Omaha hotel—which she finally turns out to be. Her gradual breakdown amply provides for several scenes of the sort which, if they hadn't been present, would have had Lunt-Fontanne fans de-manding their money back.

The highlights are equally divided between comedy and melodrama. Causing most discussion will be the impromptu revue in which Lunt does a parody on 'Puttin' on the Ritz,' a la Harry Richman, and is carried off-stage bodily by his six high-kickers; the graphic word pic-ture painted by Fontanne of the probable deaths of the honeymoon-ers, and the finale, in which the curtain comes down on Lunt and Fontanne sitting at the piano sing-ing 'Onward Christian Soldiers,' while guns roar and bombs shatter the windows of the hotel.

A tendency of the number of characters and problems to confuse the audience early in the play is overcome by permitting none of the lesser threads to become more than atmospheric complications. Granting that it is a Herculean task, Lunt and Fantanne keep their roles, upon which the structure of the play de-pends, always dominant.

The production, although packed with action and business, was al-most entirely without first-night trouble. The single set is a mod-ernistic interior with huge glass windows, Venetian blinds and stair-case rising to upper entrance.

Craig.

STAR SPANGLED

New Haven, March 5.

Comedy in three acts by Robert Ardrey; presented and staged by Arthur Hopkins; setting designed by Raymond Sovey. At Shubert, New Haven, March 5, '36; $2.20 top.

Mrs. Zlerzienewski		Natasha Boleslavsky
Gregory	Her Children	George Tobias
Stan		Millard Mitchell
Vincent		Garson Kanin
Anna		Marjorie Tricsault
Prof. Niebleski		Ivan Triesault
Czysko		Michael Visaroff
Steve		Donald Arbury
Masters		Edward Craven

Longevity of this new Hopkins production depends on what can be done with the last act. Indications, at opening here, are that Hopkins is rushing it to Broadway a bit too soon. Unquestionably the material is there for a knockout, but it's doubtful if a three-day tryout here is time enough for sufficient revision before hitting the metropolis.

Premiere was in reverse English. Instead of starting mild and build-ing to a smash, play opens with a wow act one, act two is just a breather and act three, although a setup over the second act, never reaches the speed or entertainment of the initial session. Maybe it's just the remarkable pace of act one that makes the balance seem like a letdown. At any rate, the play misses being a wow by just the margin of that last act.

Trouble is that the script is not well spaced—most of the comedy is crowded into act one, with the drama angle overboard in act three. A responsive audience that was de-cidedly for the show in its early stages lost enthusiasm during the last ten minutes and practically donned mittens for the final curtain.

As a first attempt, Ardrey has done a capable job of playwrighting. He certainly strikes an authentic note in the presentation of his char-acters—a Polish family of Chicago's northwest side.

Play is a choice bit of Americana for the historians. It does to Chicago what 'Once in a Lifetime' did to Hollywood. Dialog is fast, clever and, in spots, riotous, but would need about 100% laundering for pic-ture possibilities, as a lot of its kick lies in its juicy phrasing.

Plot is off the beaten path, intro-ducing a Lithuanian widow and her four Lith-Polish grown children, whose name Dzieszienewski is such a tongue-twisting handicap they change to individual monickers more suitable to their particular ideals and ambitions. Gregory be-comes a professional killer; Stan branches out as a dumb Texas League ball-player with big-league aspirations; Vincent hits the politi-cal arena as a candidate for an im-portant office and Anna crashes the stage door of a four-a-day house as Anna LaFrance, ham dancer. Over this brood hovers the mother, comely matron of 46 and a constant menace to her family's peace of mind through her amorous leanings.

Play opens with Gregory slipping into the household on a two-day 'vacation' from prison in Michigan City, where he has served eight years of a ten-year stretch for a killing. Jail officials don't know he's left, but he manages the brief getaway in order to bump off the man who sent him to the pen.

Vincent is in the closing stages of his campaign for office and he fears his chances will be ruined if the voting public gets wind that his brother is an escaped killer. He is seeking the support of a crooked politician named Czysko and he has invited him to the family home for Sunday dinner in order to receive Czysko's endorsement. The two strike a bargain on political back-ing, but later Czysko sells out to another group, leaving Vincent minus his all-important support. Czysko is 'father' to the Polish settlement in more than one sense of the word and, when Vincent learns that the politician is the real father of the supposed daughter of a famous killer, he uses the know-ledge as a club to gain Czysko's backing.

Meanwhile it develops that Czy-sko is the man Gregory is looking for and, when the two meet in the family parlor, Gregory attempts to shoot the politician off but is pre-vented by his mother, who says Czysko is her 'sweet patootie' and the father of Gregory's sister, Anna. It's only a gag, but it gives Czysko a chance to clear out, while Gregory goes into a fit of remorse over his mother's supposed depravity. Family finally sells Gregory the idea of re-turning peacefully to prison to finish out his two remaining years. Vincent sees clear political sailing ahead due to his hold on Czysko and Anna decides to quit show business and settle down to a quiet life with the unglamorous Steve, a neighbor-hood youth.

Casting of the play is a work of art, only room for improvement be-ing in the role of Prof. Niebleski. As Gregory, the simple-minded killer who talks nonchalantly about murder but is shocked by his mother's moral behavior and his brother's profanity, George Tobias makes the audience believe that such a character really exists. He slips a few notches in the closing minutes of the play, but the fault is more with the lines than in his act-ing. Most consistently natural characterization of the play is offered by Millard Mitchell as the dumb Stan, would-be diamond star. Michael Visaroff makes a swell Czysko, Natasha Boleslavsky is a natural as the widowed mother and Garson Kanin and Marjorie Lytell, as her remaining two children, fit.

Play is well staged. A clever bit of stagecraft is injected by allowing a vital telephone conversation to go through in its native tongue (Polish), leaving the audience to guess the details while sensing the general idea. Director has made the most of the comedy possibilities and has produced a laugh show that should stand among the toppers, es-pecially if they find the answer to that last act. Single setting is typical.

Bone.

Didn't Pan Out

Legit agent had a cast lined up for a play called 'Home, Sweet Home,' then suddenly declared the show off. Queried why, he explained that a gold mine from which ore was to be extracted had been flooded.

The expected gold was to have supplied the coin to back the production.

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Plays Abroad

PROMISE

London, Feb. 27.

Play in three acts, adapted by H. M. Harwood, from the French by Henri Bern-stein. Presented by Moss Empires and Howard & Wyndham Tours, Ltd., at Shaftesbury, London, Feb. 26, '36. Pro-duction by the author.

Toni Flammery	Francis James
Emilie Delbar	Ralph Richardson
Therese Delbar	Madge Titheradge
Solange	Ann Todd
Thierry Keller	Robert Harris
Catherine	Edna Best
Gustave	Victor Borgetti

For more than a quarter of a century Henri Bernstein, French dramatist, has occupied a foremost place in the theatre. His pen is a surgical lancet that buries itself deep into human consciousness. His medium is the theatre, where men and women move swiftly under emotional urge.

'Promise' is typically Bernstein, and the adaptation by H. M. Har-wood is an excellent piece of work.

Once again Bernstein draws a por-trait of a woman, somewhat exag-gerated in her middle aged thought processes, but nevertheless a person whose unstable approach to the death of her youth is a fascinating character study. With a few deft strokes he indicates that physical transitions are partly accountable for her violent mental inconsisten-cies. Thus he pleads for understand-ing and mercy for a character who, to be judged solely by her attempts to destroy the happiness of those closest to her, inspire contempt and hate.

A third act, which is scarcely more than an epilog, reveals the woman as lonely and miserable, but reconciled to a changed emotional life. Her bitterness has evaporated. Her last years will be graced with more kindly understanding. The flame has burned itself out.

None can deny the theatrical effectiveness of such a character, nor the difficulties of its delineation. Mary Boland in 'The Green Bay Tree' in New York was the excellent farcical counterpart of Madge Tith-eradge as Mme. Delbar in 'Promise.' The more stern and dramatic Bern-stein conception calls for acting of the highest order. Miss Titheradge does a fine job.

Author wastes little time in get-ting to the crux of his drama. He has conceived a Parisian household, headed by an aging barrister, Mme. Delbar, his wife, is the mother of two daughters, the elder from a previous marriage. Both girls are in their twenties and both of marriage-able age. Engagement of the younger has been announced and the wed-ding day set. Half-sisters are of opposite natures, the younger a dashing, fearless and restless type, and a spoiled and selfish child under her mother's dominance. Adroitly, a sympathy is established between the brow-beaten husband and his step-daughter, who have common ground in the misery of Mme. Delbar's ir-repressible energy and tyranny.

Prospective bridegroom is an at-tractive young commercial artist. He visions a hectic future, destructive of ambition and happiness. His love switches from the younger to the elder sister. The engagement is broken.

Play is concerned with the read-justment of the relationships of the characters. Logically, but not with-out upheaval, the pieces are re-arranged to a new pattern. Play ends on a note of complete frustration of the mother's attempt to rule the lives of youth. Younger sister leaves for a probable engagement to a wealthy sportsman; the elder sister and the artist marry despite protest: and the father gently embraces his exhausted wife, at last reconciled to more mature interests.

Writing is workmanlike and thea-trically effective, and the dialog passages are direct and pointed. Characters, however, are drawn from imagination, rather than from life, and the play's appeal is rem-iniscent of a more artificial theatre than the stage of today.

Although designed primarily to give Miss Titheradge the principal opportunities, others of the cast take equal honors with her in the acting. Ralph Richardson as the husband, Edna Best as the elder sister and Ann Todd as the younger, give ex-cellent characterizations. Robert Harris succeeds in creating unusual sympathy in the role of the artist.

Play is handsomely mounted in a single interior set, built in perspec-tive.

'Promise' is distinctly worth see-ing although not likely to have a broad general appeal.

Flin.

EUROPE

Paris, Feb. 26.

Three act play by Maurice Rost presented by Gustave Quinson at Pi Paris.

Cast: Jacques Baumer, Arquilliere, Jose Squinquel, Marguerite Valmont, Fanny Robian, Denise Grey, Andree Ducrel, Andrevor, Magdany, Regina Capelle, Chasbrier, Varenne Marty, Glorl, Bertie, Leo Peitier.

Gustave Quinson, producer is the star of this piece. He has taken over the Rothschild-built white elephant, the Pigalle, sobered down its fan-tastic decoration, installed between-the-acts distractions for the guests, and put on a play in verse by Maurice Rostand. Real show is off the stage, for the Rostand opus isn't much as entertainment.

It's a naive expression of faith in the peace of the world. Shows, in symbol, the rival peoples fraternizing, and it even idealizes Hitler. Not even local pacifists can swallow it, although they all have praise for the author's high ideals. Unless the public, overwhelmed by its desire for peace and fear of war, takes a freak fancy to this one, Quinson will have to try another soon if he wants to keep his new plaything open.

Stern.

LA FOLLE DU CIEL

('Heavenly Fool')

Paris, Feb. 26.

Fairy play in two parts and ten scenes, by H. R. Lenormand, presented by Georges Pitoeff at the Mathurins, Paris. Stars Ludmilla Pieoeff. Incidental music by Darius Milmaud.

A symbolic play of great beauty, based on a Nordic legend of a sea-gull changed into woman. Atmos-phere of the Arctic regions, of trolls, penguins and the aurora borealis, made to live by one of the most fantastic personalities of the Paris stage, Ludmilla Pitoeff.

Fine stuff, but not commercial theatre.

Stern.

Shows in Rehearsal

'Bitter Stream' ('Sons of Romé')—Theatre Union.

'Summer Wives'—Jack Linder.

'On Your Toes'—Dwight D. Wi-man.

'Larger Than Life'—Crosby Gaige.

'Her Weekend'—Anne Nichols.

'Sailor Beware' (road)—Jules Lev-enthal.

80G Little Theatre

Beverly Hills, March 10.

New little theatre, to cost $80,000, will be erected here by Theatre Arts, Inc.

Shirley D. Parker heads the project, with Dickson Morgan listed as managing director.

'Wife' Put Off

'A Dangerous Wife,' which has three authors, Arthur Eddy of the Film Daily, William A. Orr of the Metro production department at the home office, and Borden Chase, a Hollywood writer, has been post-poned until the fall.

Play was acquired some months ago by Joseph A. Deutsch.

'Road' in Albany

Albany, March 10.

The Capitol, Albany legit house, closed stock quit two weeks ago, will reopen March 14 with Chaplin's 'Modern Times.' Booking is for a week and at 40c top.

'Tobacco Road' company is due to play three days after the Chap-lin picture, the first touring show to play the Capitol in two years.

"JUMBO" - NEW YORK

STAN KAVANAGH

EDITH J. R. ISAACS, *Theatre Arts Monthly*, "Broadway in Review," said:— . . . "and Stan Kavanagh adding to good measure with a juggling act that is both as expert and as funny as it could be."

ZIEGFELD FOLLIES, WINTER GARDEN, NEW YORK

Four Philly Houses Lit, All Oke; 'Horse' $17,600, 'Road' Slips, $10,500

Philadelphia, March 10.

Many times Philly nixes Broadway's verdict on shows, especially of the flip, fast type, but in the case of 'Three Men on a Horse,' this town has strung along with the crowd and the comedy looks set here for a nice long run. Last week's big hit about $17,600 and that wasn't far from capacity for the Garrick at the scale ($2.50 top). B.o. line didn't break all week and advance is big and nicely distributed. Count 'Three Men' in definitely until May, and mebbe more.

'Tobacco Road,' which moved last week to the Chestnut, is off from its original terrific pace but still floating along to nice trade. It will seem a shame to take it out this Saturday, as skedded. Difficulty is to find a third home for it here. It moved from the Forrest to make room for 'At Home Abroad' and will have to vacate the Chestnut next week to make way for 'Winterset.' The Broad, mentioned at one time, gets 'Sailor Beware' next week for a run and the Garrick is sewed up. Erlanger has Chaplin's 'Modern Times' pic for another fortnight and that's the list, with the Shubert and Walnut not available.

'Road' might go out of town a week and then return to the Forrest. Last week's $10,500 looked okay for the show's fourth week in town.

Sale for 'At Home Abroad,' which opened last night at the Chestnut was fair but the musical ought to get two nice weeks. Opening night quite light downstairs.

This is the first week since the holidays to find four legit houses here lighted and busy. Fourth is the Broad with 'Squaring the Circle.' This one opened at the same house last fall.

Estimates for Last Week

'Three Men on a Horse' (Garrick, 1st week). Walloped to a whale of a big $17,600 and set for a long stay.

'Tobacco Road' (Chestnut 1st week). After three big weeks at the Forrest moved here and got a nice $10,500. Skedded to leave Saturday, because no house in town available for another move. 'Winterset' due here Monday for two weeks.

'Squaring the Circle' (Broad, 1st week). Return engagement for this one which opened here last fall. Claimed to be getting by with between $4,000 and $5,000. Staying this week, then 'Sailor Beware.'

'P. APPEARANCE' $7,500, N. G., PITT.

Pittsburgh, March 10.

Broadway reps apparently mean less than nothing around here unless there's a name in the cast. 'Personal Appearance' is a case in point. No. 2 cast, headed by Barbara Brown, played the Nixon last week and, despite a brisk exploitation campaign emphasizing the show's long run in New York and an attractive bargain scale ($2.20 at night with a $1.10 Wednesday matinee), show couldn't collect more than a mediocre $7,500.

This is a curious town for legit. Give 'em a smash comedy at a popular price and because it's nameless and the admission is reasonable, they figure it's a dog and stay away. Got swell notices, too, but no help.

Nixon is without a tenant this week, first session since before the first of the year that the house has been dark. Relights Monday night (16) with 'Idiot's Delight' under subscription auspices followed by 'Three Men on a Horse,' a two-week possibility since March 30 is tentatively open. Not in years has the local legit site been open for Holy Week but house will chance it next month with 'Winterset,' coming in April 6 under subscription auspices, and 'At Home Abroad' April 13. Pitt Cap and Gown show is booked for the week of April 20, with the sixth subscription offering, as yet unannounced, probably winding up the season.

Estimates for Last Week

'Personal Appearance' (Nixon; 2,100; $2.24). Not much response for this one despite its Broadway rep, rave notices and the season's lowest legit scale. Around $7,500, pretty ordinary. Wednesday mat at $1 top big but nights way off, particularly in balcony and gallery. Nixon is dark this week, first time since before the first of the year.

'APPEARANCE' $11,200

St. Louis Puts Show Over on Good Exploit Campaign

St. Louis, March 10.

ladys George in 'Pgrsonal Appearance' finished a one week run at the American Theatre with a satisfactory approximate $11,200. Despite beginning of Lent and worry over income taxes, Mgr. Paul Beisman said business was good. Beisman obtained space in every paper in town on interviews with the star, as well at feature stories. One of the best space grabbing campaigns house had in a long time.

Walter Hampden in 'Cyrano de Bergerac' began a three day engagement at the American, Monday (9), with the house scaled from 84c. to $2.75.

SACCO-VANZETTI BELT COLD TO 'WINTERSET'

Boston, March 10.

'Winterset,' playing in the heart of the Sacco-Vanzetti belt, where the case is still regarded as one of those things, is not getting a certain stratum of carriage trade which a quality production of this type would ordinarily get. Generally speaking the S-V case is looked upon here as an over-rated judicial-criminal incident, therefore the 'message' of the Anderson piece is not at all tempting to the typical Hub theatregoer.

Ace staging and acting, however, is attracting an average b.o. throng.

'Personal Appearance' opened Monday night (9) at the Plymouth. 'On Your Toes,' new musical, is slated to open at the Shubert, Saturday, March 21. Met Opera plays one week at the Opera House, starting March 23.

Mary Young and John Craig, 2nd, are planning a world premiere of 'Fifth Nurse' at the Copley, following the end of the current 'Ghost Train' run. John Houston and Griff Morris are authors, and Bela Lugosi has been invited to star.

Lent has had no perceptible effect on legit here.

Estimate for Last Week

'Winterset' (Colonial, $2.75, first week). Got enthusiastic notices locally. Garnered about $10,000. One more week.

'Jan. 16' Off to 9G Start, L. A.; 'Maid,' $14,500

Los Angeles, March 10.

Healthy pickings for the two legit productions in town last week, with 'The Old Maid,' winding up two weeks at the Biltmore, copping most of the gravy.

'Night of January 16' got away to a good start at the El Capitan, with filmites eagerly proffering their services to sit as jurors in the play. Opus, which originally flopped here under the title of 'Woman on Trial,' when presented at the Hollywood Playhouse, looks good for an easy four weeks.

Biltmore is dark this week, relighting next Monday (16) with Alla Nazimova' in 'Ghosts' for a week, plus extra performances on the nights of March 23 and 24 and a special matinee on the closing afternoon.

Estimates for Last Week

'The Old Maid,' Biltmore, Los Angeles (C-1,656; $2.65). Winding up two weeks, less one day, comedy drew heavily at matinees and with substantial night trade had no trouble garnering $14,500 on last stanza. House dark currently.

'Night of January 16,' El Capitan, Hollywood (D-1,571; $1.65). They like mystery here, particularly when it's offered at the El Capitan. Other Hollywood houses don't figure so much. Opening stanza hit a neat $9,000, which is plenty oke.

Hampden $8,000

Cincinnati, March 10.

Nice advance sale and fast start for 'Three Men on a Horse,' which opened at the Cox Sunday (8) night for a fortnight's stay with $2.75 night top and $1.65 high for Wed. and Sat. matinees.

On three night performances and a matinee last week at $2.50 top, Walter Hampden in 'Cyrano' drew a dandy approximate $8,000. In previous full week 'Personal Appearance' estimated a limp $6,000.

'Boy-Girl' $11,500, 'Great Waltz' 19G, Chi Biz on Slide

Chicago, March 10.

Federal relief project comes to the fore in the loop this week as far as new attractions are concerned. While the rest of the managers are ducking the possibilities of a Lenten box-office kick-back, the WPA runs into the breach with two shows. First opened last night (Monday) at the Blackstone with the revival of the old Charles Hoyt farce, 'Texas Steer,' while tonight (Tuesday) sees the opening of revival of Ibsen's 'Enemy of the People' at the Great Northern.

Regular legit list is reduced to a mere couple: 'Great Waltz' and 'Boy Meets Girl.' 'Porgy and Bess' had a smashing run at the Erlanger in three capacity and near-capacity weeks. Could have stayed longer, and probably would have made arrangements to do so had the first week been as strong as the final session.

Next standard piece for the town arrives on Monday (16) with the Walter Hampden 'Cyrano de Bergerac' at the Grand for two weeks. House then darkens until April 12, when 'At Home Abroad' lights the spot.

Estimates for Last Week

'Boy Meets Girl,' Selwyn (1,000; $2.75) (8th week). Settling down for a real run now that the pace is building to a steady high-money gross. Running around $11,500, powerful.

'Great Waltz,' Auditorium (4,000; $2.75) (11th week). Musical gem of the season for run and money. Nicked a neat $19,000 last week, highly satisfactory. Four more weeks.

'Porgy and Bess,' Erlanger (1,200; $2.75). Withdrew after three top gross sessions and off to Detroit. Built to whanging $16,000 on final session.

WPA Attractions

'Enemy of the People' Great Northern. Federal play reopens big musical barn which has been closed four years. 75c. top.

'Texas Steer,' Blackstone. Farce revival opened last night (Monday) at 75c. top.

DAYTON DATES

Dayton, O., March 10.

Dayton goes on the legit map for two days April 6 and 7 when Walter Huston appears at the Victory in 'Dodsworth.'

Date for 'Personal Appearance' has been set for the same house April 2 to 16.

George Pyper Honored

Salt Lake City, March 10.

George D. Pyper, for more than 30 years manager of the old Salt Lake theatre, was presented Saturday (7) with a life membership in the local No. 99 theatrical union.

Presentation was made on the 74th anniversary of the dedication of the theatre.

Biz on Broadway Drops Off Again; Cohan's 'Darling' Starts Oke $11,000

New lows for the season were marked up by most of Broadway's successes last week. It was a shock to managers when shows which had been approximating capacity slipped as much as $2,000 under the off trade of the previous week.

It is nothing unusual for legits to drop steadily from Washington's Birthday on until March 15, the federal income tax deadline, and Lent doesn't help any. Decline was given further impetus, however, by the elevator and service employees strike, which has been vexing apartment house dwellers in N. Y.

Business this week will probably see further dips in attendance, but next week should see a recovery, granting the strike conditions aren't more severe. A settlement is understood nearing. Winter vacationists are starting to return, and that should help, too.

Week-end trade was much better than the earlier days last week indicated and the leaders sold out. There were no sudden closings Saturday, and none are definitely carded this week.

'Dear Old Darling' had a hearty premiere at the Alvin last week but, entering when attendance was on the downgrade, the first week was $11,000, under expectations. 'Sweet Aloes,' at the Booth, is a doubtful English import. 'The Fields Beyond,' Mansfield, was panned. No performance this week, but management plans to reopen. Of the other newer plays 'The Postman Always Rings Twice' was quoted at over $6,000, but needs better money. 'Love on a Dole' is weak at less than $5,000, and will move to another house.

Three matinees, no Monday night idea has been further extended, half a dozen shows now being on that basis.

Musicals continue the hardest hit, but the closing of two last week is expected to help the four survivors.

No new shows are carded for Broadway next week.

Estimates for Last Week

'Boy Meets Girl,' Cort (16th week) (C-1,059; $3.85). Monday of last week was decidedly off, but picked up in pace and got around $18,000.

'Call It a Day,' Morosco (7th week) (C-961; $3.30). Extra matinee last week helped gross to about $16,500; Guild has two current comedy winners, 'Day' and 'End of Summer.'

'Case of Clyde Griffiths,' Barrymore (1st week) (D-1,096; $3.30). Presented by Group Theatre and Milton Shubert; written by Erwin Piscator and Lena Goldschmidt; opens tonight.

'Children's Hour,' Elliot (69th week) (D-957; $3.30). Somewhat affected by elevator strike, but matinee strength keeping holdover in good shape.

'Co-Respondent Unknown,' Ritz (5th week) (CD-918; $3.30). Was improving until conditions interfered; approximated $6,000 last week to probable profit.

'Dead End,' Belasco (20th week) (D-1,000; $3.30). Dipped under $15,000 for the first time this winter; off with field early last week but closed to capacity.

'Dear Old Darling,' Alvin (2d week) (C-1,355; $3.30). Drew favorable press; business first week under expectations, though profitable at around $11,000.

'End of Summer,' Guild (4th week) (C-914; $3.30). Virtually getting capacity with subscriptions in first five weeks; approximately $14,500.

'Ethan Frome,' National (9th week) (C-957; $3.30). Felt the strike as much as others and dipped; slightly over $10,000; should last well into spring, however.

'First Lady,' Music Box (16th week) (C-1,000; $3.30). Socked by strike first four days, but closed week with a rush and topped $15,000; about $2,000 under previous pace.

'Fresh Fields,' Empire (5th week) (D-1,099; $3.30). Modest money for English comedy, which may last into spring; around $4,500.

'Jumbo,' Hippodrome (17th week) (M-4,327; $3.30). Box office receipts around $30,000 and, with radio coin, weekly takings approximate $37,500.

'Lady Precious Stream,' 49th St. (7th week) (D-700; $3.30). Chinese novelty not so good after moving here from Booth; $2,500 estimated, but costs little to operate.

'Libel,' Henry Miller (13th week) (D-944; $3.30). Polite English courtroom meller not much affected last week; bettered $8,500 and operated to profit.

'Love on the Dole,' Shubert (3rd week) (CD-1,368; $3.30). Despite press attention this British poverty play attracting small coin; less than $5,000 indicated last week; 'Idiot's Delight' due soon.

'May Wine,' St. James (15th week) (M-1,520; $3.85). Operating nut revised downward and chorusless musical bettering even break around $9,000.

'Moon Over Mulberry St.,' 44th St. (27th week) (D-1,325; $3.30). Cut rater did not drop much and isn't getting much; around $3,000 last week.

'Mulatto,' Vanderbilt (21st week) (D-804; $3.30). Ditto for mixed cast drama.

'Night of Jan. 16th,' Ambassador (26th week) (D-1,156; $2.75). Completes sixth month this week; profitable trade but down to around $7,000; last weeks announced.

'One Good Year,' Fulton (16th week) (C-913; $3.30). Low grosser manages to get by; estimated around $3,000; costs little.

'Postman Always Rings Twice,' Lyceum (3rd week) (D-957; $3.30). Quoted over $6,000, with fairly good week-end; must improve to operate profitably.

'Pride and Prejudice,' Plymouth (19th week) (D-1,046; $3.30). Slipped with others last week, with takings around $12,000 mark; lowest gross to date.

'Russet Mantle,' Masque (8th week) (C-900; $3.80). Felt the bad going, too, with gross approximating $6,000; has been doing moderately well.

'Star Spangled,' Golden (1st week) (D-1,046; $3.30). Presented by Arthur Hopkins; written by Robert Ardrey; well regarded at try-out; opened last night.

'Sweet Aloes,' Booth (2nd week) (CD-708; $3.30). Opened last mid-week to mild press; fair Saturday, but staying chances in doubt.

'Scandals,' New Amsterdam (12th week) (R-1,717; $4.40). With musical field narrowed way down, revue should pick up; under $17,000 last week.

'The Fields Beyond,' Mansfield. Opened late last week and rated doubtful; no performances this week but claimed resumption next week.

'Three on a Horse,' Playhouse (59th week) (C-889; $3.30). Lowest figure of engagement last week; about $9,500; long run comedy should come back; company touring Midwest topped $17,000.

'Tobacco Road,' Forrest (119th week) (C-1,017; $1.65). Still making money here and out of town; paced over $8,000 last week.

'Victoria Regina,' Broadhurst (12th week) (D-1,118; $3.30). Affected only in the number of standees present; even topped most musicals last week, with gross better than $23,000.

'Ziegfeld Follies,' Winter Garden (7th week) (R-1,425; $5.50). Distinctly under expectations so far, but should benefit by musical scarcity; $29,000 claimed last week.

Revivals

'Saint Joan,' Martin Beck; illness of Katharine Cornell set opening back until Monday (9). Highly lauded.

WPA

'Conjure Man Dies,' Lafayette; Harlem relief unit opened new show tonight; 'Walk Together Chillun' closed Saturday.

'American Holiday,' Manhattan; will be followed by 'Murder in The Cathedral' next week.

'Chalk Dust,' Daly's 63rd Street (Experimental theatre); rather well regarded.

'Woman of Destiny,' Willis (Bronx); managerial relief try-out.

'Triple A Ploughed Under,' Biltmore; 'living newspaper' slated to open Saturday.

DETROIT THEATRE UNION

Detroit, March 10.

With its first production, 'Peace on Earth,' a success the New Theatre Union here is now working on Clifford Odet's 'Awake and Sing.'

Edwin Gramercy, who directed the first play, will also be in charge of the new production.

Louisville Goes Full Week Stand For 'Road,' but Biz Way Off, $6,100

Louisville, March 10.

For the first time in years Louisville had a legitimate show in for a full week stand. 'Tobacco Road,' with Charles Timblin in the lead role, was the attraction at the Memorial Auditorium last week.

Play was a disappointment at the b.o., however, grossing only $6,100 for six night and two matinee performances. Show received a lot of publicity, particularly after a local civic organization protested to the mayor, asking that it be closed. Irving Becker, company manager, invited a committee from the club to attend the performance and urged them to bring their wives along as his guests. Only one member of the committee accepted, and he wrote a letter to local newspapers later stating that he could see nothing wrong with the play.

Curious sidelight on the engagement was the fact that colored patrons were more numerous than they have been for the usual traveling attractions here. Show is about 'pore white trash' and has no colored characters.

'Dodsworth' is set for a matinee and night performance Thursday (12) and, from advance sale and reservations should do almost as much business on the date as 'Road' did on its full week.

Estimates for Last Week

'Tobacco Road' (Auditorium; 2,350-$2.20 top). Got publicity, but with reverse English effect. Only $6,100 at the gate. Timblin made talks to luncheon clubs, etc., during the week, but no dice.

Half a Dozen $100,000 Tours This Year By Individual Concert Attractions

Top earners in concert field this winter include Kirsten lagstad, Nelson Eddy, Jascha Heifetz, Serge Rachmani , ritz Kreisler, most all of whom are in the average $100,000 gross earnings class, with an approximate quota of 50 personal dates filled. Names of Lawrence Tibbett, Lily Pons and Grace Moore are missing because of their weekly broadcast chores and picture assignments, which curtailed lengthy touring schedules.

Miss Flagstad who's rated No. 1 diva this year will have filled over 50 engagements by the end of the season, with gross intake set at approximately $100,000. She's also the biggest individual draw at the Metropolitan Opera, N. Y., it being only her second season, and considered a sure-fire draw for all performances. On the road, she's been a steady sell-out. Her tour next season is to be shortened somewhat, so as not to overdo the personal appearance business and wear herself out.

Eddy's rise to the first group has been due largely to his film clicks. On tour he's filled 48 which also places him in the coin class of concert names. He's the matinee idol magnet in the hinterland especially.

Of the instrumentalists, Heifetz, Rachmaninoff and Kreisler have been the big performers. Heifetz played 45 concerts; Rachmaninoff, 32, and Kreisler, Their earnings are slightly less than the $100,000 mark, but they're close.

Of the novelties, the Vienna Boys' Choir in 13-weeks of touring has grossed around $60,000.

RICHARD CROOKS TOP NAME AT COLUMBIA, S.C.

Spartanburg, S. C., March 10.

Columbia, S. C., holds its second annual musical festival April 3-4. Bookings include Richard Crooks, National Symphony with Hans Kindler, and Shandon Choral Society of 125 singers, plus Harold Bauer, pianist.

Tickets start at 75 cents and range to two bucks, with a season pasteboard for three dollars.

Tiller at the Opera

Paris, March 2.

Tiller specialist, Helena Greasley, has crashed the hitherto sacred ballet of the Paris Opera to give lessons in kicking to the girls who up to now have done nothing but classic toe stuff.

English line work was required for a gala at the Opera in which the ballet was to work. Miss Greasley, who puts on the dances at the Casino de Paris and who learned her stuff from John Tiller, was summoned.

Sun Outdraws Concert

St. Louis, March 10.

Second annual St. Louis Symphony Orchestra pension fund, headlined by George Gershwin, was enriched around $2,200 (net) Sunday (1) in Opera House of Municipal Auditorium. While sum realized this year was trifle below that of last year it is believed that fine Spring day, after weeks of severe weather, served to cut down attendance.

Balcony and gallery of opera house was sold out but lower floor was only comfortably filled. Gershwin, who donated services, won ovation with his 'Concerto in F' and leading ork with 'Porgy and Bess' suite. Symphony under baton of Vladimir Golschmann played Tschaikowsky's 'Pathetic' symphony.

Tito Schipa Settles

Washington, March 10.

Tito Schipa, Los Angeles opera warbler, agreed to pay the Federal Government a little more than half of what was demanded in back taxes for 1932, while his wife, Antoinette, made a like settlement of a contested deficiency assessment.

The singer whittled a $619 claim down to $390 and his wife sliced a $591 bill down to $362.

Russian Operas to CBS

Operas by Shostakovitch and Krennikov will be broadcast over CBS on March 22 and April 5 from Moscow. First of a series of three was aired last Sunday (8) with certain portions of 'Song of the River Don', chorus from 'Quiet Flows the Don.' It was played by the Soviet Radio Commission's Symphony orchestra, with duets by Victor Menshinin and Maria Gagarina, and solos by Sergei Sladkopevtsev.

Programs are in co-operation with the Russian Broadcasting Company.

Kansas City Karl Krueger Burns at Music Critic; Bars Rehearsal Visits

Kansas City, March 10.

Luigi Valani, music critic of the Journal-Post, has been barred from rehearsals of the Kansas City Philharmonic orchestra because of comments made by him on the orchestra's performances during the present season which upset Karl Krueger, conductor. At the Thursday rehearsal Brown Schoenheit, orchestra manager, informed Valani that because of his criticisms of the orchestra and because he was 'against Mr. Krueger' he was not welcome at the rehearsal, and that the conductor had instructed that he scram or otherwise the rehearsal would be stopped.

Next day Valani and W. Laurence Dickey, editor of the Journal-Post, who accompanied him to the rehearsal hall, were advised that Paul Groner, orchestra chairman, had instructed that either Valani be admitted or that all rehearsals for the remainder of the season be conducted with no visitors present. Conductor Krueger chose the latter plan.

Valani has been music critic for the paper for 14 years.

Massine on Own?

Miami, March 10.

Leonide Massine, here with Monte Carlo Ballet Russe is reported forming his own company next winter, with Serge Lifar in the personnel. Entire troupe will be formed in Europe, though a few U. S. dancers may be selected. First appearance would be in January, probably in Paris.

Massine is chief choreographer with De Basil's company.

Tacoma WPA Concerts

Tacoma, March 10.

WPA's Tacoma concert band and orchestra is completing bookings for various dates. Already the Federal relief orchestra has played at various CCC camps. Veterans' dances and civic clubs. The band will play summer dates in parks and on public squares.

Arnold Leverenz, supervisor, is using city hall annex for rehearsals. No admission charges have as yet been made for concerts held.

Phila. Orch. Date Changes

Philadelphia, March 10.

Changes in itinerary for Philadelphia Orchestra's forthcoming tour include addition of date in Evansville, April 19. Altered dates are Birmingham instead of Shreveport, April 22; Little Rock instead of Tulsa, April 23; El Paso, April 25, instead of April 26; Milwaukee from May 10 to May 11.

Still under negotiation are dates for Minneapolis, May 10; Phoenix, April 26; Lincoln or Holdredge (Neb.), May 7.

'Miss Moore of the Met'

Grace Moore's billing while touring for the next few weeks plays up the Metropolitan Opera Co. with radio and screen credits in smaller type.

This despite she's done only two Met. appearances this year at the Met.

Ted Shawn and his company of eight male dancers have been booked to show April 26 at Jerusalem Temple, New Orleans.

250 TOUR WITH MET

Boston, Rochester, Baltimore To Be Visited

When the Metropolitan Opera, N. Y. begins its annual spring tour next week, there'll be approximately 250 in the company including 60 singers, 40 ballet dancers and symphony of 75 pieces, plus stagehands and assistants.

Dates include Boston, March 22-28; Rochester, March 30 and Baltimore, April 2-3-4.

87 NIGHTS FOR ST LOUIS; SCHWAB AGAIN HEADS

t. Louis, March 10.

Municipal opera season will open Friday evening, June 5, and season will run for 87 consecutive nights, an increase of three over number during last few years. There will be 12 productions, with opening presentation having run of 10 evenings. Repertory this year will include many of favorite operettas, including lighter musical plays, a comic opera and possibly a premiere production of a foreign operetta.

Laurence Schwab, Broadway producer, who became associated with Municipal Opera organization last year, again will be productions director. His casting director, Richard Berger, has been holding auditions of stage, screen and radio performers during winter with view of introducing new personalities in casts this summer. New principals are expected to be seen from week to week.

Rose

(Continued from page 1)

of topflight talent. Offers of $10,000 to $15,000 will be made to people such as Mae West, Fred Astaire, Grace Moore, Burns and Allen, Whiteman, Lombardo, Vallee, Jack Benny, Major Bowes, Wayne King, Glen Gray and Ray Noble. Rose will function through two or three of the major booking agencies, notably William Morris, Jr. and Johnny Hyde of the Moon's office.

Among the sundry stunts which Rose will contrive will be an outdoor theatre-restaurant seat 5,000, a sort of open-air version of his Casino de Paree.

Show itself will be labeled 'Frontier Frolics' (unless another title suggests itself) and may ultimately be toured for further institutional ballyhoo on behalf of the Texas-Oklahoma sector. Both states are to be Ned Alvordized with paper, 'For education go to Dallas, for entertainment come to Fort Worth.'

The Texas Centennial at Dallas opens June 6 and runs until Nov. 15. It may be run into a second year, as was the Chicago expo. The Fort Worth celebration is merely an entertainment proposition under the tag of 'Frontier Centennial.' It opens July 1 and runs until Oct. 15. Cities are 37 miles apart and competitive in their rivalry and home-town pride.

Hollywood, March 10.

Rufus LeMaire returned yesterday (Monday) from Fort Worth where he made a deal for Billy Rose to produce a western show for the Fort Worth Frontier Celebration, running 122 days starting July 1, which is three weeks after the Texas Centennial in Dallas opens. Rose will get $100,000 for his work.

Many headliners will be used, regardless of price, and change every week or two, with LeMaire, who leaves Metro Friday (14) for the agency business, to do the booking.

Kirstein to Coast

Lincoln Kirstein, director of American Ballet flies to the Coast this week to huddle on film deals. MGM and Radio are reported interested in using the U. S. troupe in a musical.

Also arrangements are to be made for the company to appear in Hollywood Bowl this summer, under George Balanchine's direction. Dr. Milton Bender is accompanying Kirstein.

Israels' Ethiop Spiel

Josef Israels II, returned to New York from a lecture tour this week. Talked on his recent Ethiopian experience. He appeared as far west as Salt Lake City.

Following a few days lay-over, he goes out again to fill a few more platform dates.

Coe Glade Heads Touring Opera Co.

Now Five Opera Companies Out of Chicago —Some Tabloid

Chicago, March 10.

Coe Glade is to head a grand opera company bearing her name. Says she has ample finances, a Middle West route already booked, 'Carmen' and 'Rigoletto' in rehear. , an complete casts, with opening set for March 23 at Minneapolis Orpheum with 'Carmen.'

Isaac Van Grove is to head orchestra and to stage revivals for Glade outfit. She lists as under contract Maria Matyas, Helen Freund, Janet Fairbank, Lola Turner, Sidney Raynor, Joseph Royer, Frederic Jencks, all 1935 singers in City Opera, and Harriet Lundgren as principal dancer. Misses Matyas, Fairbank, and Freund in J. B. DeKeyser's roster, also, and Royer in A. F. Thaviu's tab 'Rigoletto.'

Route after Minneapolis is given as St. Paul, Des Moines, Davenport, Dubuque, Cedar Rapids, Rochester (Minn.), Omaha and Lincoln.

Addition of Miss Glade's venture—which will be billed as Chicago Opera Productions—makes four grand-opera troupes in activity in the Mid-West territory. B. DeKeyser's Chicago Opera, San Carlo, and Detroit Civic are the others. This takes no account of PWA's 'Carmen' through the Peoria 'project.'

10,000 Seats for Opera

Lincoln, March 10.

So-called Chicago Civic Opera with Coe Glade, will give a performance here in the Coliseum, March 31. This is promotion of Mrs. Florence Gardner, who has been handling affairs of this kind for the past five years. It is the first opera here in more than two years.

Large seating capacity of the Coliseum (10,000) makes possible a low price range and a resultant pull from music lovers all over Nebraska.

Furtwaengler of Berlin Draws Fire; Friends Say Criticism Unwarranted

Since announcing Wilhelm Furtwaengler successor to Arturo Toscanini as general musical director of the New York Philharmonic Symphony, members of the board have been swamped with protests. All last week letters came in to the effect that the forthcoming engagement would be a futile one from the standpoint of attendance, and that there was general dislike because of the newly appointed director coming from Germany.

At one point it was rumored that the board would have to change its decision. To offset squawks the board made public a cable from the leader who's now in Cairo, Egypt:

'I am not chief of Berlin Opera, but conduct as guest. My job is only music.'

Appointment was made with Toscanini's personal approval, he asserting that Furtawengler is one of the foremost living conductors today, and that New York music lovers would be well served. Furtwaengler as a matter of fact has only recently been restored to favor in Berlin as he contended Jews were also musicians. Toscanini is generally credited with being very liberal on political and humanitarian matters.

Damrosch's New Tune

Walter Damrosch will direct an orchestra of 80 pieces on April 3 at the Metropolitan Opera, N. Y., honoring the National Conference of Music Educators. Will direct his new composition 'Abraham Lincoln' for baritone solo, chorus and orchestra, which is based on Walt Whitman's poem, 'Oh Captain, My Captain.'

NBC orchestra will play, and Theodore Webb will sing the solo part. Chorus is to be comprised of 400 high school students.

Lillian Shapero on Own

Lillian Shapero, former Martha Graham dancer, will present a dance program Sunday night, March 22, at the Civic Repertory. She created the dances for the Yiddish rt Theatre, including 'Yoshe Kalb.'

Maurice Rauch will accompany her.

Strike

(Continued from page 1)

whence is drawn a sizable portion of the patronage. Those houses where strikebreakers or volunteer elevator chauffeurs man the lifts usually warn tenants to be back before midnight, or else. That's enough to keep 'em in the nabe picture houses for their amusement wants.

Theatres complained there was no authority in back of the newspaper yarns and protest from the Theatre League resulted in a promise to check up on the source.

Understood the report emanated from a ticket agency. The brokers were affected by cancellations when elevators in class apartment houses stopped running. However it was indicated the report may have been inspired. Although it was claimed advance sales had been affected, promise of settlement of the strike early this week, cleared the atmosphere.

Suggests Bill Robinson For German Summer Event

German art representatives are in New York lining up dance attractions for summer festivals on the other side. One impresario recommended Martha Graham, No. 1 modernist, and Bill Robinson.

Meanwhile, Russia's contemplated summer dance session has been cancelled altogether for this year. Visiting agents are reported having trouble getting dance headliners to journey across this summer. More activity and less politics in U.S.A.

Martha Graham Clings to Policy of Strict Dignity

Martha Graham departs on a cross-country tour this week, which will take her to the Coast under Frances Hawkins direction.

She's nixed all requests for ballyhoo stunts while touring. Has new photographs taken in action but that's the only unbending she'll permit.

ANN ARBOR'S BIG SPLURGE

Lily Pons, Stokowski and Eight Soloists at Festival

Detroit, March 10.

Headed by Lily Pons, nine soloists will take part in the annual Ann Arbor May Festival. Leopold Stokowski and the 100-piece Philadelphia Symph will give six concerts during the fete, including Verdi's 'Requiem,' with cast of operatic singers, and Elgar's 'Caractacus.'

Other soloists include Rose Bampton, Paul Althouse, Efrem Zimbalist, Giovanni Martinelli, Jeanette Vreeland, Keith Kalkner, Harold Bauer and Palmer Christian, organist. The University Choral Union will participate in two programs, while Juva Higbee will present a young people's chorus in an afternoon concert. Miss Pons appeared in the 1931 festival.

Nashville's 1st Ballet Taste

Nashville, March 10.

Col. W. de Basil's Ballet Russe drew a $3,200 house at its one performance at Ryman Auditorium her March 2.

De Basil ballet is the first organization presenting the classic dance to visit Nashville since the Pavley-Oukrainsky and Pavlowa companies were touring.

Carola Goya's appearance in Salt Lake City March 19 in Kingsbury hall on the University of Utah campus is sponsored by the extension division of the university. Beatrice Burford, harpist, assisting the senorita.

ENGLISH LEGIT BIZ OKAY

COCHRAN REVUE, '3 MEN,' TOPS

Pantomime Flop a Mystery —Sorrowing for King's Death Over—'Follow Sun' $26,500, 'Night Must Fall' $6,000, 'Please Teacher' $15,000, 'Seeing Stars' $12,500, 'Three Men' $10,000, All Capacity

MUCH OPTIMISM

London, March 2.

Business as a whole in West End legit is pretty well set, with the outlook better than ever. Top people are still abstaining, but gradually coming out of their retirement.

There is an air of optimism among producers which plainly reveals the outlook to be most encouraging, primary reason for this attitude is the King's special wish that normal conditions should prevail as quickly as possible, with the people in general taking the hint.

Most surprising thing this year has been the pantomime flop. This seems to have been a local calamity, as reports from the provinces are that, with the exception of the King's funeral week, panto business has been normal. Not so in the West End. The two annuals at Drury Lane and the Lyceum were both hit during the calamitous period and stayed that way, with no sign of recovery. This resulted in the Drury Lane folding after eight and a half weeks, and the Lyceum lingering for two and a half weeks more, making record short runs for both houses.

Show people with a thorough knowledge of the business are at a loss to account for these flops; although some claim it is due to present day kids having become too sophisticated. Situation is so precarious that there is serious talk of there being no pantomime in the West End next year, which would be unprecedented. Last year they were okay.

Approximate Grosses (At $5 to the £1)

'Anthony and Anna,' Whitehall (15th week). Flopped to $2,000 on opening, but to keep the house open management came to arrangements with the cast to work on percentage. Luck of show seems to have changed, and cast now getting 50% above salary, about $5,000.

'Catiline,' Royalty (2nd week). This less known Ibsen work does not seem to have caught on. Doing a bare $2,000, which is n. g., even for this out of the way house. Will linger a while, till management gets something else.

'At the Silver Swan,' Palace (2nd week). Old fashioned musical by a new producing company, starring Delysia. Despite a galaxy of names, seems doomed to failure. First week well below $6,000, which is way in red.

'Distinguished Gathering,' Cambridge (13th week). Transferred from St. Martin's, and here on a percentage arrangement, but not making money. Around $3,000, less than an even break. Waiting to pick up, with chances slim.

'Espionage,' Apollo (18th week). Still yielding good profit at around $6,000. Not intended to stay much longer, with closing date probably around middle March and Walter Hackett, author, already framing a new vehicle.

'Follow the Sun,' Adelphi (4th week). This is one of C. B. Cochran's most ambitious revues, costing $100,000 before curtain rise, and is definitely in the money. There are always adverse rumors about Cochran's big shows, and this is no exception. Depite scandalmongers, show is doing absolute capacity nights, playing to $3,600 nightly with slightly less for matinees. Topping $26,500 and heading all West End grosses.

'Forty Thieves,' Lyceum (8th week). Around $20,000 and has done $25,000, playing twice daily. Although making money, biz not up to usual annual panto takings.

'Fritzi,' Shaftesbury. Terminated eight weeks' run after transferring from the Adelphi to make room for the Cochran revue, but never in the money. Title and everything else against it. Closed to $3,000, to be replaced by 'Promise,' new Henri Bernstein play.

'Jack and the Beanstalk,' Drury Lane. Just terminated eight and a half weeks to disappointing trade, with management seriously thinking of abandoning annual pantomime policy. Estimated drop is around $25,000, which is plenty considering that in years gone by profits were around $50,000 yearly.

'Lady Precious Stream,' Little (2nd year). One of those prestige things which takes little to operate. Hence the length of run. Doing $2,600 and getting by.

'Mary Tudor,' Playhouse. Celebrating 100th performance this week, but not much cause for celebration as not a big money maker, although not expensive to operate. Flora Robson only name in cast. On a two-for-one basis, making slight profit at $3,500. Likely to linger.

'Nina,' Criterion (22nd week). Weak vehicle served to introduce Lucie Mannheim, latest German refugee. Has fared well, at times doing near $6,000, but now dropped to $4,000, which still profitable. Closing in a fortnight.

'Night Must Fall,' Duchess (44th week). Still very much alive. Has been one of the season's hits, and will pack 'em in as long as Emlyn Williams, author and leading man, cares to stay. Show will go to America this year, conditional on Williams playing his original role. Steady $6,000, which is practically capacity here.

'No Exit,' St. Martin's (2nd week). Looks like a fair sized click, as is type of mystery which has following. First week's take under $4,500, but house is small, which makes it fair going.

'Petticoat Fever,' Daly's (2nd week). Dennis King's show was not well liked by the critics, with most of them displeased by King's rendition of the comedy role. Not doing much, and not likely to stay long.

'Please Teacher,' Hippodrome (21st week). Still doing real business. With exception of mourning period has been grossing steady $15,000 per week. Will stay till early summer, when Bobby Howes intends a trip to America to appear in 'Yes, Madam,' his former Hippodrome show. Tour will be under direction of Jack Waller and Jack Curtis.

'Romeo and Juliet,' New (18th week). With John Gielgud and Laurence Olivier alternating as Romeo, has attracted plenty of following. Over $12,600 weekly, and no sign of slackening. Looks good for some months.

'Russian Ballet,' Duke of York's (10th week). Markova-Anton Dolin season, with management claiming good grosses, but really just fair at around $4,000, even at two-for-one. Being replaced by a three week's season of Fay Marbe recital, supported by Jack Harris band from Cafe de Paris.

'Seeing Stars,' Gaiety (16th week). Loss of leading lady, Florence Desmond, through illness, has made little difference to the take. Still around $12,500, which is $3,500 profit weekly. Looks good for some time.

'Someone At The Door,' Comedy (34th week). Two-for-one house, with small overhead. Show has made some money, but is now hovering around $3,000, which barely covers the overhead, despite actors being on a cut; folding in three weeks.

'Storm In a Teacup,' Haymarket (4th week). Transferred from the Royalty and looks in for a stay. Doing $6,000 and building. With little overhead, seems sure for a long run.

'1066 and All That,' Strand (42nd week). In the money after a slow opening. Doing around $7,500, with $6,000 the getting-out figure.

'The Dominant Sex,' Aldwych. In its second year, and has made some coin, but not much. At present lingering to around $4,000 and with cast on a cut and house doing two-for-one, about breaking even.

'Three Men on a Horse,' Wyndhams (2nd week). Seems to have set the town agog. Libraries have bought for eight weeks, having invested $32,000 at the rate of $4,000 weekly. Doing capacity, which is close to $10,000. Jack Waller and Alex Yokel all smiles.

'The Limping Man,' Sayville (11th week). Transferred from the Phoenix, where it played two-for-one, with similar policy here. Limping badly despite cuts in salary and admission prices; $3,500, with management looking for a new production.

'Tonight at 8:30,' Phoenix (7th week). Noel Coward series of plays. Coward always attracts for a time, and with him personal-ing and Gertrude Lawrence co-starred, house is packing 'em. Doing steady $15,000; capacity. Will undoubtedly continue healthily till closing, which is in five weeks.

'Tovarich,' Lyric (46th week). No sign of weakening. Like all other West End attractions it suffered with the King's demise, but soon got into stride again and now doing around $8,500. Looks like running well into the summer.

'Tulip Time,' Alhambra (26th week). Has made a moderate amount of money on a 14 shows weekly basis. Sometimes taking were as high as $16,000, but now well on the decline, with grosses nearer $9,000. Cast on cut and management dickering with Jack Taylor to play his last year's Blackpool revue here, which is at present touring.

'Twenty to One,' Coliseum (16th week). Another of Stoll's twice-nightly shows in the West End; in the money in its earlier career but now near the $10,000 mark. With house expensive to operate, not so hot. New show likely soon.

TWO FAIR, ONE NSG IN LONDON

London, March 10.

'Dusty Ermine,' comedy drama, opened at the Comedy Friday (6). It has witty dialog and is well played, although it seems psychologically wrong. Likely to turn out a commercially salable play.

'Children to Bless You' opened at Ambassador's Tuesday (3). It is a partially amusing comedy, which was well received by the first nighters, mostly due to good acting.

'Red Night' opened at Queen's Wednesday (4). It is a war play and a sort of cross between 'Journey's End' and 'Better Ole.' Not likely to get anywhere. Robert Donat financed it and stars in it, which may help it at the b. o. for a while.

PALLADIUM POLICY SET FOR THE YEAR

London, March 2.

Palladium policy this year is now complete.

New 'Crazy' show which opens March 11, with the theatre closed the first two days of the week for final rehearsals. Show stays till beginning of June and then house runs a couple of months of straight vaudeville, figuring it is in a position to get American topliners for these months.

Early August another 'Crazy' show goes in, with the usual gang, and several American attractions. Flanagan and Allen, who are the Palladium's resident comics, are in the present show, as well as in the August one. During the time the Palladium plays vaudeville, the team is to make another picture for Julius Hagen, which will either be an original titled 'Moneymakers,' or a story based on the comedian's song 'Underneath the Arches.'

New German Plays

Berlin, March 2.

'Ein Maedel von Heute' ('A Girl of Today'), musical by Neumann-North and Herbert Walter, at Comic Opera, Berlin.

'Anna and Adalbert,' comedy by Siegmund Graff, at Theatre am Schiffbauerdamm, Berlin.

'Drei Kline Fraeuleins' ('Three Little Ladies'), operetta by Thea Halton, music by Siegfried Schultz, at Bielefeld Municipality Theatre.

'Ein Sekretaer der Sich Pitter Nennt' ('A Secretary Who Calls Himself Pitter'), comedy by A. Schmolz, at Stralsund.

'Heirat mit Hindernissen' ('Marriage with Handicaps'), comedy by Schmolz and Rister, at Heidelberg Town Theatre.

'Schwiegersoehne' ('Sons in Law'), drama by Alexander Paul, at Landwehrkasino Berlin.

Jewish Culture League Has 130,000 Members

Berlin, March 2.

Hans Hinkel of the Reichs Theatre Chamber, gives the number of members of the Jewish Culture League as 130,000. He also states that 90% of Jewish actors are now incorporated in it and only a small percentage has left Germany since 1933.

All performances of this group are still prohibited.

Paris' Annual Theatre Strike Threat Again

London, March 10.

All acts booked from here for the Alhambra and ABC in Paris from March 20 on have been notified of possible cancellation, due to a projected theatre strike in the French capital, which would shutter all houses there.

Theatres in all branches of the amusement industry in Paris are preparing to shutter, it is understood.

Paris, March 10.

Annual threat of a theatre strike here is really serious this time, and looks like it may go through unless some governmental concession by way of lower taxes is granted showmen within the next few days.

Political situation here is generally mixed up, anyway, now, with elections due, giving the theatre owners an excellent chance, they feel, to obtain their objective. All houses, both film and stage, are lined up in the present move.

NEW THEATRE GROUP GETS ROME START

Rome, March 1.

Dramatic Company of the New Theatre, whose motto is 'Nothing Experimental,' but whose aim is to give all worthy new Italian playwrights a break, will start its season at the Eliseo Theatre. Play chosen for opening is 'Lunga marcia di ritorno' ('Long Way Back') by Mario Federici, who is general director of the company. Anton Bragaglia will direct.

Later in the season company will devote an evening to three one-acters, written—one each—by Luigi Pirandello, Massimo Bontempelli, and Rosso di San Secondo. Mario Pompei and Virgilio Marchi will be the directors.

Back to Legit

Melbourne, Feb. 11.

Williamson-Tait's arty pix try at the Comedy comes out this week, with a return to legit proposed. Try was only so-so on biz. 'Night Must Fall' will be the new legit, with Ethel Morrison, Elane Hammil, and Lloyd Lambie featured.

BIG ANZAC G-S BIZ

Sydney, Feb. 11.

Gilbert - Sullivan season just closed a run of 18 weeks to absolute capacity. Towards the season's close daily mats came into vogue to cope with the biz.

Troupe will go out on the road for Williamson-Tait.

Kreutzberg to Italy

Harald Kreutzberg touring under Frances Hawkins list this year, returns to Europe on April 3 for a series of concert dates, with Italian dates set during Easter week.

Next year, he goes to South America for a first visit, which may keep him so occupied that he won't be able to appear in the U.S.

BUT YOU HAVE A LOT OF FUN

Berlin, March 2.

The one real goal of all German vaude acts, bookings in foreign countries, has lost all temptation recently. With so much fuss about getting a date abroad, real trouble only starts at that point. It's the visa, the labor permit, the permission from the home organization 'Reichsfachschaft Deutsche Artistik' to accept the engagement—and still more trouble.

Supposing the date is in Latvia, Estland, Poland or Finland it's sure to be a great difficulty to take the money earned there out of that country. Riga, for instance, with its many cabarets and the Circus Salamonsky, which books many acrobatic acts from here, does not permit money to be taken out. So, as in Soviet-Russia, all the coin has to be spent in the country where earned.

Similar restrictions in Hungary, which under no conditions will permit its pengoes to go out of the country. Austria has lately been more complaisant in this respect and likewise Denmark and the two other Scandinavian countries, Sweden and Norway.

But granted that these countries will allow part of the salary to be taken out, more trouble starts when the acts come home and exchange their earnings. Then they discover that the Austrian shilling, the Polish zloty, the Danish krone and the Latvia lat is only a fraction of the German mark.

Bergner's Illness Costs Cochran 100G, Novello Rushed In

, March 10.

Elisabeth Bergner's new play, written by J. M. Barrie, has been temporarily abandoned due to her illness, with C. Cochran taking it on the chin for an approximate $100,000, not to count possible profits.

Cochran had already arranged for a seven-week $70,000 library deal on the play.

New Ivor Novello show, 'The Happy Hypocrite,' adapted by Clemence Dane from Max Beerbohm's novel of the same name, and scheduled for a 12-week provincial tour, is being rushed to rehearsals for His Majesty's to fill the void.

'Goes' Anzac Click

Sydney, Feb. 11.

'Anything Goes,' first of the new Williamson-Tait legits, premiered here Feb. 8, and got a splendid reception. Harry Langdon, Lilian Perka, and Cis and Buddy Rogers in the leads, met with success.

New show is well staged and carries a fine ballet. Show will run many weeks here to solid biz.

Midget Suit

Paris, March 2.

Albert Krauze, midget dancer from Lithuania, is suing a local circus for firing him after having imported him especially to Paris.

Krauze got the air after a fight with the circus owner, who objected to the midget using a brand new costume in rehearsal.

NO TRICK

Melbourne, Feb. 1.

Dante, magician, was given a judgment in a case arising over breach of contract agreement covering publicity for his recent tour here.

Howard Porter asked the court to grant him $225 for work alledgedly done for the magish.

Court said no.

Authors' Meeting March 30

Authors' League and Authors' Guild both will have special meetings on March 30 to vote on new constitution and by-laws. Principal changes are a matter of new arrangement for payment of dues and transfer to the League of a lot of powers now exercised separately by the various Guilds.

Centralization of powers in the League Council has long been brulted and becomes necessary, it is claimed, with the widening of the organization to guilds taking in practically all writing branches, and with the fact that members now practically are forced to belong to several different guilds if working in more than one writing medium.

New manner of dues payment is completely radical. Instead of the flat yearly payment of $25 a year, as at present, members would pay $10 a year minimum, with the scale sliding up on members who earn more. Those earning less than $2,500 a year from writing (regular salaries excluded) would pay the $10 fee, others would pay more on a graduating scale, in seven classes up to $50. Income of playwright members of the Dramatists' Guilds are also to be assembled in a simlar manner on a graduating scale.

Injunction vs.

Important decision, from the standpoint of free press, was made in N. Y. Supreme Court last week by Justice Collins. Latter denied the demand by William Stern for an injunction against McBride's, book publishers, of Edward Levinson's book, 'I Break Strikes.' Stern is suing for $1,000 damages, claiming the use of his name and portrait in the book is unauthorized and damaging.

According Justice Collins, 'Stern does not claim irreparable damages; indeed his demand of $1,000 indicates that such amount will compensate him. But apart from serious procedural questions, there the more fundamental problem concerning the validity of the claim. Grievance is that the alleged offending book, which exposes strike-breaking practices, employs his portrait and name in connection with strike-breaking racketeering and falsely represents that he was convicted of homicide. The conviction was upset. The defendant should correct the text to indicate that the defendant was cleared of the charge; this the defendant avows it will do.'

After further digest of the use of the picture and name of Stern, Justice Collins pointed out that 'care should be taken not to unduly interfere with the constitutional rights of free publication and writing.'

Civil suit itself was heard in Magistrate's Court by Judge Louis B. Brodsky later in the week, with decision reserved. Understood this is due to the current strike situation in New York, with the Magistrate preferring to wait for a less troublesome moment.

GOP Buying Anti-FDR Tomes

The Republican National Committee last week purchased 2.0,000 copies of 'Hell Bent for Election,' tome by James P. Warburg, economist who served on President Roosevelt's 'brain-trust' advisory group for spell after F.D.R. assumed office three years ago. Warburg left after pout over money policies, and has since been a caustic critic of the New Deal; his 'Hell Bent' is an especially bitter condemnation of the Administration.

The GOP will strew around copies of the book where it thinks it will win most readers and hence hypo Republican cause in next election. Pierre S. du Pont personally bought 30,000 copies of Warburg's book. Buyer is one of leading li hts in the Liberty League lineup.

Two publications the GOP is interested in, and which it may buy in large lots, are 'Without Grease,' by Frank R. Kent, syndicated political writer on Balto Sun, and 'The Gay Reformer,' by Mauritz Hallgren, editorialist on same sheet.

Ribbers Seek Material

Bond Street Club of New York is again issuing Bawl Street Journal, its yearly burlesque issue of Wall Street Journal, and offering prizes for contributions. There will be 35 awards ranging from $20 to $50 and totaling $1,000.

Material submitted can be in form of news advertisements, inquiring investor items, editorials, etc. Jokes, fiction or poetry are definitely out.

Editor of this year's issue is John A. Straley. Deadline is May 9.

Nips Jinx

Clare Sheridan, from London, sent her publisher, Putnam's, a cable squawking about the release date of her new book, 'Offspring.' Set for March 13, which is Friday, and Miss Sheridan just couldn't take it. Date was switched to March 17.

M. L. Annenberg Expands

Expansion of the publishing properties of Radio Guide, owned by M. L. Annenberg, is currently afoot, with an unnamed film fan mag slated for appearance April 24. Editing will be done by Ernest V. Heyn, who is resigning his eastern editorship of Photoplay and Movie Mirror (both Macfadden). Pub will come out monthly and sell for 10c.

Later a romance and other mags will also be added, but no date definitely set on these as yet. Expansion brings Ed Zoty, erstwhile circulation manager for some of the Macfadden mags and more recently publisher of Mademoiselle, in as Annenberg's circulation manager. Opening of a New York advertising office has resulted in the appointment of Jack Hamilton as manager.

Walter Ramsey is replacing Ernest Heyn as editor of Photoplay and Movie Mirror, fan mags.

Ahearn's 'Charity Girl'

The second day after Danny Ahearn, author of 'How to Commit a Murder and Get Away With It,' and quondam scenarist, got out of Elmira, he placed his newest book, 'Charity Girl,' a novel, with Macaulays for immediate publication. Sanford Greenburger agented.

Ahearn, who became entangled with the law after an avowed reformation, finished the book while in prison and, with the advance money, plans to essay a Hollywood try once again. And, of course, to avoid any more complications with the authorities.

Mencken's Reportorial Job

H. L. Mencken will briefly return to newspaper reportorial work when he covers Republican and Democratic presidential-nominating conventions this summer for the Balto Eve Sun, sheet he served in his early days of scribbling, and for which he has written weekly double-truck editorials for past twenty years.

Coverage this summer will be first dispatch-filing for a paper Mencken has done since he sat in on Democratic convention in Chicago in '32.

Mussey Heads Own Firm

Barrows Mussey is the new president of Loring & Mussey, having succeeded Percy Loring, who recently joined the staff of Viking Press. Firm name of Loring & Mussey to be changed in near future.

Mussey to also act as treasurer; Virginia T. H. Mussey as v.p., and Harry Berkowitz as secretary.

Airplane Co.'s Travel Mag

Pan American Airways, Inc., has introduced travel mag called New Horizons. Mag to be distributed through co-op mailing plan. William Ivan is ed; C. L. Mortimer, advertising manager, and Robert E. Fulton, Jr., art editor.

First issue includes articles by Rex Beach, Burton Holmes, Daniel Sayre and Claudia Cranston.

Chas. Ray's Own Fan Mag

Charles Ray, recently affiliated with Hollywood Life on Coast has withdrawn and will publish his own fan sheet, titled Charles Ray's Hollywood Today. Will be distributed free in cinema colony, with deals on for several outside papers to use it as an insert.

Tab will specialize on open forum for airing of squawks.

Wilder Tells What's Lacking

Lecturing in Pasadena, Cal., community Playhouse before small crowd of intellectuals, Thornton Wilder voiced opinion that while motion pictures must be accepted as one of the great arts, they would never be successful, from viewpoint of the author, until writers are given more say-so in ultimate unfolding of story on screen.

New Pulp to Use Novels

Chesterfield Publications, Inc., is sponsoring a new mag to be called Smashing Novels. Publication to use novels in western, adventure and detective fields in lengths of from 20,000 to 30,000 words.

Cliff Campbell editing.

CHATTER

Joe Applegate now Sunday editor of the Brooklyn Times Union.

William LaVarre to South America in April for year's exploration.

Gina Kaus, Austrian feminist, editor and novelist, on first visit here.

Book-of-the-Month's April choice is Peter Freuchen's 'Arctic Adventure.'

Max Miller to make first public appearance here at Barbizon Plaza March 13.

Dan Totheroh in Los Angeles, preparing to depart for Bali to write another play.

Ix Lost Women,' first novel by Louis Sobol, will be issued by Kendall & Sharpe.

Annual handbook on pro baseball, published by the St. Louis Sporting News, is out.

Friends tossed coming out party for Mary Graham Bonner on publication of her 'Rainbow at Night.'

Heads of Simon & Schuster vacationing down South. Schuster in South Carolina and Simon in Florida.

George Schreiber to go to Washington to caricature some more lawmakers for Washington Weekly section of The Nation.

'City For Conquest,' new tome by Aben Kandell, published by Covici-Freide. Also in the Hungarian by Athenaeum of Budapest.

Literary Guild's selection for May is called 'Beyond Sing the Woods,' and is by Trygve Gulbranssen, young Norwegian writer.

Earle H. Balch, head of editorial departments of Minton, Balch and Putnam's, to England on his annual material-gathering jaunt.

Wallace Sullivan had just made deposit of $8,500, proceeds of sale of his story, 'Libel Lady,' to Metro, when bandits stuck up the Hollywood bank.

Somerset Maughan told Coast newsmen his visit was to help Los Angeles clean up its indebtedness through purchase of garden seed. Author is on round-world cruise.

Time mag will run double truck of candid camera pics from the cinema lots from time to time, and has sent Peter Stackpole, staff photog, to Coast on the assignment.

Clifton Fadiman, New Yorker book critic, goes over to Samuel Goldwyn's staff as editorial counselor in New York. Fadiman will work with William H. Hawkins, Jr.

Doubleday, Doran and Hamish Hamilton, of London, have abandoned their international aviation book prize contest. Reason given by sponsors was lack of worthy manuscripts.

15 YEARS AGO

(Continued from page 50)

Great Herrmann.' Was doing magic herself.

Eddie Cantor squashed plans to take his show to Chicago for a summer run. Said he needed a long vacation.

Michael Fokine, who was suffering from a stage fall, was going to Paris with his wife, Vera. To dance over there.

Ethel Barrymore confirmed her separation from Russell Colt.

Ethel Levy was playing the Orpheum, Brooklyn. First time there in 14 years.

50 YEARS AGO

(From Clipper)

C. A. Bradenburg, the Philadelphia museum man, was trying to locate a glass eater on some show. Advertised 'he bites, chews, swallows and digests' all kinds of glass.

N. Y. Eden Musee was dickering with McKee Rankin to put a wax works show into his California theatre, Frisco. Free to night patrons, but a fee during the day.

John L. Sullivan opened to 4,000 persons at the Central, Philadelphia. There were only four women present, two of them colored.

Seeking to execute a judgment against Bartley Campbell, and being inable to get through the stage door, Chicago constables went over the orchestra rail and gained access to the stage. During a performance.

Austin & Stone found a new gag for their museum. Oyster opening contest using local stars. Contests pulmotored museum biz.

Alaska got its first theatre—a variety house—in Juneau City. Opened Jan. 6, '86. Seated 350. Monthly change of bill if the boat got in. Opener was four girls and two men.

George W. Childs, Philadelphia philanthropist, contributed $75 to the Actors' fund.

Selina Dolaro took a benefit in N. Y. Show started 11 P.M. to attract professionals.

Fannie Mills was announced to be married at the Little Church Around the Corner. The street was packed, but she didn't show up. Museum freak with feet the size of small vallses. Not a bad looker.

Amateurs were rehearsing a cantata in Windsor, Can., when someone shouted 'Fire.' Really was one, but the audience got out unhurt except one man who had his chin cut off by a large sheet of plate glass.

Hunkie, a small elephant in the Doris show got loose in Indianapolis. Butted her way through the building. Badly cut by a barbed wire fence, chased around by her trainer and raced back to her stall, glad to be home again. Butted a new hole in the building to get back.

Indianapolis Elks bought a box for a local benefit. Set in the emblem of the order, and some flowers. Just for advertisement. Not uncommon then.

Forepaugh show developed a new idea in free shows for the coming season. Daily race between four hot air bags. Austin and Stone, who planned to take out tenter counting on an Amazon street parade.

Circus season getting ripe with trek to start in April. Chief interest was in the routes.

Best Sellers

Best Sellers for the week ending March 7, as reported by the American News Co., Inc.

Fiction

'The Last Puritan' ($2.75) .....By George Santayana
'The Hurricane' ($2.50).....By Chas. Nordhoff and James M. Hall
'It Can't Happen Here' ($2.50) .....By Sinclair Lewis
'Faster, Faster' ($2.50) .....By E. M. Delafield
'If I Have Four Apples' ($2.50) .....By Josephine Lawrence
'The Exile' ($2.50) .....By Pearl S. Buck

Non-Fiction

'North to the Orient' ($2.50).....By Anne Morrow Lindbergh
'Life With Father' ($2.00) .....By Clarence Day
'Man the Unknown' ($3.50) .....By Alexis Carrell
'Mrs. Astor's Horse' ($3.00).....By Stanley Walker
'Hell Bent for Election' (50c).....By James P. Warburg
'The Way of a Transgressor' ($3.00).....By Negley Farson

Fiction and Films

By WOLFE KAUFMAN

Cerf, the Author

Bennett Cerf, who has thus far been content with being a publisher, now blooms forth as an author (even if vicariously). In other words, he's a compiler, or anthologist. The occasion is an extra-sized book titled 'The Bedside Book of Famous American Stories' (Random House; $3), and it is edited by Angus Burrell and Cerf. There are 67 American short stories and it is the Book of the Month Club's choice for March.

In this book, Cerf again shows his unusually keen nose for knowledge of what the general public likes. He manages to make it a distinctive anthology because he includes in it material not generally found in volumes of this kind. The choice is wide, going all the way back to Washington Irving and Nathaniel Hawthorne and comes clear down to today, including the best of the modern writers and at least one of the phoney literary greats of the moment, Collection manages to give the impression that it consists merely of 67 favorite stories of the compiler and that it was a happy-go-lucky piling up of good yarns. That's the best any such collection can be asked to do—even if, quite obviously, at close study of the table of contents, it isn't so, since there is a distinct line. Anguss Burrell is English prof at Columbia U.

Lope de Vega's Plays

Lope de Vega, one of the two outstanding writers in Spanish history (Cervantes was the other one), is also generally ranked as one of the major writers of his age (the late 16th century) in any language. His works, however, are not generally well known and have managed to be passed up by the world at large. A number of his plays are now published again in 'Four Plays' (Scribner's; $2.75). John Garrett Underhill has put them into English and they are lovely, if a bit too fragile for this age.

Plays in the volume are 'A Certainty for Doubt,' 'The King the Greatest Alcade,' 'The Gardener's Dog' and 'Fuente Ovejuna.' Last-named is the most solid and interesting, though none of the quartet is really groomed for today's theatre. Book will have more import to collectors of drama books and libraries than anything else.

More Scully Fun

Frank Scully, merry monarch of bedside humor (and he uses the word in all innocence) has a third volume of thisa and thata now and has switched from 'Fun in Bed' and 'More Fun in Bed' to 'Bedside Manna' (Simon and Schuster; $2).

It is, as usual, a mad collection of jokes, games and cartoons. It tells how to pass the time merrily while assigned to bed during illness. Frank should know about that; he's had to take it long enough. There are, as usual, pieces by practically every w.k. humorous writer in the country and a few not so w.k. There are, as usual, cartoons from all the top comic artists. There are, as usual, games and puzzles from—well, no one but Frank could dig them up. And no one but Frank could compound them as merrily as he does into one volume.

Omnibus of Crime

Dorothy Sayers is admittedly the top cop'n'robber writer today; everyone knows it. So the publication of her newest book 'Gaudy Night' (Harcourt-Brace; $2.50) should be a big event. Instead of which, it is a disappointment. Miss Sayers has begun to take herself just a bit too seriously. Her book runs to 470 pages and is chuck full of character delineation and other chat completely beyond the ken of the story involved. It's still a good mystery well puzzled, but it's lost in a mass of fancy verbiage. Maybe, in her next book, Miss Sayers will forget that the boys call her the best writer of this type of story, and then, if she just writes like she did in her early books, there will be a book worth reading. This one could make a film.

Achmed Abdullah and Anthony Abbott are both well-knowns in the writing racket, so a book co-authored by them ought to be something. Such a book is 'Flower of the Gods' (Green Circle; $2). It has all the makings, but falls to come through, perhaps because each of the writers was leaning on the other. It's an action-mystic story of East and West which contains too much mysticism and insufficient action. Not a film.

A highly amusing new whodunit character is introduced in 'The Tickling Terror Murders' (Crime Club; $2) by Darwin Teilhet. The Baron von Kaz is a detective who will be heard from again and again. Or should be. This time he is wandering around the picture mob in Carmel, solving puzzling murders accurately and, which is more to the point, amusingly. He's a real creation and should click after another book or two, into the big safe columns. Could be filmed.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY *takes no credit for these news items; each has been rewritten from a daily paper.*

East

Abe Miller, 52, of Brooklyn, sentenced to four months in the city prison last week. Disorderly conduct arising from a theatre scrap.

Henry E. Bruckman, of N. Y. police force, succeeds Mulrooney as head of state liquor control.

Leslie Howard off 'Hamlet' until October.

Last Saturday (7) police gave an entertainment at Proctor's, 58th St., for neighborhood kids. Only propaganda was one short chat on safety.

Leonard Sillman now plans his 'New Faces of 1936' for the Vanderbilt. That means 'Mulatto' will have to take it on the lam again.

Equity rules that all little theatre players must receive the standard minimum pay.

Tom Weatherly and Harry Bestry split.

G-Men grab two men and a truckload of sweeps tickets at headquarters of American Contest Corp. Assert many are fakes and that the contests conducted for fraternal organizations were a blind for handling of counterfeits.

Bill at Albany would permit bars in theatres. Nine months' license would be $750, and the full year $1,000.

Claude Alviene talking about an all-femme show for spring. Written, played and staged by women.

Kirsten Flagstad sang Swedish folk songs to the youngsters in a kindergarten last Wednesday (4).

Radio Institute last week regarded the 'multiplector' of Philo T. Farnsworth. Said to amplify one electron to 1,000,000 in millionth part of a second. Thinks something can be done about it.

Lawrence Grossmith's labor permit extended and he will remain in 'Call It a Day.'

Theatre Union renames 'Sons of Rome.' Now it's 'Bitter Stream.'

New drunk driving traffic court in operation last week. Uniform fine for first offenders is $100. Handling only cases of alleged intoxication.

Supposed clearing house of a chain of race track bookies in Westchester raided Thursday. Six of seven arrested held for the grand jury.

Road company being selected to tour 'Mulatto.'

Safety crusaders to war on streamlined autos. Say low-hung cars reduce visibility.

Robert Sterling to put a new kink into the cut rate ducat when he opens 'Lady Luck' at the Adelphi. Will distribute coupons good for $1 toward the purchase of $2.20 seats. Such purchasers eligible to compete for 51 prizes to be awarded every three months for best critiques. Top is $1,000.

American Arbitration Assn. found for Shea and Raymond in their dispute with George White. Find that the dance team was hired for the run of 'Scandals' and must be played or paid to the end of the run. Rodeck Stevens, Marcus Helman and George Libby sat.

Theatre Authority, Inc., announces the distribution of $10,000 to theatrical charities from approved benefits. Formed to prevent chiseling and to obtain a percentage for actor benefits.

Tito Schipa and his Mrs. settle their 1932 income tax dispute. He will pay $390 and she kicks in with $362, marked down from $591

R. H. Burnside to sponsor a season of Gilbert and Sullivan revivals. Theatre not yet selected.

Ethel Barrymore theatre lost nearly three rows of front seats for 'The Case of Clyde Griffiths.'

Gladys Shelly engaged for Hamilton Lewis straw hat at Essex, Lake Champlain, next summer. Now in 'Moon Over Mulberry Street.'

Arnaud & Connors Associates planning a spring revue, 'Hello, Goodbye,' the tentative title. McElbert Moore and Earl Crooker dished it up.

Theatre stars horning in on service strike by running elevators in the apartment houses they tenant. Rudy Vallee takes another slant. Says he's a union man himself and won't take sides.

Theatre Collective changes 'Doctors All' to 'The Pastry Baker.'

Mickey Mouse in the Brooklyn police court last Thursday on a policy charge. But it was not Disney's rodent. He's a Negro who says he's been known by that name for 35 years.

Anti-Nazi League threatens to boycott N. Y. Philharmonic-Symphony unless Furtwaengler takes out citizenship papers.

Mrs. Grace Prior, 37, former actress, convicted of manslaughter in the killing of Geo. A. Frame, of Boston. To be sentenced April 6.

Amateur gag hits clothes modeling. Department store now running a contest for amateur models.

Krimsky & Bannister removed their offices to the American Music Hall.

Edith J. R. Isaacs, editor of Theatre Arts monthly, to get a dinner at Town Hall Sunday (15). It's the 20th anni of the mag.

Dorothy Dickson, dancer, divorced from Carl Hyson, dancer and producer, in London, Friday (6). Duo has been abroad for the past 16 years.

Mrs. James F. Looram, of League of Decency, finds objectionable films on the wane. Gives the League the credit.

'Fresh Fields' drops Monday nights for Thursday mats.

Fifi D'Orsay blows a London picture contract to stay in N. Y. and take out her final citizenship papers March 21. She's Canadian born.

'Parsifal' for a Met mat March 21. Benefit for N. Y. Kindergarten association. Fremstadt's first Kundry here.

State Relief Fund to get the proceeds of the Drama Study Club's annual luncheon at the Astor next Friday.

United Theatre, co-op group to carry on the traditions of the Habima, looking for actors as one of the essentials.

Lucrezia Bori's final performance at the Met March 29. Will be her farewell to the boards, too.

Dr. Otto Wick, director of the Liederkranz, has resigned to gain time for his opera, 'The Lone Star.' Has to hustle as it's for the Texas Centennial.

Realty company asks court to require Dorothy Russell to turn over to it a diamond and emerald ring on an unpaid judgment of $1,511 for rent. Court holds decision. Ring was Miss Russell's mother's and was given Mrs. Dorothy Benjamin Caruso by the late Alexander Moore. Miss Russell recovered it from Mrs. Caruso on the allegation her stepfather had no right to dispose of it.

Edward Johnson, gen. mgr. of the Met., will revert to type next Monday (16). Will sing in 'Pelleas' with Bori.

Eddie Davis, of the niteries, at Carnegie Hall Sunday (8), but did not sing his usual repertory. Hall management bothered, but finally agreed to let him go on and get a medal awarded by N. Y. Music Schools.

Negro Theatre of the Federal Project switches to 'Conjure Man Dies' tonight (Wednesday).

Model of a 'cosmosarium' on display at the Hayden planetarium, N. Y. It's the converse of the planetarium. Shows the earth revolving in space in the form of a 20-foot globe.

N. Y. Dancing Teachers at March meeting, report a trend toward the old fashioned square dances. On the other hand, they exploited a 10 step tango.

John C. Wilson arranges to bring over Noel Coward's one-acters in October with the author and Gertrude Lawrence. In exchange he's taking back 'Ethan Frome' and also considering 'Anteroom,' by Kate O'Brien.

Billy Rose back in town with contracts to stage a centennial show at Fort Worth, Tex., in opposition to the big affair at Dallas. Starts July 1 with a frontier town reconstruction, a girl show and concessions. Says $5,000,000 will be spent.

Carol Sax bought 'Life Comes to This' from Mary McD. Avelson for fall production. May give it a spring tryout on the Coast.

Franz Werfel awarded a medal by the N. Y. Jewish Forum 'for distinction as a novelist and playwright.' Accepted by proxy.

Grace Moore made honorary life member of Tennessee State Society in Washington, D. C. Born in Tenn.

WPA Theatre Project told to stop hiring. Funds grow low.

Maurice Chevalier in an auto smash in France Friday. Unhurt, but four were injured.

'Russet Mantle' to be played Sunday for Stage Relief benefit.

Police renew drive on theatres admitting unaccompanied minors. Staten Island ignored in new move, but 18 theatres in other boroughs figure in 42 summonses served Saturday. Since Jan. 4 total has been 293 summonses to 123 theatres. Cracking down on 'professional buyers,' who stand in lobby and buy tickets for kids. Held an evasion.

'Mr. Bock Beer' selected from local goats in Central Park last Saturday. To compete next Saturday with billies from other boroughs. Under supervision of Brewers' Board of Trade.

'On Your Toes' set for the Imperial April 11.

W.P.A. music project to try symphony concerts at 55c. top in N. Y.

'Fields Beyond' shut Monday for revision.

Cosmopolitan Players, Newark group, to invade N. Y. Has taken the Comedy theatre for four weeks. Opens Monday (16).

Gale at Miami flattened a carny Monday (9). Many slightly hurt.

Fay Templeton a guest at Englewood home of Actors' Fund.

Jack Dempsey had a kidnap scare last week. Snatcher wanted the 19-month-old Joan.

Boys in the balcony of Fox Brooklyn Monday night didn't like the amateurs. Riot call turned in and eight arrests made. Two of those pinched were under 16 and sent to juvenile court. None of the actors hit in the barrage of vegetables.

Coast

Kathleen Burke and Jose Fernandez, ballet dancer, filled in L. A. notice of intention to wed.

Foster father of Wendy Barrie suicide in Hong Kong. He was criminal attorney in Far East.

Suit brought against Mrs. Dorothy Coslow, former wife of Sam Coslow, for allegedly failing to pay attorneys who handled divorce action against song writer.

Spunky, film lioness, shot by prospector near Bakersfield, Miner unaware that $80 bounty for killing lions does not apply on animals reared in captivity.

Jean Armand and Camden F. Knight, publicity man and actor, respectively, lost their suit to collect wages allegedly due from Warren Millais, Hollywood stage producer.

Suit for $26,250 damages filed in L. A. by Jean Joyce, actress, against Thomas R. Conway, Jr., for injuries received in auto crash.

Phyllis Flanaghan, film dancer,

(Continued on page 63)

BIRTHS

Mr. and Mrs. Robert Cunningham, daughter, in Chicago, March 3. Father is staff announcer with Columbia-WBBM in Chicago.

Mr. and Mrs. Harry Stockwell, son, March 6, in Hollywood. Father is film actor-singer.

Mr. and Mrs. Hall Baetz, daughter, March 3, in Los Angeles. Father is manager of Fox Wilshire theatre there.

Mr. and Mrs. Jack Pepper, daughter, in Chicago, March 7. Father is in vaudeville. Mrs. Pepper has been in vaudeville also.

GASTY NOT VERY NASTY, QUIT TO PRIMO IN 5TH

By JACK PULASKI

Isodoro Gastanaga quit in the fifth round at the Garden Friday night (6), about half the distance he was carded to box with Primo Carnera. The guy's left eyebrow was split and, although the referee didn't think it was an injury serious enough to stop the battle, Izzy insisted on resigning.

Izzy is the fellow Mike Jacobs slated as an opponent for Joe Louis. That match was to have been staged in Havana, but a political upheaval down there made it doubtful if enough customers would attend, and Jacobs bowed out. The Cubans were quite upset about it, but they would have been more sore at Mike had the fight come off, for Louis would have taken Gosty in a couple of minutes.

There were more people in attendance than usual at the Garden this season, but they didn't get much excitement for their coin. The $5.75 top applied, and that's too much for what was served up. Boxing Commish toyed with the idea that the heavies in the main event were under similar management, but nobody could prove it and the yarn reacted as ballyhoo.

Primo didn't seem friendly to the Spaniard, but he was confident—he always seems that way when he's winning. Carnera used his elbows, as he always does. Pokes with his ham-like left fist constituted his best work. Gastanaga tossed some wild rights, several connecting and shaking up the huge Italian, but his left was more accurate, especially when he sank hooks into Primo's breadbasket. That worried Carnera somewhat, for when Izzy's lamp started leaking he called it to the attention of the ref who momentarily stepped in, looked it over then waved the men together again.

During the match a feminine fan complained of interference, but not from the fighters. Garden has the cute idea of parking photographers on chairs directly behind the working press. Icture guys stand up to take shots, obstructing the view of those in front. Girl arose and bawled out the camera guys, but it didn't do much good.

This Friday's (13) card is topped by what may be the best match of the winter—Jock McAvoy, the English knocker-outer, meeting John Henry Lewis for the light heavyweight title. Lewis got the crown early in the winter when Bob Olin used the poor judgment to meet the colored man from the Coast in St. Louis. Olin got the title from Maxey Rosenbloom, whom the judges figured had it too long.

Servicemen's Strike Hits B'way Paramount, CBS Home; No Violence

Building servicemen's strike in New York spread yesterday (Tuesday) to Broadway, for the first time since it began 10 days ago, first building to be pulled being the Paramount. All the elevator operators and starters walked out early in the morning, with the result that, for the first hour, office-workers, Paramount employees and execs had to climb stairs.

A partial strike was reported at the Astor hotel, where a few housemen went on the picket line in the morning instead of reporting for work. Elevator operators, however, remained on the job, with no strikes reported at any of the other hotels in the Broadway district. Other than at the Taft, among the first affected.

Another show biz building to suffer from the strike yesterday was the structure tenanted by the Columbia Broadcasting System at 485 Madison Ave.

Strike-breakers were rushed into the Paramount and CBS buildings, with each of the 16 Par elevators manned by two men, one to operate and the other to guard against violence, plus about 15 guards in the lobby. A policeman was stationed at the entrance. CBS also has an extra cordon around the control rooms to guard against any sabotage.

The RKO and RCA Buildings in Radio City, the servicemen's union declares, will be yanked, as will be the Bond, Loew's and Brill Buildings, directly on Broadway.

No trouble was reported yesterday, however.

Extension of the elevator strike to the building occupied by Station WMCA brought up an unusual point yesterday when, on the plea of Donald Flamm to the union, the latter gave WMCA preferential rating as a public utility. An elevator operator appeared at the building to man a lift for the sole purpose of servicing WMCA.

Recognition by the union of the special status of a radio station is deemed unique in unionism.

Later in the day, however, the building brought in scabs to operate and thereupon the union called out the union operator that had been assigned for WMCA's benefit.

Warner Bros. faces no threat of a strike by elevator operators having signed up with the Building Service Employees Union, Local 32B.

Self-Styled M.C. Jailed In N. Y. for Pandering

Isadore Rubin, 25, who claims to have worked as an m.c. in various nite clubs in Chicago and Atlantic City, was sentenced to Sing Sing for a term of from three to six years by Judge Cornelius F. Collins in General Sessions, N. Y., March 5. He had pleaded guilty to compulsory prostitution. Rubin had previously served six months for passing rubber checks in New Orleans.

The defendant admitted he had induced June O'Brien, a cabaret singer, to accompany him to New York on the promise of obtaining a job for her on Broadway. When they arrived here, he placed her in a bawdy house at Lake Ronkonkoma, L. I., and also in a house on West 135th street. When arrested he admitted he was getting a share of the earnings of four other girls placed through a bordello 'bookie.'

Miami Beach Stops All Games; Report $2,800 Holdup Cause

Miami Beach, March 10.

Wide open up to now, this American playground has suddenly clamped down the lid on gambling. 'Close 'em up. All of them!' was the drastic order down the police dept. line to the cop walking a beat.

If necessary, 40 extra policemen will be given special duty to enforce the order to stifle the whirr of roulette wheels, the click of dice and the clink of poker chips in the town's gaming rooms.

H. V. Yocum, beach police chief, said 'The lid has been clamped down on gambling, and all gambling laws will be enforced. It is true that gambling has been going on and will probably continue, but if we find it, we will arrest all operators and confiscate equipment.'

Reason for the sudden shutdown is not certain, but reports have it that the holdup of a $2,800 winner in a South Beach resort prompted the action.

Miami proper is also feeling a letdown with local police orders out to curb gambling, but not quite as strictly as the beach edict. Clubs on the mainland are still going, but the smaller operators have folded their tents.

Hialeah Park has closed its winter race meet and Tropical has only three weeks left, so the boys who depend on lady luck for a livelihood are fortunate things didn't happen this way sooner.

'Ike and Mike' Given 30 Days in Workhouse

Joe Conti, 48, barber, and Jack Greenberg, 49, were sentenced last week to the Workhouse for 30 days by Magistrate Anthony F. Burke in West Side Court, N. Y., on the charge of being disorderly persons. Both have long criminal records.

They are known to the detectives of the Pickpocket Squad as 'Ike and Mike'; they are inseparable and their criminal records show that they teamed up 20 years ago.

Chris. Hodge, lieut. of detectives, saw 'Ike and Mike' on the subway platform at Times Square during theatre time. Hodge arrested them when they dug into an aged man's hip pocket.

Band Leader Cleared Of Disorderly Conduct

Bob Fallon, orchestra leader, last week was freed in West Side Court, New York, by Magistrate Anthony F. Burke on two charges of disorderly conduct. With Fallon when he was arrested was Vincent Moore, who described himself as a free lance reporter. Moore was also freed.

The pair were arrested by Patrolman Schuchman of the West 47th Street station. Schuchman was the complaintant. The additional charge of disorderly conduct against Fallon was lodged by Rudolph Muller, Jr., 13 years old, who testified that he had been struck by Fallon and that the latter made an indecent gesture toward him.

CENTRAL PARK CASINO ASSETS UP AT AUCTION

Dieppe Corp., operator of the Central Park Casino, N. Y., which becomes non-existent March 16, will dispose at public auction on that date all assets of the former swank 'roadhouse' in the park. Frederick H. Cunningham, trustee, and Bernard L. Miller, attorney for the trustee, are liquidating the inn under 77b.

Liabilities are around $200,000, half of that for U.S. and city taxes. About 25% of the remaining $100,000 is due for liquors, etc., and the rest equally divided among the sundry tradesmen. A creditors' committee had been operating the spot in the hope of salvage, but Park Commissioner Robert Moses' court victory outlawing the Casino, in favor of a public playground, disposes of the ultra nitery which had commanded so much attention as the favorite haunt of Jimmy Walker under the Sid Solomon managerial regime.

MARRIAGES

Robert Hitchcock Rubin to Mary Topping at Harrison, N. Y., March 3. He is son of J. Robert Rubin, v.p. of Metro. Bride is N. Y. society girl.

Alyce Fields, dancer, to Ralph R. Martin, press agent, March 4, in New York.

Betty Gordon, film player, to Frank Edmond, dancer, March 3, in Los Angeles.

Anne Buchanan, stage actress, to Onslow Stevens, film and legit player, March 4, in Las Vegas, Nev.

Larry Mackey to Ileta Legett, in Fort Worth, Tex., March 9. Groom is manager of Arcadia (film) theatre, Philly. Bride is an artist.

CHATTER

Broadway

Alex Yokel back from London.

Cynthia White motoring back from Mexico to Main St.

Ear trouble culminated Harry Kaufman's ailments. Better.

Harry Kaplan gave Pick and Pat a beefsteak party at his fly place.

Nat Lefton and Jack Jossey, of Republic's Cleveland exchange, in town.

Harry Carroll out of Mt. Sinai, back to Atlantic City, where he will reside.

Martha Sleeper out of 'Russet Mantle' (Masque) Saturday with heavy cold.

Max Fuchs and his Mrs. leave on a South American cruise tomorrow (Thursday).

Ernie Holst due back from Florida the end of this month, then into his El Morocco spot.

Al Wilkie looking for a new apartment, shifting from the east to the west side again.

Harry Blossom former treasurer of Columbia (burlesque) in Bellevue under observation.

George Seed (and Austin) leaving solo tonight (Wednesday) for London on theatre bookings.

Jim Surridge vet property man for Shuberts gravely ill after operation at Midtown hospital.

Mickey Walker's place, opposite Madison Square Garden, attracting the sports. Block away from Jack Dempsey's.

John D. Hertz's back in Florida the Par director returning there after attending a board meeting in New York.

James Dawson, imes sports writer, dolls up in beret while covering ball tossers in Florida. Dan Parker please copy.

E. de S. Melcher, drama-film critic of the Washington Evening Star, in New York and writing his column from here while away.

Radio Ramblers re-signed by Sam Sax of Warner Bros. for a new series of shorts. Ramblers have just completed their sixth short.

Lee Garmes has been set by Ben Hecht and Charlie MacArthur as associate director and photography chief on their next, 'The Monster.'

After coming east to discuss talent for 'Carmen,' which he will produce for Paramount, Boris Morros entrained Friday (6) back to the Coast.

M-G-M Pep Club's first public ball slated for March 27 at the Astor hotel. Maurice Silverstein, of the Metro exchange, handling the duetts.

Bob Stern of Paris arrived yesterday (Tuesday) for brief U. S. holiday. Vet newspaper correspondent lining up journalistic affiliations for France.

Ed Perkins, in from the Coast on radio accounts he exploits abroad, sailed suddenly for Paris last Friday on radio and concert bookings.

Marc Lachmann, returned from the Coast, has opened a new office. Harry Davies is re-associating himself with Lachmann in publicity and exploitation.

The Arthur Israels had a belated house-warming, with the Par attorney figuring out the Bingo game used in theatres as a means of amusing the guests.

The Monte Prosers (Julie Jenner) motoring to Florida for vacash now that 'At Home Abroad' goes o tour. Eddie Edelson south March 14 to return with the Mrs., who's been in Florida since pre-Xmas.

Miami was stirred last week when three different newsreel editors converged on the city. However, it was only a brief vacation that took them there. John Connolly, of Pathe; Michael Clofine, of Hearst Metrotone; and Charles Ford, of Universal, landed in the same week. Connolly returned to N.Y. Monday (9).

Palm Springs

John J. Raskob and the Raskob, Jrs., here for a month.

Sir Guy Standing at the Del Tahquitz for a week's sunning.

Mr. and Mrs. Frank Morgan have rented the Reginald Owens house.

Nacio Herb Brown sits down at any and all pianos in the village.

Hurry Up Yost goes into seclusion daily to work out new football plays.

Jackie Cooper unrecognized on account he's almost a man in height.

Arline Judge and Wesley Ruggles here celebrating a few days' layoff.

Lili Damita and Erroll Flynn took several couples in the tennis doubles.

Frank Condon trying to keep his Satevepost typewriter out of the sun.

Walter P. Chrysler almost copped first prize at the square dance contest.

Amos 'n' Andy greeting their pals of last year but still broadcasting secretly.

The Harold Lloyds lived on nut sandwiches for four days. No bet, just an idea.

New bungalow spot. Desert Retreat, opened last week, owned by Louis B. Mayer.

If the weather keeps up, it's around 110 degrees daily, the season will do a fast fold.

Annual Desert Circus ran into a little trouble when the committee decided to censor costumes. Plenty of burns.

London

Binnie in Austria.

John Harris off to Paris for couple of days.

Madeline Carroll celebrating her 30th birthday.

Joe Friedman postponing his trip to New York.

Frank Cellier has signed an exclusive G. B. contract.

Brian Desmond Hurst directing one for British International.

Ian Frank Forbes-Robertson, actor-producer, left around $35,000.

Gordon Whelan has returned from the continent to appear in a cabaret.

Horace Reeves has a small piece of 'Promise,' current at the Shaftesbury.

Gaumont-British dickering with Gina Malo for a new picture contract.

Tom Arnold dickering with the Four Franks for next year's pantomime.

Harry Foster to seek sunshine soon, to make final recovery from bad attack of flu.

Louis Sterling giving a dinner at the Savoy in honor of Dennis King's opening at Daly's.

British National Films commencing shooting on 'The Hills Sleep On,' pop novel of 1935.

Many past and present Tiller girls attended memorial service to Mrs. John Tiller Feb. 26.

Dare and Yates replaced Gene Sheldon for the last fortnight in the Palladium 'Crazy Show.'

City Films will star Stanley Holloway in a story by Vernon Harris, directed by Harry Hughes.

Jack Waller thinks English actors can learn a lot from Americans when it comes to team work.

After the launching of 'Things to Come,' Alexander Korda has jumped over to Cannes for a 10-day holiday.

Diana Wynyard is retaining her stage name, having changed it by deed poll from her real name, Dorothy Cox.

Latest type of Western Electric sound recording apparatus to be installed at new Pinewood Studios at Iver Heath, Bucks.

Heddy Sanborn due here in August. Opens at the Scala, Berlin, for a month and then on the General Theatres circuit here.

Heinrich Fraenkel has completed script for Gaumont-British pic, to star Charles Ruggles. Tentative title is 'The World Unmasked.'

Shooting has started on Herbert Wilcox's production of 'The Three Maxims' with Anna Neagle, Tullio Carminati and Leslie Banks.

Next Embassy production will be a new play by Noel Streatfield, 'Wisdom Teeth,' starring Ronald Adam and Beatrix Thompson.

La Meri giving a fortnight's dance recital at the Savoy, pending production there of the new William Walter-Richard Freeman revue, 'Spread It Abroad.'

Sydney

By Eric Gorrick

Stuart F. Doyle going abroad next month.

Hugh McIntyre, Universal, doing a class preview of 'Magnificent Obsession.'

Sir Ben Fuller in several huddles with City Fathers over new theatre site.

Williamson-Tait will premiere "Jill Darling" in Melbourne at end of month.

Charles Chauvel has just about completed 'Uncivilized' with Denis Hoey featured.

Ivan Bros.' Circus playing a city date after a short nabe run. Major Condor sponsoring.

'Crime and Punishment' (Col) due in on a long-run try. Harry Neville is handling the pic.

Stuart Dodde and Herbie Hayward securing silver cups for year's best advertising work.

Producers of 'The Bells,' which was turned down by the Quota Boar will appeal to higherups.

Zane Grey angry because Society of Prevention of Cruelty to Animals stated that sword fishing is an unkind sport.

Trade is all excited about who will be the next Hollywood star to come to Australia for pic work under Cinesound. It's a secret.

Another new pic theatre will shortly go up in Sydney if present plans go through. Backers of the Liberty the ones interested.

Forty-seven Club, comprising publicity men and theatre managers, staged their annual show. Charles Farrell was guest of honor.

Snider-Dean got away to a nice start with 'Vanessa' (M-G) at the Mayfair, Sydney. Jack Percival has been appointed publicist for the circuit.

Polly Moran due any minute for Frank Neil and will open in Melbourne. Hollywoodians here will then include Charles Farrell, Helen Twelvetrees, and Harry Langdon.

Hoyts appealed to a nabe council to prohibit leasing of an open auditorium for pix. Said that free pix hurt their own shows in that district. Council replied that entertainment was proving successful, and that Hoyts would be afforded an opportunity of submitting a tender for pix there during the summer season.

Mexico City

By D. L. rahame

Jack Gallagher to Hollywood.

Tiajuana-Ensenada highway to open on March 15.

Anatol Rapaport giving a series of piano recitals in Palace of Fine Arts.

Alexander Tscherepnin gave a Japanese-Chinese recital on Berlin radio.

Ministry of public education offering three prizes for the best Mexican novels.

American pic distributors using more newspaper and billboard advertising space.

Some swank literys collecting flat dinner-entertainment charge in U. S. coin. Nick is $3 per.

Yeggs tapped box office safe of a local nabe for $500. First cinema robbery here in a long time.

Ministry of public education's annual prize for the best theatrical literary work was not awarded in 1935 because no offerings fitted the requirements.

Paris

By Bob Stern

Paul Bonifas engaged by Comedie Francaise.

Mary Marquet suffering a bad case of grippe.

Joan Warner losing appeal against fine for nude dancing.

Chrysis de Lagrange in Paramount stage show here.

Fox tradeshowing series of three dubbed pix at beginning of March.

'Lavalisons' revue moving to the Renaissance, its third spot since opening.

Charles K. Gordin selling local rights to 'Yiddish King Lear' to a French syndicate.

Jean de Marguenat, director of 'Red Robe,' going to London to meg 'Madame Tassaud' for British International.

Roland Dorgeles, author of 'Wooden Crosses,' war book, expressing fear that Hollywood version of his work, to be known as 'Zero Hour,' won't do it justice.

United Artists exploitation department working overtime, with 'Dark Angel' opening March 2, 'Modern Times' probably on March 4, and maybe 'Things to Come,' March 5.

Baltimore

By Albert Scharper,

Brother of Rod Collier died.

August Nolte a pop, his first.

Izzy Rappaport to Florida to join wife and son.

Art Benson in town advancing 'Her Weekend.'

Max Allentuck here doing the film-test stunt for Loew theatres.

Four major Maryland racetracks will install the 'electric eye,' which films finishes.

Lou Azrael signed new contract to continue as columnist for Hearst's News-Post.

George Givot, current on stage at Century, will train out for Hollywood end of this week.

Four Mills Bros. current on stage of Royal, colored house that has been straight-filmery all season.

Sam Vinci, not Frank Young, holds over at Al Getz' supper club. Vinci and Young split as a team.

Reginald Cherry, treasurer for Loew houses here, has resigned. With the circuit here and other cities for 15 years.

Chicago

Bill Hollander tackling a case of flu.

Maurie Lipsey on the recoup after digestive illness.

Roy Topper has become a sucker for Chinese grub.

Dorothy Mall drinking malted milk daily to add weight.

Mark Vance joining the Tom Fitzdale publicity organization.

Howard Crary back in town after flying trip around the country.

Senator Murphy picking up some midwest dates on his way to England.

Felix Mendelsohn ogling the tour books for a flip through southern waters.

Charlie Althoff back in the loop for a comfab with a prospective ether sponsor.

Jean Prignano and Ethel Linton Halperin opening a ladies apparel shop in Diana Court.

Curt-Isen Thomas crashed the front pages and the news services with his leap-year marriages for the Three Cirillo Brothers.

Berlin

Fernando Buda in from Milano.

Dimitri Mitropoulos, back from the States.

Ludwig Schuch, Wintergarten manager, to Paris.

Femmes frolicking in male getup forbidden in Berlin.

'Annapolis Farewell' (Par) synchronized in German.

Bachelor tax now assessed on all foreigners living in Reich.

Pola Negri opens March 2 at the Scala in a sketch, 'Hollywood.'

Alexander Tscherepnin gave a Japanese-Chinese recital on Berlin radio.

'Kater Lampe' (Tom-cat Bunny), new German comedy film, premiered in Dresden.

Elinor Janson, American coloratura, gave a concert at the Palm Court Hall, Dresden.

Fritz Wolf-Ferrari, son of the composer, appointed general director of the Halle Opera.

Lydia Walterstein, high school rider, ousted on the non-Ayran law, opened at Cantina Romano, a nitery.

Dr. Alexander Erdel, of the Merton Verlag, off to London to start a new playbrokerage office, 'Playmarket.'

Reduction in admission prices for jobless to cinemas curtailed to four days a week by order of Reichs Film Chamber.

Gerhardt Halm's new drama, 'Der Menschengott' ('Men's God') premiered at Grenzland theatre, Flensburg.

Dr. Hans Sikorski has, by arrangement with Reichs Theatre Chamber, taken over all plays from Georg Merton Verlag.

Gustav Diessl in from Rome and off again to Vienna for new film 'Im Schatten der Vergangenheit' ('In the Shadows of the Past').

Next Ufa talker in French, made in Berlin, will be 'Le Coeur Dispose' from the comedy by Francis de Croisset,' directed by Georges Lacombe.

'Die Gross und die Kleine Liebe' ('Big and Little Love'), new musical by Perak, Heye and Corzilius, premiered at Duisberg Municipal theatre.

Prize competition of Breslau radio station for best radio plays resulted in more than 500 scrips, most of 'em dealing with experiences during the world war.

Juergen Fehling, scenic director of the Berlin State theatre, off to Hamburg to stage a new version of Hebbel's 'Kriemhilde's Revenge' at the State Playhouse.

Reichs Theatre Chamber ruled that playwrights who send in scripts to theatres or playbrokers must be given a reply within one month and a definite answer within the second month after receipt.

Great Britain provided the largest number of tourists in Reich in 1935, 14,387. From the States came 12,300, while France had 5,400. All way below figures before 1933.

Brigitte Horney, engaged by Ufa in place of Pola Negri for the new Hans Albers film 'Savoy 217,' had to rush through her work in order to get back to London for film work there.

Pittsburgh

By Hal Cohen

Bill Scott east for a few days to visit ailing father.

Sam Stern, WB artists, recuping at Montefiore hospital.

Rosey Rowswell's nine-year-old son down with scarlet fever.

Lou Azorksy's body brought here from New Orleans for burial.

Alfred Head around beating the drums for Lunt-Fontanne in 'Idiot's Delight.'

Kay Kyser's mother, father and sister here from Rocky Mount, N. C., a visit.

Wilma Horner quitting IBA show, 'Jolly Girls,' to hook up with Benny Rubin unit.

Dave Broudy walking two miles daily to get in trim for opening of golf season.

Eddie Palkot at Wells College, N. Y., directing old melter, 'Streets of New York.'

Pitt's Cap and Gown Club will have first student-written show this year since 1923.

Virginia Sims and Mrs. Mern Bogue, minus appendix, sharing same hospital room.

Johnny Harris one of guiding lights behind new Breakfast Club just organized here.

'From Morn to Midnight,' next-to-last Playhouse production this season, opens April 7.

First downtown house to give up Sunday shows for six-day week is George Jaffe's Casino.

Grace and Charlie Herbert back at Towne Club, succeeding Jerry Blanchard and Teddy White.

Hollywood

Harry Rapf fishing in Mexico.

D. W. Griffith and bride got in.

Leon Schlesinger over his illness.

Andrew Tombes off 20th-Fox payroll.

Danny Dowling opened new night spot.

Errol Flynn cultivating new mustache.

Tiffany Thayer batching for few weeks.

Chester Morris latest to join the Beavers.

Preston Sturgis has the bowling bug bad.

Fay Wray Bahamas.

Lee Tracy recu his yacht.

Carl Brisson desert site.

Homer Croy off to Long Island for fishing trip.

Jack Weiner at Republic.

Rufus Le Maire h on his mind.

Sherman Rogers writing staff.

Tomasina Bird in town after 14 years abroad.

Cliff Work down from Frisco on periodical call.

Allan Jones east to look over new crop of shows.

B. F. Shearer down from Seattle on biz-pleasure.

Mitzi Cummings to Honolulu for month's vacash.

Harry Holman back after film making in London.

Al Kingston and Walter Meyers joined agency forces.

Jimmy Starr opening manufacturing outfit.

George Gibson wound up week's vacash in Death Valley.

Mel Riddle in Paramount studio advertising department.

Henry Meyers back from Broadway sans walking stick.

John Blystone planed east to discuss directorial contract.

Guy Kibbee admits to 50 years and tosses birthday party.

Georgia Gardner Goodwin, here marketing reducing salt.

Arthur Jacobson of radio becomes Henry Hunter of flickers.

Ernst Dryden designing costumes for Selznick productions.

Basil Rathbone carrying injured mitt following screen duel.

Lois Wilson opens 10-week p.a. tour in Detroit, March 19.

Between pix, Claude Rains retires to his Pennsylvania farm.

Barrett McCormick in for week' product pow-w rv at Radio.

Sid Grauman and Al Jolson selling stock in their gold mine.

Katz-Slivers-McGowan party returned from Panama cruise.

M. H. Aylesworth mugged at airport with Mickey Mouse dolls.

Nat Levine talked Peter B. Kyne into another series of 'Cappies.'

Jeanne Madden's Warner pact allows her to leap back into opera.

Albert E. Levoy and his bride back from Honolulu honeymoon.

Claude Ezrell here from Dallas on product-banknight pow-wows.

Lincoln Quarberg pinch-hitting for Mark Larkin, downed by flu.

David Selznick signed Feodor Challapin, Jr., to acting contract.

Mervyn LeRoy, with his wife, en route to New York, thence abroad.

Bob Burns bedded with attack of old-fashioned Arkansas indigestion.

Garrett Fort completed 'Dracula's Daughter' script and checked out at U.

William J. Perlman, playwright-producer, recovering from heart attack.

Richard Boleslawski in Arizona on location trek for 'Garden of Allah.'

Clarence Brown paid $20,000 for pair of chandeliers from Wendell estate.

James Cruze sailed for three months' tour of Hawaii and the Orient.

Franclein MacConnell up from reader to be scripter for David Selznick.

Paramount after screen rights to W. P. Liscomb's play, 'Life of Hannibal.'

London advices are that Chuck Reisner has fallen hard for afternoon tea.

William Keighley annexed 80-acre ranch; Hobart Cavanaugh took on nine acres.

Universal used Russian, Spanish, Hawaiian and symph orks in 'Sutter's Gold.'

Joseph Pasternak here from Budapest to produce one picture for Carl Laemmle.

Leslie Howard out of 'Romeo and Juliet' cast at MG for week due to minor op.

Lambert Hillyer took a lamp on the conk and had to get emergency hospital aid.

Clarence Brown flew in from New York to read stories for his next MG assignment.

Ralph Staub, Metro director, recalls that 15 years ago, as a cameraman, he sold Irving Thalberg Yukon footage for Universal serial.

Spotting of Reg Denny's four-year-old son in MGM's 'Romeo and Juliet' makes fourth generation of Denny family to be identified with theatre.

Unable to get a it player to do a scene just as he wanted it, Director Sam Wood had his assistant, Charles Dorian, direct and he did the part.

OBITUARIES

GEORGE ROSEY

George Rosey, 77, died Feb. 17 in Mt. Sinai hospital, New York. He spent over 50 years of his musical career in the United States.

In his early years he was known as an arranger, originally under the signature of George M. Rosenberg, but few ever spoke of him except as Rosey, and he accepted the changed name, fortunately before he commenced to make his mark as a composer.

At his prime in the time of Sousa, it was natural that he should have scored a hit as a writer of marches and his 'Honeymoon' and 'Handicap' marches were long standard and still remembered, but these shared success with his 'Espinata' waltzes, followed by 'Lady Love,' 'Rendezvous' and 'Adoration' all in the same tempo.

Four long-popular concert ballads were 'Maybe' and 'Believe,' with lyrics by Frank Tannehill, Jr., 'Lovely Caprice' to words by Edward B. Marks, and 'I Love My Girl' for which Dave Reed, Jr., supplied the lyrics. He was first to suggest the professional copies with orchestrations which revolutionized trade methods.

He is survived by his son Milton N. Rosenber with a financial firm.

JOSEF STRANSKY

Josef Stransky, 61, conductor of the N. Y. Philharmonic from 1911 to 1923, died in New York March 6, of heart trouble.

Brought from Berlin, where he had filled a number of important posts, he faced considerable critical opposition at his debut, but his audiences approved and eventually he broke down the clique. Trouble faced him anew when the war broke out, but he announced he had applied for citizenship and each Philharmonic concert during the war period was prefaced by the playing of the national anthem.

He was the first classical conductor to introduce ragtime (in Dvorak's New World symphony), on a concert program, and made a spirited defense of this action, acclaiming it the typical American rhythm. He retired about 10 years ago and devoted himself to art collection, becoming associated with a local firm.

He is survived by his widow, the former Marie Johanna Doxrud.

NAT HAINES

Nat Haines, in private life Edward (Toby) Henderson, blackface comedian, died at his home in Kent, O., March 4, following several weeks illness. Ill health ended his stage career several years ago. Born in Kent, Henderson was a street car motorman in Pittsburgh when he leaped to stage fame overnight via an amateur night blackface act.

He played with Chic Sale, Will Rogers and other stage stars and for years headed his own troupe of entertainers playing the major vaudeville circuits.

He leaves his mother, his widow and a brother.

Burial was in St. Patrick's cemetery in Kent.

G. ORMOND PERLEY

G. Ormond Perley, a female impersonator in musical revues and vaudeville, the past 25 years, died recently at Teaneck, N. J., where he had been making his home for several years.

He made his home in St. John, N. B. previously, and started acting while in the Canadian Expeditionary Force during the world war, having been a lieutenant in a regiment based at St. John. He was a member of a troupe which toured the Allied camps in England, France and Belgium, and continued on the stage as a professional after the war, touring Canada and the U. S.

WILLIAM J. WILSON

William J. Wilson, 62, died in Cleveland March 2. He had but recently returned from England to make his home with his daughter, Mrs. Maude W. Cargould.

He staged a number of shows for the Cleveland Hippodrome around 1906 and went to the N. Y. Hippodrome to help with the staging there, leaving that house to go to the Drury Lane theatre, London, which post he held for some 20 years, managing and staging, but more importantly the latter.

In addition to Mrs. Cargould another daughter, Mrs. Dorothy W. Hoffman, and his son, William H. Wilson, survive.

FRANK KARRINGTON

Frank Karrington, 78, who made his professional debut in 1882, died in Cornwall, N. Y., March 5. Had he lived until the ninth he would have celebrated his 79th birthday.

His first season was with Rhea in classical repertory, followed by an engagement in 'Her Atonement' for Anson Pond. He was with the Madison Sq. Company in 'Esmeralda' and played with Harry Lacey in 'The Planter's Wife.' Other major engagements followed and he did considerable work in pictures.

Funeral services were held in New York under auspices of the Actors' Fund.

FRANK P. BRYAN

Frank P. Bryan, 44, manager of the Warner Brothers Film Exchange branch office at Charlotte, N. C., died at Rockingham, N. C., Feb. 29 with a heart attack. He was in Rockingham on business and died in a hotel there. His wife was with him.

Mr. ryan came to Charlotte from Richmond 15 years ago and was manager of the First National Exchange until that company was consolidated with Warner Brothers six years ago.

FRANK W. FLENNIKEN

rank W. Flenniken, 61, understudy for Lewis Morrison and actor in Lew Wallace's stage production, 'Ben Hur,' died at Knoxville, Tenn., March 5.

A few years after appearing in 'Ben Hur,' Flenniken became head of the Frank Wallace Stock Co. and toured the United States.

By turn he was a newspaper reporter, actor, insurance salesman and county official.

ALBERT C. DAVIS

Albert C. Davis, 60, died in the French hospital, N. Y., March 6, of pneumonia, attributed to exposure following a robbery and assault Feb. 26 when he was left insensible in a vacant cellar.

He had been an actor and stage director for many years, appearing in both legit and vaudeville. Recently he had been working in the finance department of the Emergency Relief Board.

His widow, Sally, survives.

JOSEPH DUNFEE

Joseph Dunfee, one-time boxer and later a sports and amusement promoter and husband of Josephine Dunfee, singer, died in Syracuse, March 4. At one time he operated the Arena A.C. fight club and later brought the Newark International League franchise to Syracuse.

His widow and daughter, Margaret, survive.

J. M. O'CONNELL

J. M. O'Connell, a theatre manager of Halifax, N. S., and son of the late J. F. O'Connell, who had operated two theatres in Halifax for many years, died recently at Halifax.

For some years he was manager of the Garrick, in Halifax, formerly Strand.

His mother survives.

WILL DeBAR WIGGINS

Will De Bar Wiggins, St. Louis stage hand for 50 years, died at Barnes Hospital last week, following brief illness. He was once president of IATSE and MPMO and also served as business agent and secretary of local branch of theatrical union.

A widow and daughter survive.

RUBIN GOLDMARK

Rubin Goldmark, 64, for the last 11 years head of the department of composition of the Julliard school, died in New York March 6.

He was a nephew of Karl Goldmark and a composer of some note. He founded the Bohemians, musical club.

MAY FISHER

May Fisher, 47, died Sunday, March 1, after a 10 month's illness, at the N.V.A. Sanitarium in Saranac Lake, N. Y.

The deceased was born in Elmira, Illinois. She played all the leading vaudeville circuits in U. S. A. Interment in Saranac Lake, N.

CLIFFORD CUNARD

Clifford Cunard, 45, a tenor who had sung with numerous operatic productions, died in Cleveland, March 7, at a Legion meeting.

He recently had been connected with the McDowell school of Music in Cleveland.

ISIDORE GARILICK

Isidore Garilick, 46, manager of the Artef players, died March 3 on his way to the theatre, dying before the ambulance arrived.

He had been for many years road manager for the late Jacob Adler. Survived by his widow.

HARRY H. McDERMITT

Harry (Heavy) McDermitt, 58, widely known Canton concessionaire, died Feb. 27, at Canton, O.

His widow, a daughter, a son, two sisters and four brothers survive. Burial was in Forest Hill cemetery, Canton.

JAMES B. TURBETT

James B. Turbett, 62, former stage actor and director and vice-president of the Jam Handy Picture Service, Inc., Detroit, died March 5 in Atlanta. Burial in Detroit.

His widow, Etta, survives.

HOWARD L. SPOHN

Howard L. Spohn, 55, vice-president of Gardner Advertising Co., N. Y., died March 7 in a Lansing, Mich., hospital. Burial in Findlay, Ohio, March 9.

AL WILSON

Al Wilson, comedian, dropped dead in New York, March 6.

James Cameron, father of Marjorie Cameron, in 'Three Men on a Horse,' touring, died in Dallas March 4 and buried in Louisville. Deceased was well acquainted with professionals.

Mrs. John Tiller, 69, widow of the Tiller schools of dancing, died in London, Feb. 24, of heart failure. Since her husband's death in 1925, she carried on his training school.

A. Phillips, father of Mondane Phillips Halley, and widely known to the dramatic profession, died in his home in Kansas City Feb. 25.

Mother of Howard DeCourcy, West Coast International News Photos, died March 3 in Los Angeles.

Mother of Morris McKenzie, of the Hays office, died March 1, in Pasadena.

George S. Scott, 64, father of Randolph Scott, the actor, died night of March 5 of heart attack in Raleigh, N. C.

Nephew of Sam Shain (VARIETY) died in Boston, March 6.

Critics

(Continued from page 1)

conceded to be the one who steamed up the whole eight o'clock issue, had nothing much to say but came back to his seat for the third act, pointing out that it was the first third act he had seen this season because of an early deadline. Brooks Atkinson of the N. Y. Times, also a morning rag, is another ardent proeight o'clocker.

Critics' Circle, which started the whole thing, now says it is opposed to eight o'clock premieres before April 15, after which it wants all the managers to play ball. As to Coleman's grievances, it is pointed out that Coleman is not a member of the circle. Although he catches about two-thirds of the plays for the Mirror, the paper's second-stringer is the only staff member belonging to the circle.

There were two early opening nights last week. 'Sweet Aloes' opened at 8:15 catching everybody, including the critics, unaware. House was only about one-third filled, and only two or three of the critics were present when the curtain rose.

At 'Fresh Fields' most of the critics were present but only about two-thirds of the audience. Curtain was scheduled to go up at 8 sharp and actually went up about five minutes late. Allegedly people coming late were not to be seated but some of them were, proving a nuisance to those seated.

'Saint Joan,' Katharine Cornell show scheduled to open last night, also called an 8 p. m. sharp opening.

The 8 o'clock openings are only intended for the premiere as a cooperative gesture to the morning paper critics, but otherwise not to apply from the second night on.

Cleveland's 100-Day Exposition

Local Business Puts Up $1,500,000 Fund—Counting G. O. P.ers Expect 4,000,000 Visit

Cleveland, March 10.

There's a 100-day exposition on tap for this city starting June 27 under the billing 'Great Lakes Exposition,' and radio is slated to get a niche that shows the promoters of this affair regard it as an ace comeon. Gimmick games, smut shows and flesh are being doused, as they're generally standard ment for a thing of this kind, on the other hand, and this means radio in terms of big name talent which commercial sponsors have heavily publicized and plugged through the whole gamut of blurbing, has intrigued the underwriters no end. One of their plans is to turn the Public Auditorium, a 10,000-seater, into a virtual second Radio City replete with a gigantic broadcasting studio, amplifying, pickup and transmission apparatus, etc., for web programs, to pack 'em in.

Although the names of the programs and performers which will be on view are still not definitely set, Lincoln G. Dickey, g. m. of the exposition, is dickering with NBC, CBS for cooperation.

Local business firms have underwritten the celebration to the tune of about $1,500,000. Because of the Republican national convention, happy subject for tie-ups with the fair, around 4,000,000 visitors are expected. Estimates place the total intake at a prospective $40,000,000. Some $340,000 has been allotted for entertainment, and placed in the hands of Frank Hines, former RKO manager. Among his duties will be the rather nettling task of filling the Stadium, a mammoth 90,000 seat affair which is part of the exhib facilities.

Total display units, including cafes, etc., in addition to the commercial booths, are placed at 300.

Greatest Un-Ease

Hollywood, March 10.

Russell Asay, aerialist, was pictured by his wife, Freda Small, who worked with him on the flying trapeze, as too drunk to fly through the air, in her plea for divorce, which was granted here. Couple had been married only four months. Wife told Judge Parker Wood, when Asay took a drink too many, he socked her because she refused to go into the air with him. Week before, the wife said, her spouse had dropped a man in practice while in same condition.

Two 500-Mile Auto Races Year Planned For 2-Mi. L.A. Oval

Los Angeles, March 10.

Two mile auto speedway, sponsored by Hollywood group, is planned for Long Beach blvd., with articles of incorporation to be filed in Sacramento next month.

Proposed plan calls for two 500-mile auto classics yearly.

$85,000 FOR COMFORT

Utah Women Have Idea for State Fair Improvement

Salt Lake City, March 10.

Proposal to make the Utah State Fair less 'horsey' and more 'cultural' has been submitted to the fair board, endorsed by women from every part of Utah through officers and district presidents of the Utah Federation of Women's Clubs.

First point on the ladies' plan is construction at a cost of $85,000 a women's building, which would provide rest room accommodations, said to be drastically needed for women visitors and would at the same time represent the cultural spirit of the annual event by housing the art exhibitors, flower and fruit shows, handicrafts and industrial arts pieces.

Legion Circus

St. Louis, March 10.

American Legion circus, with pro acts, began 6-day stand at Coliseum Monday (9) before large crowd. Matinee and evening performances will be given. It is intention of local Legion body to make early Spring indoor circus annual event.

News of the Dailies

(Continued from page 61)

granted divorce in L. A. from Bub Flanaghan, stage comic.

Wife of Erwin Nyiregyhazi, concert pianist, filed suit for divorce in L. A.

For repeatedly annoying Henry Mollison, English actor, Kay Conway, extra girl, sentenced to 90 days in jail.

Amelita Galli-Curci and her husband, Homer Samuels, named in $54,750 damage suit following auto collision in L. A.

Jack Gallagher, stunt man, drew jail term for failing to pay alimony to Faith Hampton, actress.

Screen extra stabbed Chito Alonzo, actor-brother of Gilbert Roland, in affray at Pioneer casting office.

Freda and Russel Asay, aerial team, divorced in L. A.

Fine of $50 hung on Buster Keaton for doing 70 through school zone in Hollywood.

Injuries received in auto accident ruined her dancing career, Patsy Conly charged in suit for $252,000 filed in L. A.

Marguerite Gatewood and Grace Davidson, dancers, filed suit in L. A. for $11,000 damages against Richard Stratler, assertedly responsible for traffic accident.

Suit filed in L. A. against Culver City Bus Company by Sonia Becker, concert singer, who asserts bus lurched, causing head injuries.

Bankruptcy petitions filed by two studio technicians in L.A. Archie Dattlebaum listed liabilities of $1,176.25, no assets; William Von Brincken, actor-technician, $3,552.54 liabilities against $950 assets.

Filing damage suit in L.A., Virginia Henly, former secretary to Ken Maynard, asked $11,500 for alleged beatings western star and his wife administered to her.

Detroit a W. Q.

Detroit, March 10.

James M. Cole Circus is dickering with local Board of Commerce for site for winter quarters here. Circus has been wintering at Penn Yan, N. Y., for several years, but because trend of biz is this way, circus wants to move to more central location.

Will be first circus ever quartered in Detroit, and will move here immediately if proper land and buildings are found.

Puyallup Improves

Tacoma, March 10.

Western Washington Fair, state's largest outdoor amusement, located at Puyallup, few miles from Tacoma, announces the expenditure of $35,000 in improvements to the fair grounds this summer. An additional grandstand to seat 2,500 will be erected at a cost of $25,000, and repair and other structures will cost $10,000.

Easy at $100

Norfolk, Va., March 10.

One hundred smackers is the cost to Albert Brust, listed on police docket as carnival man, of conviction in police court here March 5 of driving an auto while possessed of the wrong kind of spirits.

Arrested Feb. 25 as result of collision with machine driven by local doctor.

Date and Doings

Waukon, Ia., March 10.

Allamakee county fair has set dates of Sept. 8-11. Booked Wheeler and Wheeler, entertainers; Lady Barbalas, circus; Montfort sisters, Edi lee, trapeze.

Intends opening the mi all comers.

LEWIS BROS. ADVANCE

Canton, O., March 10.

C. S. Primrose has been re-engaged as general agent of the Lewis Bros. circus, aking his second in that capacity. Harry L. Hamilton also has been retained to handle advance press and special contacts. It will be his third season with the Lewis show.

Advance of the Lewis show leaves winter quarters at Jackson, Mich., early in April. Opening stand is the home city of the show on Saturday, May 2.

"Here's a way to true complexion beauty"

says SYLVIA SIDNEY

You can use cosmetics all you wish—but guard against COSMETIC SKIN this easy way

"I USE cosmetics, as most girls do," Sylvia Sidney tells you. But she knows that when rouge and powder are not *thoroughly* removed, they *choke your pores*—cause Cosmetic Skin.

You don't want to risk this modern complexion trouble—dullness, enlarging pores, tiny blemishes! Guard against it as Sylvia Sidney does—with Lux Toilet Soap. Its ACTIVE lather goes pore-deep, removes every last trace of dust and dirt, stale rouge and powder . . .

"I pat in Lux Toilet Soap's creamy, luxurious lather—rinse with warm water, then cold," Sylvia Sidney says. See what this simple care will do for *you!* Use Lux Toilet Soap before you put on fresh make-up—ALWAYS before you go to bed at night.

See SYLVIA SIDNEY in PARAMOUNT'S "Trail of the Lonesome Pine" Now Showing Locally

THIS GIRL TRIED SYLVIA SIDNEY'S BEAUTY CARE

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B'WAY LEGIT TOPS LONDON

Syracuse U., Already in Show Biz, Now Going Into Film Production

Syracuse, N. Y., March 17.

Syracuse University, which entered show business commercially this season via the lease of the Civic theatre, will have a fling at film production this summer. Initial effort will be an adaptation of 'Big Lake' by Lynn Riggs whose 'Russet Mantle,' is now current on Broadway. Riggs personally is doing the screen play and barring a call to Hollywood, which is imminent, will come here in June to assist in the production.

Prof. Sawyer Falk, director of the University dramatic activities, will direct, with William Stamyre Hill, alumnus and professional cinematographer, handling the camera. Principals will be selected from the personnel of the Summer School Players, University's graduate troupe whose members return annually for a season of stock, and lesser roles will be filled by dramatic undergraduates.

Production will be made on 35 mm. stock and will be six reels in length. If good enough general release may be negoti-ted although the picture is primarily designed as a laboratory experiment.

Despite a variety of trials a..d tribulations encountered in its operation of the Civic, the University will continue to direct the house

(Continued on page 58)

Curving 'Em

Hollywood, March 17.

Meeting friend as he emerged from his supervisor's office, a writer said he expected to get the air.

Asked what happened he said that during the last story conference he had sent the supervisor to the dictionary four times.

'ANNIE' GROSSES DOUBLED BY HEARST?

Trade estimates the Hearst and Paul Block newspaper attacks on the Mae West picture will be worth 100% more than original valuations. Par is said to figure that a potential $800,000 domestic grosser in 'Klondike Annie' may climb to $1,600,000 in the local market.

Box office reports invariably mention that the public at large didn't suspect much dirt in the West film until the Hearst and Block newspapers told them about it.

Hearstian antipathy to 'Annie' is said to spring from a peeve against the Joe Breen branch of the Hays office, rather than a direct objection to the Paramount picture. Reported that Hearst's Cosmopolitan Pictures which produced 'Ceiling Zero,' squawked at the cutting of some virile passages from its own picture, and when the West film came up it was the excuse to ride the Hays organization's censorship system.

Hearst reviewers in New York didn't write any notices on the Mae West picture. The Mirror, Hearst's N. Y. tab, while refraining from re-

(Continued on page 66)

STRIP-TEASE WITH 'BANK' VARIATIONS

'Bank nite' hit New York burlesque houses for first time this week with the Apollo on 42d street trying the stunt. First drawing was Monday (16) night, and tentative schedule calls for holding them on future Mondays, since that's rated an off night.

Burlesque managers have refrained from 'bank nite' ideas up to now, due to nature of their clientele and the fear that some of the boys who don't win a prize may express their resentment by tearing up the joint.

MOVING SIDEWALKS' PLAN BENEATH 6TH AV.

With the start of actual excavations on the new Sixth avenue, city-operated subway scheduled for March 23, at 40th street and Sixth avenue, passing of the old Sixth Avenue 'L' is regarded only a matter of time. The advent of new busses on this avenue, in place of surface cars, recently has also aroused discussion as to probability of a new 'moving sidewalks' system into N. Y. for the first time beneath Sixth avenue.

Figure that influx of new business structures and tall apartment houses with the elimination of the elevated will accentuate narrowness of street and walks. System of moving electrically - operated platforms has been deemed feasible by a Westinghouse engineer, actual installation awaiting time when city has funds and inclination to go for them.

Tentative plan calls for placing such a moving walk system beneath present sidewalks. They would constitute a tiled subway encompassing an endless moving electric platform arrangement on parallel tracks and stationary platforms adjoining.

'De Lawd's' Balm Suit

Hollywood, March 17.

Rex Ingram, 'De Lawd' of Warners 'Green Pastures,' is being sued for breach of promise by Pansy Lee Harper, who asks $50,000.

Actor was divorced last week.

NEW YORK AHEAD OF THE WEST END

London Season Hot But Its 24 Shows Are Seven Behind Broadway's Tally—On the Other Hand, London Is Better Off on Musicals—Shows Need Less to Flourish Abroad

4 CONCURRENT SHOWS

Comparison between London and New York legit show lists has the West End running behind Broadway in the number of attractions. With 30 shows current here, the count is seven more than over there. Earlier in the season the numbers were about reversed.

Although London's legit outlook is still bright, the mourning period over the king's death drawing to an end—grosses over there are much lower than on Broadway for the average attraction. That has usually been so, but shows operate at lower cost there than in America. One recent instance of the difference is 'Three Men On a Horse,' which clicked in London and grossed approximately $10,000 the first week. Here the laugh show

(Continued on page 58)

Much Controversy on 'Nazi Propaganda' Pix Shown in Jerusalem

Jerusalem, Feb. 24.

Big argument in the local press over the film 'Eva,' showing in Tel Aviv and accused of being Nazi propaganda.

One ex-German film producer now residing in Jerusalem claims that the only German language films excluded from the 'Aryan' clause are the Universal pictures made in Budapest by Joe Pasternak and starring Franciska Gaal. All other films in German, whether made in Austria or Kalamazoo, he says, are under the thumb of Herr Goebbels.

According to him, the Nazi film industry has cut off so much of its

(Continued on page 59)

BBC Television July 1

London, March 17.

British Broadcasting Corp.'s tentative opening date of the Alexandra Palace Television Station is set for July 1. The Baird people have already begun installing machinery in the Palace. Marconi-E. M. I. folks will begin their installation shortly.

In two months official tests will be made. B. B. C. is already broadcasting under short waves from its Portland street building.

'Broadway Nudes' Revue in Paris May Not React Well with U. S. Diplomats

Paris, March 4.

'Nus de Broadway' ('Broadway Nudes'), revue in two acts and 40 scenes; presented by Henri Varna at Alcazar, Paris. Subtitle: 'Revue a l'Americaine' ('American Type Revue'). Second subtitle: 'Night-clubs of New York.'

Players: Andre Lacroix, Mel and Meimi, Robert Berri, Sabine Earl, Anny Myrtil, Vana Yami, Virginia Angela, Vera Martin, Lydiane Roche, Maria Gregon, Ilona Michallova, Mara Bisa, Yvonne Legeay, Flory Fuller, Sidell Sisters, Billy Bourbon (The Kid), Mayomi, Winter and Merano, Malta Casira, Irene de Beaumont, Tares Olympic Girls, Ruth Svenka, Mirelly, Felix Paquet.

Certain amount of bellyaching is going in Paris. Cliff Fischer's French Casino shows New York. Several newspaper articles lately called it 'disgraceful' that France should be 'misrepresented' by a show in a foreign country which indulges in more scandalous forms of entertainment.' Particular indignation is expressed because Fischer hired, Madame Stavisky, widow of the late instigator of the biggest post-war local scandal, who is supposed to remind the world of something the French would rather have people forget about. And then, say the commenters, Fischer is just a foreigner, (he's an American long resident in France).

That may be all right, but what would happen if the American diplomatic authorities here started to raise a fuss over this show, which Henri Varna has put on at the Alcazar? It has three titles, two of which contain the word 'Broadway' and one 'American.' It is evidently supposed to attract Parisian sensation seekers by giving the impression that it shows how those wicked Yankees spend their evenings.

Show is largely dirty postcard stuff, such as you couldn't normally

(Continued on page 66)

Can't Spare Time

Major Bowes was approached by a serious fan immediately after a broadcast a couple of weeks ago and asked, since he now counts his listeners in the millions, why he doesn't run for the presidency of the United States.

Bowes, also serious, replied: 'I don't think I can spare the time to go into politics.'

KORDA'S ANTI WAR PIC NOW IN PARIS

Paris, March 10.

Alex Korda's $1,000,000 production, 'Things to Come,' showing how the next war is going to be fought opened here yesterday (9) at the best time possible.

Just as the war clouds over Europe are darker than they have been in many years, the film happened along to show the populace what to expect. Picture even got into the Chamber of Deputies debate during the discussion of the Franco-Soviet pact, where Deputy Jean Longuet used it as an argument for France ratifying the Russian agreement. Stating he'd seen the film in London, Longuet said:

'Things to Come' shows the unbelievable ruins that the next war will bring. It depicts towns destroyed by bombardments with the inhabitants killed by tens of thousands by gas attacks and civilization passing 20 years in misery and suffering.

Noticeable, at the opening, was the applause for everything that was said against war. Film should do well here, because of its timeliness.

CONGRESSMAN'S YEN FOR MUSTANG MELLER

Washington, March 17.

Ambitions of an Oklahoma Congressman to star in Hollywood were revealed last week as Representative Percy Gassaway—inveterate wearer of 10-gallon hat and high-heeled boots, told colleagues he has talked with Paramount agents about taking the lead in a western picture. Gassaway, who has attracted much local attention by outspoken comments and a widely-ballyhooed (oratorical) feud with the late Huey Long, said conferences are still 'informal.'

Film in which he might appear is 'The Law West of Pecos.'

ANDRE ROOSEVELT'S FILM EXPEDITION

Andre Roosevelt, cousin of Theodore Roosevelt and third cousin to F. D. Roosevelt, is heading a camera expedition into unexplored regions of Ecuador, South America, this month. Cyril von Baumann is the other chief official in party which shoves off for S. March 27. Outfit will be gone seven or eight months, providing it is able to withstand the rainy season.

While the expedition is supposed to be primarily for scientific purposes, Roosevelt-Baumann party hopes to obtain sufficient footage to make a feature. Will be shot silent, with sound to be dubbed in later. More than 50,000 feet of negative will be taken along.

Roosevelt is known as the producer of 'Goona Goona,' and picture probably will be along these lines. He probably will do the camera work himself on most of film.

Roosevelt is supposedly financing entire project. Distribution company has yet to be selected. Party will explore the unknown region on the east slope of the Andes, largely along the Napo river.

Zanuck Starting Large Stock Co. On Coast for 20th-Fox; Develop Talent for Films on Both Coasts

Hollywood, March 17.

Darryl Zanuck, finding the talent market limited, is going after the establishment of a stock company on a big scale for 20th-Fox. Zanuck plans to build the company with a personnel of from 70 to 75 people.

Stock company will not be built up with youngsters getting from $50 to $75 weekly on term contracts, but its nucleus will be of established and experienced people of both stage and screen, besides finds picked up now and then.

Lew Schreiber, studio casting director, will be in charge of the hunt from the Coast, and Joe Moskowitz and Joe Pincus, of the N. Y. office, doing the scouting in their territory. Previous policy of 20th-Fox was against the building of a stock company. However, it has been finding it very difficult with recent heavy production schedule to get the right kind of supporting players.

Zanuck decided to go to town in the talent garnering so that when the new year production schedule starts he will have few casting difficulties.

The 20th Century-Fox move for a large-scale talent school on the Coast is in line with a recent industry trend-to prepare a series of cinematic kindergartens on both the east and west coasts.

The Broadway sector is particularly slated to become the fulcrum of a series of such film-financed training schools with an ultimate eye to the cinematic heights, when and if the 'new faces' and other talent recruits from legit, radio, the niteries, campuses and almost any other possible source evidence likelihood for Hollywood casting.

Wallace's $305,816 Suit Third in Par Mo. Plane Crackup

Los Angeles, March 17.

Damages of $305,816.36 for injuries sustained in plane crackup last May near Atlanta, Mo., are asked in suit filed against Transcontinental & Western Air, Inc., by Richard Wallace, Paramount director. This is the third suit led against the air line as result of the crash which occurred while plane was carrying a Paramount production unit to Washington.

Negligence, recklessness and carelessness by TWA and its agents and employes, is charged by Wallace in his suit, alleging violation of five regulations imposed by Department of Commerce, Bureau of Air Commerce.

Suit reveals Paramount had continued to pay director his salary of $2,076.92 weekly until contract was finished; although Wallace was unable to work until [illegible]

LEW BROWN AT RADIO TO PRODUCE MUSICAL

Hollywood, March 17.

Lew Brown has joined RKO as an associate producer. He'll make a musical based on an original idea, production slated to start middle of May.

Brown worked at Columbia on the recent Harry Richman pic, 'Music Goes Round.'

Palmer RKO Caster

Hollywood, March 17.

Bob Palmer has been installed as casting director at RKO-Radio to succeed Fred Schuessler, who went over to Paramount in similar capacity. Dick Stockton moves up as Palmer's aide.

Kenny Weaver will look after bit and extra players.

MAYO DRAWS 'CLIPPER'

Hollywood, March 17.

Archie Mayo has been given directorial assignment on 'China Clipper' at Warners.

Commander Frank Weed wrote the original.

WB Directors' Switch

Hollywood, March 17.

Assigning Nick Grinde to direct 'Public Enemy's Wife,' Warners had to make switch on three pictures.

Frank McDonald gets the reins on 'Love Begins at 20;' William Clemes directs 'Case of the Velvet Claws,' and William McGann pilots 'Million In It.'

ASHER FINDS 2 MORE FOR WARNERS' H'WOOD

London, March 8.

Paul Graetz and Patric Knowles, former w.k. in Europe as a character actor, and latter a London juvenile, leave for Warners in Hollywood within a fortnight.

Both have the usual five-year ticket with options.

They make the fifth exportations made to the parent studio by Irving Asher, of the local Teddington plant where Warners makes its British films, in about a year.

Previous exportations include Ian Hunter and Errol Flynn, latter having been previously nixed by a number of British studios.

WB Shorts' Production Not Halting in B'klyn

The Warner (Brooklyn) shorts-producing studio will not close down this spring for the first time since it has been in operation. Although ahead of schedule on the 120 shorts to be turned out at the Flatbush plant this season, the studio will go into next year's product at an early date instead of shuttering.

A new stage being constructed at the Brooklyn studio, largest in the east, will be ready in April.

Five bands have been set for individual shorts to be made at the Brooklyn Vitaphone studios, Jimmy Lunceford, Jackie Frey, Jan Rubini, Leon Navara, and George Hall. All the deals set by Charles Yates.

Whelan's Buildup

Hollywood, March 17.

Michael Whelan is due for a star buildup by 20th-Fox.

Option has been lifted with his contract still two months to go.

WILL MAHONEY

Yorkshire Evening News said: "We have seen it, heard it all before, yet we still laugh. There is something charming about this bowler-hatted, smiling-faced little man with the Irish voice and eyes; something in his personality. But it is still Mr. Mahoney we really want to see. We've heard his story before—but we're not going to stop him."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

WB Suspends Pat O'Brien During 'Struck' Shooting

Hollywood, March 17.

Pat O'Brien is under suspension at Warners, penalty to remain for duration of production of 'Stage Struck,' from which actor bowed out because he felt part of stage producer not suited for him.

Official notification of suspension given actor after impression had gone out that studio had agreed to permit O'Brien to take his contractual six weeks' layoff at this time, instead of suspension.

Penalty layoff without pay expected to continue until Dick Purcell, substituted in role, has finished assignment, probably a month.

Just Looking Around

Robert Inclair, legit stager, entrained for Hollywood early this week. He is under contract to Metro but has no specific assignment, going to the studio to observe how films are made under a six months contract.

Director expects to return to New York in the fall and hopes to stage another play then. He is accompanied by his wife, Jane Buchanan, legit actress.

RKO Hopes to Adjust Astaire's Contract Squawk With New Terms

Hollywood, March 17.

RKO has hopes to ironing out its problem with Fred Astaire, ho two weeks ago served notice on the company that a clause in his contract had been violated by the company, giving commercial endorsements and the use of his name and likeness without his permission, as a result of which his attorney, Alfred Wright, claims contract held by the studio with the star had been broken.

Astaire has two pics to go under current period of his contract with studio holding options for several years after termination of current term.

With Astaire having been out of town at time notice was served and not returning until early last week, studio attempted to get matter straightened out with Wright. While no progress has been made the studio is going ahead preparing his next production, 'I Won't Dance,' scheduled to go into work this month or early in April.

Studio figures situation can be straightened by giving Astaire new terms, jumping his compensation per picture. The new terms demanded are not yet known to RKO. In case no headway is made by the time notice would be given him of the picture's start, and should it be ignored by the star, RKO Radio avers it will take legal measures for enforcement and execution of the present contract. Studio feels it did not violate the advertisement endorsement clause, claiming RKO aided him in a legal action against a jewelry concern which made use of an endorsement without his consent.

Astaire matter has not come to the point of money demand on his part. His attorney, Wright, claims that the contract is broken and is not asking the studio to boost compensation.

Astaire's original deal on first picture called for $1,750 weekly, with five-week minimum. However, ran around 10 weeks' salary. Second picture called for $2,000 weekly, same minimum.

After making 'Gay Divorcee,' adjustment was made, with a flat price plus bonus. Understood flats on all pictures ran around $35,000-$45,000. On 'Top Hat' it will run around $60,000. This agreement was made in August, '34.

WB Statement Characterizes Cagney Decision as Important To Entire Biz; 'Inadvertent' Adv.

Hollwood, March 17.

What is tantamount to a judgment for James Cagney against Warners in their contract litigation was a memo handed counsel on Monday (16) by Judge Charles Bogue. In explaining legal procedure it was said ruling will be presented to court at a later date and judgment entered, at which time motion for a new trial will likely be made. Bench memo stated, 'Court finds there was waiver of fraud by plaintiff (Cagney) and he is stopped from asserting same by reason of his continuing to work after he had disoovered the fraud and had been notified by defendant that it would stand on written contract and would insist on strict compliance. That defendant breached contract by violation of provision regarding billing, and plaintiff is entitled to cancellation. Improper billing was not casual or inadvertent, as it practically all occurred after plaintiff quit work.'

'Reference to billing had to do with process poster on 'Ceiling Zero' at Warners' Beverly. Hills theatre in which Pat O'Brien was billed over Cagney.

Court action was instituted by counsel for Cagney, who demanded studio live up to an alleged oral agreement that he was to do only four pictures yearly on his current contract.

Cagney's Future

A number of producers on the Coast, asked if they were interested in Cagney for immediate production chores, said no. They pointed out that with Warners taking an appeal, and should the decision of the lower court be reversed, they would be subject to damages besides possible loss of the entire amount expended on production.

Reported here that Cagney might go to England and make one picture pending the appeal.

Jack Warner issued the following statement last night:

'Issues in the case were simple and clear cut. Court in its decision held that our contract with Cagney was not invalid and that he had no legal basis to his claim that the contract should be cancelled at this time because of defect or irregularity.

'When Cagney declined to render further services to us under his contract, he did so, as court held in effect, within legal justification. He was suspended by us because of his refusal to work.

'His contract, including options, has a long time to run and we intend to protect our interests throughout. However, court has likewise found that, subsequent to the time Cagney without legal reason refused to continue his services for us, he had been billed in advertising matter in connection with 'Ceiling Zero' in a manner contrary to the billing clause in his contrast. Our company contended that such errors in the billing were entirely inadvertent and that our contract provided definitely that no 'casual or inadverdent' failures to comply with the provisions of the contract regarding billing should constitute a breach thereof.

'Whether error claimed to have been made was a deliberate breach, or whether a minor incident purely casual and inadverdent in nature, is a question which will in due course be placed before the State Supreme Court, to which we intend to appeal. Whether advertising matter concerning picture put out by certain local theatres under particular circumstances disclosed in this case can be said to be breach of customary billing clause as it appears in Cagney's contract with us is a question of great importance to the entire industry.

'We are naturally disppointed in the present outcome of the case, but as a matter of conviction and principle intend to prosecute and appeal to the highest court.

Dvorak Vamps 'Til Ready

Hollywood, March 17.

Ann Dvorak, whose suspension Warner Bros. recently lifted, following a court settlement of her contract, has been at the studio a week without any assignment, and no role impending.

WARING BAND MAY DO A PAR FEATURE FILM

Fred Waring orchestra, after the Met, Boston, week, may make a picture for Paramount. Now at the Par, N. Y., band plays the Boston stage engagement sometime in April, date unset.

Negotiations with Paramount would cover maximum of 10 weeks' time making the picture. Waring and band made one picture in 1929 for RKO, 'Syncopation,' a pioneer filmusical.

Waring at the N. Y. Par is in for a probable three weeks, having opened Wednesday (11) with 'Klondike Annie.' He is getting $10,000 net on a basis of 30 shows, extra performances to be paid for additional. Probable that band will do 40 or more shows the first week.

Gus Hill Wins Points In $15,000 Suit Vs. U

Gus Hill won a point in his suit for $15,000 damages against Universal Pictures when Justice Levy in N. Y. supreme court granted a motion directing Robert Harris, eastern production manager, to appear for examination before trial. U was also directed to produce books and records relating to the suit.

Hill is suing for alleged conversion of the scripts of 'Finnigan's Ball,' 'Irish Visitors' and 'Peggy O'Neill.' The vet showman claims he submitted the scripts to Harris in May, 1934, with the understanding they were to be returned to him should Harris or Universal decide not to purchase them. Repeated demands, Hill claims, failed to get response from the company. Hill claims the holding of the scripts has damaged him to the extent of $15,000 in that he has been unable to submit them to other prospective buyers.

Shapiro Blows 20th-Fox

Hollywood, March 17.

Victor M. Shapiro has resigned as production aide to Sol Wurtzel at 20th-Fox Western Ave. studio.

Shapiro, who has been with Wurtzel past four months, will announce affiliation with another studio this week.

PARITES ON THE LAM

Russell Holman, in charge of production matters for Paramount in New York, and Herbert Wilcox, accountancy executive of the John E. Otterson administration, left last week for the Coast to be gone two weeks discussing spring production plans. Otterson remains in New York indefinitely.

Bob Gillham is Key Westing for 10 days; fishing trip.

SAILINGS

March 19 (London to New York), Gina Malo (Aquitania).

March 18 (New York to London), Ben Goetz, Mr. and Mrs. Mervyn LeRoy, Mr. and Mrs. H. M. Warner, Mr. and Mrs. Sam E. Morris (Bergenaria).

March 14 (New York to Paris), Lord and Lady Cavendish (Adele Astaire), Martin Beck, Lucienne Boyer, Jean Delettre, Henry Carson, Clifford C. Fischer, 'Folles Parislenne' troupe, Louis F. Blumenthal, Emile Boreo, Gloria Gilbert (Ile de France).

March 14 (New York to Los Angeles), Herman Robbins (Santa Paula).

March 11 (New York to Berlin), William C. Phillips (Washington).

JACK BENNY GOES PAR, SET FOR 'BIG B'CAST'

Hollywood, March 17.

Jack Benny has been signed by Paramount for 'Big Broadcast' with option for two additional pictures.

Radio comic previously made two at Metro.

Dietrich Calmed, Returns to Par After Korda Pic

Hollywood, March 17.

Marlene Dietrich and Paramount made up shortly before actress departed for Europe, and she returns here after making one picture for Alexander Korda in London. At that time she'll fulfill her commitment to Paramount, which is understood to call for two pictures.

With Margaret Sullavan opposite Charles Boyer in part vacated by Marlene Dietrich, Paramount got away to fresh start on 'I Loved a Soldier.' Henry Hathaway continues as director.

Following her Paramount chore, Miss Sullavan returns to Universal for her final pic with that organization. It will be 'Roxanna.' Ben Markson is now preparing script.

Par's 'I Loved a Soldier' reverts to its original title, 'Hotel Imperial.' Stuart Erwin has been borrowed from Metro from a comedy role.

20TH'S FILM BUILDUP SET FOR DON AMECHE

Hollywood, March 17.

Don Ameche, recruited from the Chicago Little Theatre of the Air for a term contract by 20th-Fox, immediately after test was put into the lead of 'Turmoil,' which has been in production for several days without that part being filled.

Darryl Zanuck feels that Ameche is a find and upon the completion of that picture will have him in the juvenile lead of 'To Marry With Love,' starring Warner Baxter, which John Cromwell will direct. He will replace Michael Whelan, who currently has been in five pictures on the lot, jumping from one to the other.

Gladys Swarthout Back At Par in April for Pair

Hollywood, March 17.

Winding up her contract tour and radio engagements, Gladys Swarthout is reporting back to Paramount April 29, scheduled to make two features for that company.

First pic will be 'The New Divorce,' from 'Divorcons,' which Albert Lewis will produce, with Laura and S. J. Perelman currently working on screen play. Second film will be 'Count of Luxumburg,' with Frank Forrest playing opposite.

'Mr. Ginger Rogers'

Lincoln, March 17.

Jack Pepper is running a race ith Frank Wallace, according to p.a. billing here, as 'Mr. Ginger Rogers.' Both have since remarried.

Wallace likewise has been billed as 'Mr. Mae West.'

Dresser, Irwin, Kelly Set for P. A. Tours

Hollywood, March 17.

Louise Dresser and Charles Irwin open personal appearance tour for Fanchon & Marco April 9, set by M. D. (Doc) Howe. Also ticketed to p. a. in east are Louise Beavers, who made similar tour last fall, and Paul Kelly. Former will do 10 weeks.

F&M spotted The Ingenues (femme musical combo) into the Transportation bldg., at San Diego fair for indefinite run, and has also ticketed Peggy Ryan, juve dancer, singer and mimic, opening in Paramount stage show here week of April 2.

Keaton's Shorts in N. Y.

Hollywood, March 17.

Buster Keaton will be featured in series of six comedy shorts for Educational.

Pix will be made in New York, starting around May 1.

Behrman on 'Parnell'

Hollywood, March 17.

S. N. Behrman is due here from New York the end of this week to do the script on 'Parnell,' which John M. Stahl will direct at Metro.

Clark Gable is slated for it.

He Worries, Poor Boy

By Adele Astaire

You know those four little worry wrinkles that droop way from a dachshund's eyes and make it look so sad and so terribly appealing? Sometimes Fred's got that look to me. Maybe that's why I love dachshunds—they remind me of Fred. When I get back to Ireland I'm going to get eight of them. Big dachshunds that will have little dachshunds romping sadly all around. I can look at them and see Fred.

Fred was never satisfied with anything he'd do on the stage. Couldn't believe it was good. That's the way he is about his pictures, only more so. As much more as a picture is bigger, is a greater responsibility, than a show. He takes it so hard you can't talk to him about it. You say maybe you don't exactly think the stories are too well suited to him, and he thrusts that chin out and demands, 'What's the matter with 'em?' He's more sensitive than ever. But, you know films are evidently the most nerve racking things in the world. Oh, much worse than the stage. Of course on the stage it's every night and in the films it's just once—but that once is forever. It must be, it should be, at least, perfection. Fred feels that. But the mental hazard's that much greater. Fred works hard, very hard. After everything else there is always his own endless rehearsing. He never likes anything he does. He puts so much into it, he's so close to it—it comes so hard to him, he thinks—that he just won't believe he's finally reached it when it's finished. He can't believe it's any good. So when people tell him they like it, he thinks they're being nice. Trying to let him down easy. Yet one little criticism, and he gets mad. He blows up, but quickly and it's over. Then afterwards he says, 'Yes, you were right. It stinks.'

All the time he's climbing, he's worrying he's slipping. He said to me, 'You'd think after all these years in show business, my whole life, I'd have achieved some feeling of security. That I'd have earned at least that. But no, I've got less now than when started.' Or is it the one of Laurel and Hardy that Fred reminds me of—that one with the chin down to here?

Still, maybe if he had nothing to worry about he wouldn't be happy. That's it. He's happiest working because he's happiest worrying. But at least when he's worrying, working.

Pounding the Floor

I remember in the old days when we used to rehearse. Fred was the one who wanted to go on and on. He was the one who wanted to practice. He wouldn't stop till he got it right. I was the one who always wanted to go eat something. I hated to practice. I'd snatch at any excuse to quit. I haven't the artist in me that Fred has. Funny, for I was the one who was brought up for the stage. But Fred. He wouldn't sit down until the step was right, not if it took all night. Not if it took all winter.

So we'd rehearse and practice and practice and rehearse and then, somehow, some way, opening night I'd manage to make it. How, I never knew. Hysteria probably. We'd all have dinner together at six o'clock opening night. In our rooms in the hotel in Philadelphia, say. Last time, Tillie was with us too. That was opening night of 'Band Wagon.' We sat at dinner, all of us, but we didn't eat. We didn't drink, because I can't. We talked. About anything. Not about the show. Oh gosh, nothing about the show. We talk, and then we didn't know what we were saying. We couldn't hear each other. For now we were all laughing. We were all being so funny, so cockeyed brilliantly funny. We yelled. We screamed. We roared. Next morning they told us we'd opened in 'Band Wagon.' We hardly knew it. We never remembered a thing that happened. We had to get like that. We'd never have been able to face opening nights otherwise.

Opening night I'd reach it, I'd do it the way Fred wanted, and then after the show'd been running a while, I'd start missing. I'd start to tangle. Maybe I'd miss a step, so in getting to the wings I'd stroll off frightfully blithe, acting very cute (I thought) outfoxing him, telling myself, 'Now, never mind. He won't notice that—it was such a little thing.' But he'd be waiting for me. 'Babe, you missed a step tonight,' he'd say, very patiently. 'Think we'd better stay after the show and rehearse.' And somehow, no matter what I wanted to do instead, no matter where I thought I had to go, there he'd have me rehearsing for hours, teaching me the routine all over again.

I remember one night in 'Funny Face.' I can't drink at all—it makes me giffy. But one night I went to a cocktail party before the show and I forgot and took two cocktails—it wasn't more than two. There must have been something strange about them though, for I got to the theatre all right and got my make-up on and went out to do my first number with Fred feeling mighty gay, that's all. Just terribly gay, I thought. But when I got out there, I began singing helter-skelter around the words and music too, clambering around like a colt. Yet even through the haze I could feel Fred seethe. What's the matter with Fred, I wondered. By the time we got off, he was in a violent rage. I was so stunned—he'd never been like that before with anybody, least of all me. I was so shocked I couldn't say a thing. It sobered me smack up. Which was the best thing that could have happened, because I finished the show all right, and I was grateful. But poor Fred. He suffered all night about it. Didn't know what to do. Next day he apologized and bought me a charm for my bracelet. He wanted to make it up to me some way, anyway.

I know more four-letter words, and use them, than anyone on earth. Fred's so shocked at the things I say. But he always defends me, 'She can get away with it somehow,' he says. 'They don't mean anything when Adele says them.'

But he's just got to be honest. He's got to be frank. 'Take that hat off, it's terrible,' he'll say to me, or, 'That dress, it kind of makes you look too wide.' And he's always said to me, 'Adele, whatever you do, never lose your figure. I hate a woman with a broad behind.'

He's very observant, Fred. His taste is as good about women's clothes as it is about his own. Of course, Fred is clothes mad. He's always been. He tries on ten ties before he chooses the one he likes well enough to wear. When he goes to his tailor he studies clothes and mulls over them for hours, weighing the merits of this plaid against that check, and yet, damn it, he always looks so casually gotten together, so off-hand, as if he never gave it a thought. Even in England they give him credit for being well dressed. They don't usually do that with an American.

layed Straight

It just knocks me cold, how he's developed. No, it isn't that he's developed. He's always had what he's got now, but it never got a chance to show, till I left. He was always staying in the background himself, always pushing me forward. He'd stand back while I got the laugh. Always playing straight for me. So when I finished, things came out he didn't know he could do himself. All the numbers we used to do, they were all Fred's ideas. I couldn't think up a thing if it killed me. It was all his. It certainly wasn't mine. And one day Fred's going to knock them cold with his acting. I know. I knew it first when he did her ballet with Tillie Losch in 'Band Wagon.'

If people would only realize when they ask me why I don't do a picture with him—they ask me that all the time, and were quite keen on it while I was in Hollywood—if they'd only realize that he's gone 'way ahead of me. Why, I couldn't begin to keep up with him. I couldn't even reach the steps he throws away.

His dancing's the same. But it grows up. It has the same individuality it always had. It grows up every year. He doesn't say to himself, 'Now that such-and-such a thing has hit. I'm going to learn it.' He's always inventing.

When he first went into the films, I used to recognize some of the steps. 'Aha,' I'd say to myself, 'I know where that came from, Mr. Fred,' and smuglike, I used to wonder when he'd do our run-around routine, our Oom-pah trot. Well, he hasn't done it yet. Maybe he's waiting for me to grow a long grey beard before he springs it. No, I scarcely recognize any of his steps now. Not any more. Where does he get it? That comedy number he does with Ginger in 'Follow the Fleet.' That one ought to be right up my street. I should know each little flick of it. But no, it's full of new things.

His singing. The first time I heard his voice on the radio, I was home in Ireland; mother was with me. One night the radio was on. All of a sudden they announced Fred. It was just before 'Gay Divorce' opened in London as a show. Fred started to sing. He went on. Why, he was even hitting those high notes that used to scare us. It was grand. We cried a little.

Later, after 'Gay Divorce' opened in London and I could come over to see it—I'd been ill and couldn't make the opening—I went to see him. I'd never seen him from out front before. It was also the first time I realized that Fred had sex appeal. Fred. Wherever did he get it? He's so unconcerned looking.

I've heard about that sex appeal since. All the women I know tell me about it. In England they say they want to mother him, to nestle that funny face of his on their chilchillaed bosom. He's got sympathetic appeal. It's a sympathetic puss.

Face to Face

There was a time when faces like Fred's couldn't come near a studio. But now it seems they don't particularly stress prettiness any more. It's as if they won't have a face that they don't have to struggle with. Blot out a chin or something. A face so handsome you don't need to do a damn thing except photograph it, they won't bother with. It seems that way.

I remember when Alex Aarons thought it would be a good idea to send us to England. Alex thought maybe they'd like us there, and so he sent our pictures to Grossmith and Malone as possibilities for their Winter Garden shows. Well, they looked at our pictures and then they told Alex, 'Charming, doubtless, but not very good looking. The English like good looking people.' We didn't go to England, not then, but in 1923 Sir Alfred Butt risked it. He took a chance with us, put us in 'Stop Flirting.' And the English overlooked our faces. They liked us el hteen months' worth the first time.

There were other shows after that. uns here, then over there. 'For Goodness Sake,' 'Lady Be Good,' 'Funny Face.' Same way with Fred's films. They like them in En land too. Also his phonograph records. I'm taking back hundreds of his new recordings for our friends. It's wonderful to be in show business today. If you're good you're a triple threat. The stage, the films, the radio. If you're good at one thing, they want you for all.

I wonder if you remember when Fred and I danced together? They always watched him.

Par's Lederer Pickup

Hollywood, March 17.

Paramount has spotted Francis Lederer in lead of 'Old Timer,' which Al Lewis produces.

Actor's contract with Selckford-Lasky permits him to make outside deals when not engaged in production.

Barrymore as Napoleon

Hollywood, March 17.

Metro is planning to star John Barrymore in a yarn based on the life of Napoleon. Irving Thalberg probably will produce.

Several writers are doing research for story material.

'Hussy' Ahead of 'Lady'

Hollywood, March 17.

Clarence Brown switched by Metro from direction of 'Lady Come to Town' to 'Gorgeous Hussy,' starrer for Joan Crawford. Production starts around April 5.

'Lady,' intended as Crawford starrer, has been indefinitely postponed.

GOETZ SAILS TO SET MG PROD. IN LONDON

Hollywood, March 17.

Ben Goetz sails tomorrow (Wednesday) for London from New York to close deal for a Metro studio site in Bayswater, just outside of the English metropolis. Paul Kohner, aide to Goetz, remains here to line up three stories from group now in preparation for production abroad this year.

Goetz is due back in three months for studio conferences on players, directors and technical crew. Until the Bayswater studio is ready, Metro will rent space for the first picture.

MONTGOMERY BALKS AT TOO MUCH COMPETISH

Hollywood, March 17.

Claiming that fat parts to Eleanor Powell and four comics were too much of a handicap to overcome in is lead role for Metro's 'Born to Dance,' Robert Montgomery notified studio that unless script was rewritten he would duck the film assignment.

Comics in cast are Sid Silvers, Buddy Ebsen, Una Merkel and Robert Wildhack. Picture set for cameras around May 15.

Wally Beery's Missus Talking British Deals

London, March 8.

Mrs. Wallace Beery returned to New York last week after being here privately for a fortnight, during which time she discussed the posibility of her husband making British pictures on the conclusion of his present Metro contract.

Understanding is she talked to both Korda and Gaumont-British, and a deal is likely.

O'Brien May Go M-G

Hollywood, March 17.

George O'Brien is talking a term deal with Metro.

Studio wants the bronco-peeler for a series of westerns.

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Much Ado in Rome as Clark Gable Allegedly Shows Up 'Incognito'

Rome, March 6.

Roman newspapers have been having a lot of fun recently with a 'big mystery' about Clark Gable.

Gable is pretty much of a hero with Roman film fans and a lot of good Italian hearts beat a little faster when their owners read a tangled up story in the Messagero which tried to say, without saying so, that Clark Gable was in Rome under a strict incognito. Gable was supposed to have been seen here and there, but every time he was supposedly recognized he mysteriously disappeared.

This story, evidently prepared to give newspaper readers relief from several months of war and political news, made the Messagero's competitors furious. The Giornale d'Italia jumped its circulation with a two-column story of how Gable's signature had been stolen from the registry book of the Cappuchin crypt, which all tourists visit. According to this lurid account, a Cappuchin monk appeared breathlessly at the police station and reported that two 'strange' visitors had come to the crypt and cut Gable's recent autograph from the visitor's book. An unbelieving policeman went around to the famous underground cemetery and established the fact that a signature had really been neatly cut from the book by a sharp knife or razor.

Monk said that it was Gable's autograph and that Gable himself had written it there two days earlier, giving his complete Hollywood address.

Giornale could give no reason why the two mysterious men should sneak into the bone-filled crypt and snitch Gable's autograph, even if it was genuine, except that they were friends of Gable's trying to hide his presence in Rome. Of course, too, they might have been just autograph hunters who got fooled with a fake signature.

General hunch is that somebody has been playing a little joke on the newspapers and, incidentally, getting some good publicity for Mr. Gable.

CHAPLIN, 'FOREST' VOTED FEB. TOPS

Hollywood, March 17.

Charles Chaplin's tramp role in 'Modern Times' was voted the best performance of February by the Actors and Writers' Guilds.

Screen play of 'Petrified Forest' by Charles Kenyon and Delmar Daves has been similarly accoladed.

Fred Allen's 'Sing Baby'

Hollywood, March 17.

Fred Allen is due on the Coast April 27, to go into 'Sing Baby' at 20th-Fox. Allen will stay eight weeks, during which time he'll broadcast his weekly radio programs from here.

'Sing' (tantative title) will be produced by Buddy DeSylva, from script by Jack Yellen and Milton Sperling.

Hart Sues Tombes For $5,800 Commish

Los Angeles, March 17.

Arrears of $5,800 in commissions is charged against Andrew Tombes in superior court suit filed by Max Hart, Inc.

Agency charges actor failed to pay 10% fee since 1933, although steadily employed with earnings computed at $58,000.

Metro's Champ Skater

Sonja Henie, who just won her third successive Olympic figure skating title, will be tested on screen possibilities this week by Metro. Firm's talent scouts grabbed her almost as soon as she stepped off the boat on return from Germany last week.

Makes tenth year that she has been rated as of championship skating calibre.

When Katherine Kidder, character actress, is screen-tested by Metro this week, lensing will include Linda Leeds, socialite, as a double test.

LeRoys, Warners, Morris' Sail on Vacash-Business

His future status with Warner Bros. still unsettled, Mervyn LeRoy sails today (Wednesday) for Europe with Mrs. LeRoy. The LeRoys are sailing on the same boat with Mr. and Mrs. H. M. Warner and Mr. and Mrs. Sam E. Morris. Warner and Morris are going over to inspect foreign production and consider expansion of film making on the other side.

LeRoy is expected to contact Sam Goldwyn on the other side on an offer from United Artists to join up as a producer releasing through that company.

SPITZ EAST ON RKO REORG PLANS

Hollywood, March 17.

Leo Spitz, RKO prexy, planed for New York last night to start preliminary work on plans for the reorganization of the company. He figures that possibility of reorganization will be remote, not much before August or possibly into the fall.

Spitz says there are several large claims against the company that will have to be adjusted before anything can be done in a reorganization way. He has hopes this can be accomplished in expedient fashion. Other corporate matters he feels can be gotten out of the way within the next two months.

Spitz contemplates in the future to be able to spend every other month in Hollywood, feeling that he wants to be close to the studio production situation and will return to Hollywood toward the end of April again.

Ned Depinet, RKO distribution head, and Jules Levy, sales manager of company, left here couple of days ahead of Spitz and will stop en route to confer with district managers in south and middle west before returning to New York beginning of next week.

SCHENCK EAST FOR CONFABS WITH KENT

Hollywood, March 17.

Joseph M. Schenck leaves for New York Thursday (19) to remain east for about six weeks. He is going for conferences on 20th-Century-Fox distribution of '36-'37 product with Sidney Kent. He will also take up several theatre operations matters as well.

Schenck has been at La Quinto on the desert for past five days recovering from severe cold and returned here today (17).

Stein's New Co.

London, March 8.

Paul Stein, Austrian producer who worked in Hollywood for Pathe and RKO, and who has since been producing pictures in London for British International and Warner Brothers, has formed his own British film company, probably to be registered immediately as Paul Stein Prod., Ltd.

Present plans are for two a year, and release is likely to be through Wardour Films (Maxwell).

Armetta Back at U

Hollywood, March 17.

Henry Armetta, whose contract at Universal was dropped by mutual consent to permit actor to make 16 weeks of personal appearances, has been reticketed at upped figure.

No assignment, yet.

Grady Vice LeMaire

Hollywood, March 17.

Bill Grady has moved into the head casting spot at Metro.

Succeeds Rufus LeMaire, now in the agency business.

Paleys' L. A. Apt. Bldg.

Hollywood, March 17.

William S. and Jay Paley of Columbia Broadcasting will erect a $2,000,000 apartment-hotel on the county strip between Hollywood and Beverly Hills. One building, 14 stories tall, will be flanked by bungalows.

District lately mushroomed into an exclusive shopping area and agents' quarters.

Bernerd Finales Coast Stay With Sales Powwow

Hollywood, March 17.

Jeffrey Berner, general manager for Gaumont-British, wound up two weeks stay on the Coast by calling in territorial exchange heads and salesmen for a product-selling powwow. He pulls out tonight (Tuesday) for the east, with several stops scheduled en route.

Bernerd is due in New York March 23, when he'll confer with Lee Spitz with respect to RKO and G-B using each other's product in theatres operated by them in England and America.

Accompanying Bernerd east are Arthur Lee, American head of G-B, who came here for the confabs, and Jimmy Campbell, London music publisher.

Jesse James Joins Buffalo Bill, General Custer in Pic Cycle

Hollywood, March 17.

Darryl Zanuck is planning an outdoor picture based on the life of Jesse James, to be included on 20th-Fox current season's program. Material is being gathered by Julian Johnson and Curtis Kenyon.

Similar features are contemplated by both Paramount and Pioneer. Former will be based on life of Buffalo Bill, to be directed by Cecil B. DeMille. Pioneer's pic will be built around life of General Custer, made in Technicolor.

DIX SWINGS OVER TO COL. FOR SERIES

Hollywood, March 17.

Currently winding up termer at RKO, Richard Dix has been ticketed by Columbia for a series of features.

Deal, outcome of Dix's performance in 'Devil's Squadron,' given official okay by Col execs.

Bette Davis' Award Pulmotors 'Dangerous'

Pittsburgh, March 17.

Publicity attending Bette Davis' prize-winning Academy performance in 'Dangerous' proving a boon to flicker all through this territory. Although picture has hit the first and second-run spots already, it's just getting around to subsequents and in most cases topping average take by wide margins and winning holdovers almost without exception.

At Cameraphone, WB small-seater in East Liberty, 'Dangerous,' although it had previously played that section on double bills, stuck for six days last week. Ordinarily house is at best a two-day stand. Same thing has been true in other sites and Warners are now figuring on repeating it at several nabe sites where it has already been shown.

No chance of RKO cashing in further on 'Informer' as result of Victor McLaglen award since picture, at least in this area, has already played two and three engagements everywhere around since first of year.

Bolger's Pic Break

Hollywood, March 17.

Metro is negotiating with Ray Bolger for a seven-year contract.

Dicker followed receipt of preview cards on 'The Great Ziegfeld,' in which the hoofer's performance was lauded.

Sid Cohen to Screen Pix on Trains June 1; Music in Diners

Hollywood, March 17.

Sidney S. Cohen, who spent several days here last week checking on short film product available for showing in club cars of 30 railroads after June 1, has returned to New York. He'll return here shortly, at which time test will be made of picture projection on the Santa Fe Chief westbound.

Cohen says tests made with RCA equipment for screening of pix while en route have all been satisfactory. Plan for release will be for rails to pay service charge to company Cohen is now incorporating, in return for which equipment will be installed and serviced, with film and operator supplied.

Equipment and servicing will be in charge of I. S. Winick, formerly in charge of sound for Paramount.

Due to numerous state censorship complications, programs at start will consist entirely of shorts — scenics, industrials, travelogs, animated cartoons, news weeklies, scientific and educational types. Also, such film as railroads elect showing points of interest and exploiting their lines. Plan is to show films daily on the long haul trains from 3 to 6 afternoons, and evenings from 7 to 10:30.

In addition to providing club car entertainment, Cohen outfit plans loud speaker arrangement to furnish music in dining cars during meals using electrical transcriptions, originating in club car.

Three film distribution points will serve as product bases for project, Cohen announced. They will be New York, Chicago and San Francisco.

'Pastures' in 9,000 Feet, Connelly's Prod. Plans

Hollywood, March 10.

With Marc Connelly scheduled to arrive in New York this week to ogle the Broadway play crop, Warners is dubbing 'Green Pastures,' which will be cut to around 9,000 feet before release.

Warners and Connelly will huddle on new pact on his return here, but he also will confer with other lots relative to a director-producer-writer deal. Producer has two plays and an original story in mind for production. In New York this fall he will produce an untitled play by Arthur Kober and himself based on Kober's 'Bella of the Bronx' characters.

WOMEN'S ORGS. OPPOSING DUALS

Paradoxically with the spread of double bills throughout the U. S. is the move of three leading women's and religious organizations to oppose dualers. Three organizations, which have a total membership of 11,000,000, have gone on record as opposing double featuring. They are the General Federation of Women's Clubs, the moving picture department of the YMCA and the Motion Picture Federation of Catholic Alumnae, action being taken only after a comprehensive survey.

While these organizations are said to represent only about 10% of the so-called drawing population of theatre-goers, they are rated as leaders or pace-setters in their respective communities throughout the nation. Voluntary move was made in the past week to publicize this attitude of civic leaders by an impromptu speaker, associated with one of the larger picture companies.

In his discussion of double-billing, this speaker stressed the angle that dual programs and giveaway stunts lowered the calibre of feature films. Claimed that the additional picture lowered rentals with suseguent later reduction in the strength of future releases.

He contended that giveaways were resorted to because the exhibitor found that double bills no longer dragged them away from opposition houses, because the competitive exhib was doing the same thing. Decried giveaways, including dishware prizes and cash nights, as tending to lower strength of films because the exhibitor had less money to spend for product.

Speaker concluded by urging audiences to protest to exhibitors about the current overdose of dramatic entertainment.

'GODFREY' WARMED UP, 'SHOW BOAT' FINISHED

Hollywood, March 17.

Carl Laemmle, Jr., has set April 1 as starting date of his next production, 'My Man Godfrey.' Laemmle completed shooting on 'Show Boat' after 63 days at Universal last week.

William Powell, with Carole Lombard, coming over from Paramount, will be starred in the new Laemmle pic. Gregory LaCava will direct.

WB Holds Nick Grinde

Hollywood, March 17.

Nick Grinde, farmed out by Universal to Warners to direct 'Murder in the Big House,' will be held at Burbank studio on a long term directorial ticket.

Grinde's commitment to U for one pic was released prior to signaturing of new pact.

SHEA DRIVES OFF

Hollywood, March 17.

William Shea's first directorial assignment at Paramount will be 'Good For Nothing,' which features Virginia Weidler, child player, and has Henrietta Crosman in one of lead spots.

Eddie Cline will supervis

MYRON SELZNICK'S BIG RACING STABLE

Hollywood, March 17.

Myron Selznick is going in for horse flesh on a large scale. He has hired Johnny Loftis, former jockey, as his manager and trainer to comb the market for choice equines to be selected from the two year old class.

First move in this direction was purchase by Loftis at Tanforan of Pasha from Mrs. John Hay Whitney and Roller Coaster from Col. John H. Chim. Both of these horses are California bred.

Racing colors of black and white for the Selznick stable has been approved by the State Board. Producer says the color scheme is to commemorate the way he was kicked around in the picture business before turning agent.

3-Dimensionals Set?

Paris, March 8.

Louis Lumiere's three dimensional picture process is now said to be perfected and, according to chatter, it will soon be shown on the boulevards.

At the same time a rival process is reported to have been worked out in the provincial town of Amiens.

Tilly in the 'Garden'

Hollywood, March 17.

Tilly Losch set in 'Garden of Allah' as her first pic under Selznick-International contract.

Jamiel Hasson, Arabian socialite, engaged as technical director on picture.

Taurog's 'End of World'

Hollywood, March 17.

Next directorial assignment Paramount for Norman Taurog is the Vina Delmar story, 'End of th World.'

So far cast are Julie Hayden and Sir Guy Standing.

WB Sound Heads East

Hollywood, March 17.

Major Nathan Levinson, head of Warner sound department, and C. L. Farrand, chief of United Research, WB subsidiary, left last week for New York.

Pair went east in connection with developments of new Warner sound apparatus, under experiment at studio here for several months.

$5,500,000 SWINGS U. SALE

U'S PRODUCTION COSTS FOR '35-6, $9,821,300

Universal's film production costs for the current year, according to figures offered, should amount to $8,821,300, without the company's newsreel, estimated to cost around $1,000,000 for the year in addition.

This means $169,000 weekly film production cost, covering features, cartoons and quota films.

It is itemized as follows:

36 Features, negative cost, $7,380,000.

6 Westerns, negative cost, $270,000.

26 Cartoons, negative cost, $169,000.

39 One-Reel Shorts, negative cost, $124,800.

13 Two-Reel Shorts, negative cost, $97,500.

4 Serials, negative cost, $500,000.

10 Quota Films, negative cost, $300,000.

This production schedule calls for an expenditure of around $20,000 more weekly than in 1933-34. The weekly gross revenue in 1933-34 figured for an average of $415,000.

It is calculated that certain company transactions premised on the purchase of U control by the Cowdin-Rogers interests should enhance the company's chances of profits, with tentative estimates being that such weekly profits should be more than $35,900.

U RELINQUISHES FIVE U. S.-CAN. THEATRES

Universal has washed up with 5 theatre properties in this country and Canada on which the company, through Universal Theatres Chain, has been losing an annual average of around $300,000, for the past three years.

The lease on the Rialto, Washington, has been written off by U, as of Nov. 2, 1935. Additionally, U has allowed the lease on the Alhambra, Milwaukee, to expire on July 31, 1935, without renewing. Leases in three theatres, in Canada, which expired August 30, 1935, likewise have not been renewed. These are the College, Starland and Lyceum, in Winnipeg.

U still subleases the Cameo, San Francisco. The company has also the office building on the Cameo, Pittsburgh. On these properties the annual estimated company loss is figured aggregately at around $33,000. The annual rents on these two properties total $72,119. The Frisco property sublease runs to July 31, 1953, and the Pittsburgh roperty runs until April 30, 1942.

Universal Theatres abroad are the Deca Park and the Universal Theatre, in Java; also the Utrechtesstrasse and the Hermanstrasse, Berlin.

The lease on the Deca Park, Java, expired Dec. 31 last. Lease on Universal's other Japanese house runs until Nov. 1, 1936.

U owns the Utrechtesstrasse house in Berlin, and the lease on the other Berlin house operated by U runs until Dec. 31, 1946. The aggregate rental paid by U for the three foreign leased houses is $19,685.

Richardson May Go to U

Possibility lies that Charles E. Richardson, former treasurer of Fox, and Paramount trustee, may join the Universal Corp. with the new regime in an executive berth. As treasurer of Fox, Richardson represented the Chase National Bank, of which he was a v.p.

He resigned from Fox to become a trustee of Paramount when Par went into bankruptcy in 1933. When Par was reorganized, Richardson was named to the company board, resigning later as did certain other directors.

'Children's Hour' Play Bucks Film on B'way

'The Children's Hour,' which is in its 70th week at the Elliott, N. Y., will be in competition with the film version, titled 'These Three' starting today (Wednesday) when the picture starts at the Rivoli on Broadway, Herman Shumlin who produced 'Hour' plans indefinite continuance, dependent on whether the film affects the legit presentation.

Conditions whereby it was agreed that no mention of the play's original title be made in the advertising or in any other form have been strictly adhered to. Early publicity mentioned Lillian Hellman as the author of 'Children's Hour' but that was elliminated. That the picture reviewers will make similar reference however is likely but any such matter will not be used in ad copy, it is stated.

The film's campaign by innuendo suggests the play title.

ONLY 4 OF U'S 11 YEARS SAW RED

In the last 11 years, Universal, including its predecessor company, has had four losing years only. These are 1930, 1932, 1933 and 1935. Loss for the year ended Nov. 2, 1935, was $677,185.54.

The company was chartered in Delaware, January, 1925. Employs around 3,200 persons at an aggregate salary, weekly, of $130,000. Annual administrative and general expenses of the studio figures for $1,300,000 which is absorbed into picture costs.

U operates 32 exchanges in the U. S.; six in Canada. Owns 20% of Big U Exchange, which goes along with the deal on the film company. Employees of the distribution end number around 700.

In the past 15 years, U and its predecessor firm, has grossed an aggregate income of $340,300,000, or an average, yearly, of $22,687,000. Annual yearly profit has been around $495,000.

Col. Exec Huddle West

Hollywood, March 17.

Jack Cohn, v.p. of Columbia, and Abe Schneider, company treasurer, arrived yesterday (Monday) for studio conferences with Harry Cohn on production for the new season.

Jack Cohn stays here three weeks; Schneider will be here about 10 days.

Columbia hits its highest budget on the new product lineup, spending $12,000,000 on 48 pictures.

STANDARD GROUP TAKES CONTROL

Laemmle Leaves Studio He Founded in 1912—R. H. Cochrane Now President, Rogers in Charge of Production — New Deal for Grainger—Option Pickup Surprises

APRIL TAKEOVER

Universal City, March 17.

Depositing $1,500,000 in a New York bank last Saturday morning (14), Standard Capital Corp. (J. Cheever Cowdin) and Charles R. Rogers exercised an option given them last November and took over the operating control of the Universal Pictures Corp., Universal studio and other Universal companies throughout the world. The purchase by the Standard group and Rogers, according to an official statement, gives them control of 90% of the Universal stock and declares they will take over management of the entire Universal producing and distributing organization by April 3. The sale price is $5,500,000. The other $4,000,000 must be paid by April 3.

Laemmle Retires

With the sale of his interest in Universal, Carl Laemmle, who founded the company in May, 1912, retires from active picture making and distribution and surrenders the presidential toga of the organization to Robert H. Cochrane, who has been associated with Laemmle since 1906 and has been vice-president of the parent company since its inception.

J. Cheever Cowdin, who made the announcement of Cochrane's future status with the company in New York on Saturday, said the balance of the executive setup lists Charles R. Rogers as executive v.p. in charge of production. William Koenig, recently signed as General Manager of Production, on a two year contract, remains in that capacity. James R. Grainger, general sales manager, whose contract runs until next July, also remains in that berth. Understood a new deal will be made with Grainger for a long term whereby, besides a salary, arrangement will be made for his purchase of stock in the company as well as a percentage on the profits.

There was considerable surprise on the Universal lot last Friday

(Continued on page 13)

Proposed Universal Refinancing

$4,000,000, 10-Year, 5% Convertible Debentures—1,500,000 Shares of Common

U Statement

Cash	$500,000
Securities to collateralize deferred payments to Carl Laemmle	$4,000,000
880,000 shares common stock of Universal Pictures Co., Inc.	5,588,000
Total	$10,088,000
Liabilities	
Notes due annually at $500,000 per annum	$4,000,000
Authorized $4,000,000 5% 10-year convertible debentures, callable in whole or in part at $102; to be issued as a minimum	$3,000,000
Capital and Surplus	
*Authorized 1,500,000 shares of common stock (voting trust certificates), to be issued 418,604 shares as a minimum	$3,000,000
Surplus	$88,000
Total	$10,088,000

*Does not include shares which may be issued upon conversion of debentures.

Standard Capital (Cowdin-Rogers) and associates (Er i-C. M. Wolf - Ramish - Eastman) acquire 100% ownership of the Big U Exchange in the same transaction by which control of Universal Pictures Company, Inc., passes from the founder, the elder Carl Laemmle. U Pictures Co., presently owns 20% of Big U. Transfer of 100% control of Big U is contemplated via an exchange of stock.

Although Universal is believed free of seriously burdensome employment contracts, a limited reorganization of the company is figured upon in consequence of the change of control. This reorganization got under way recently with William Koenig being named studio manager. There will be a certain amount of refinancing.

The SC group has formed a voting trust known as Universal Corporation. to acquire the group's newly purchased U shares. The trust will have an authorized issue of $4,000,000, 10-year, 5% convertible debentures, and 1,500,000 shares of common stock (voting trust certificates).

Universal's own capital structure is to be revamped preparatory to forming such a trust by the SC group. Thus U's common stock issue of 250,000 shares to be increased to 902,051 shares. The SC group will control 97.5%, or approximately 880,000 shares of this latter amount.

Universal has presently 20,000 shares outstanding of an unlisted issue of second preferred cumulative 7% stock. It has been in arrears on dividends since Jan. 1, 1927. This stock is to be retired at $110 per share plus accrued dividends to July 27, 1935, using for this purpose 534,227 shares of the contemplated recapitalized common stock of Universal.

Additional 117,824 shares of Universal's recapitalized common will be used to complete 100% ownership of the Big U Exchange and acquiring 80% of that outfit. It is proposed also to set aside 72,972 shares of Universal's recapitalized common stock for the possible retirement of accrued dividends on U's present 1st preferred, 8% cumulative stock, to July 27, 1935, and of

(Continued on page 20)

400G AVERAGE WEEKLY GROSS

Universal's average weekly gross revenue, in February, was more than $400,000, compared with an average of $356,000 weekly for the first quarter, ended Jan. 27, this year, and $361,000 per week, for the year ended Nov. 2, 1935.

In 1935, cost of selling and physical distribution throughout the world totalled around $5,524,000, or around 29.4% of the total company income. In 1934, it was 28.8, and 33% in 1933.

General administrative expenses for the year ended Nov. 2, 1935, amounted to approximately $959,000, or 5% of the total income. In 1934, 4.9%; in 1933, 6.1%; and 1932, 5.6%.

Combined selling and general administrative expense amounted to $6,484,000, or 33.9% of the total income from company operations. In 1935; $7,130,000, or 32.9%, in 1934; $6,344,000, or 36%, for 1933; and $6,928,000, or 36.5%, in 1932.

Col. Release for Crosby

But No Distrib Set for Emanuel Cohen's Mae West and Gary Cooper Pix

Bing Crosby's first independent production through his own Major Plcts Corp. (Emanuel Cohen) will be released through Columbia. But no distribution is set on the Mae West or Gary Cooper pictures to be made by Cohen.

Jo Swerling has completed an original for Crosby, and Arthur Johnston-Joe Burke will do the songs.

Miss West's first for Cohen independently will be 'Personal Appearance,' a treatment which has also been completed and deemed likely for Haysian okay as presently refurbished. Brock Pemberton, producer of the play, is co-operating with Cohen and Miss West on the filmization.

Gary Cooper's outside picture for Cohen will follow thereafter.

Ben Piazza, Cohen's personal rep, will be in New York another week or so setting the eastern business representation.

20th-Fox's $3,600,000 Net

Wall Street sees a substantial rise in income for 20th Century-Fox for the year 1935. It is estimated that the company will show slightly under $3,600,000, as compared with $1,992,324 which the Fox firm earned in 1934. The 1935 net means an 80% rise in income.

This would figure roughly at around $1.60 per share on the company's outstanding common shares, after preferred interest.

IT'S MAJOR ROSY NOW

It's Major Sol A. Rosenblatt now. The former NRA administrator has been appointed to a commission in the Specialist Reserves, U. S. Army, by Secretary Dern.

The division is comparable to the former war industries board in charge of industry mobilization.

MILT. BREN TO RETURN TO ACTIVE PRODUCTION

Hollywood, March 17.

Paramount is negotiating with Milton Bren to head the studio's editorial board. Bren was a Metro scenario and production executive prior to entering the agency business.

Russell Holman, chief of Paramount's N. Y. story board, arrived Monday for conferences with William Le Baron and other studio execs on yarns for the new lineup of pictures.

Laemmle Rests at Home

Hollywood, March 17.

Carl Laemmle remained at his home yesterday (Monday), slightly indisposed, while the Standard Capital-Rogers combine were busy talking future production plans and distribution schedule at the stu io

PAR PROD. HOT, 14 SET TO GO

Hollywood, March 17.

Inactivity that has prevailed at Paramount studio for several months will be knocked into discard with company scheduling 14 pictures for early production. All are ready to go into work, or are in finishing stages of writing.

Pictures slated to go before cameras in immediate future are 'Early to Bed,' just starting; 'Rhythm On the Range,' ing Crosby feature, starting in 10 days; 'Three Cheers for Love,' featuring studio's juve players; 'And Sudden Death,' with Randolph Scott and Francis Drake, starting next week; 'The Duchess,' George Raft's first since he balked at studio, getting under way March 24.

'The General Died at Dawn,' co-featuring Gary Cooper, Fred MacMurray and Madeline Carroll, starts as soon as Cooper returns from eastern vacation. Carole Lombard goes into tentatively titled 'The Poor Sap,' upon completion of 'Princess Comes Across.' 'Return of Sophie Lang' is skedded for production by Walter Wanger. 'The Duster,' airplane yarn, will have Sir Guy Standing in top spot. An untitled Claudette Colbert and other pix so far without handles complete the slate of 14 on forthcoming shooting schedules.

PAR BOARD TOLD OF HIGH NEGATIVE COSTS; $5,000,000 ESTIMATED NET

$6,000,000 in Excessive Production Costs Said to Cut Deeply Into Firm's Earnings This Year—$18,000,000 Cash Position

Paramount's board considered the company's studio perplexities on Thursday (12). The board was informed that the company's financial state is overburdened to the extent of a possible $6,000,000 in excessive negative costs for the current season. This may have deep effect on the firm's earnings for the first six months, of this year.

Par is expected to show, according to an unofficial estimate, about $500,000 net, for the first quarter, this year. For 1935, Par's earnings are put at an estimated $5,000,000. This might indicate around 80c. per share on the common, after bond and preferred stock interest requirements. Although preferred stock interest, for 1935, has been earned, there is no official indication one way or another whether interest will be paid on the preferred stock.

Spokesmen aver Par has written down $3,000,000 of its current season's high negative costs against the 1935 accounts. There remains slightly under this sum still to be amortized effectively during the ensuing six months. For the past several months there has been talk about the company setting up some kinds of special reserve for such a purpose.

The personnel angle of the studio is still vexatious. John E. Otterson is stated to be devoting special attention to studio problems.

Sheehan and LeBaron

Neither the proposed deal (still in lawyers' hands) with W. R. Sheehan, which Otterson is sponsoring, nor the new deal for William LeBaron, as studio production chief, came before the board. Sheehan in joining Par would replace Walter Wanger on that company's lists, and like the latter would make his 10 films likewise at Erpi's Coast lot, instead of at Par.

At the same time, Par is reported as enjoying a cash position, of around $18,000,000.

Of this sum, approximately $5,600,000 is stated to be held in non-consolidated partnerships, not operated by Paramount. Around $1,500,000 is held in the Canadian theatre chain operated by N. L. Nathanson. Par film and distribution subsids and the parent company aggregate $12,000,000 in cash, or thereabouts.

Par rentals are highest in years, just now, with film rentals handled as running to around $1,000,000 weekly.

Around 12 of Par's current season films aggregate around $14,000,000 in negative cost, but budget requirements have been reduced and the company's 'B' films are grooved for lower costs than hitherto. Those 'B' films may be made, it is hoped, under $300,000 per.

More Board Meetings

Par's board meets again this and next week. The company's studio situation and how this affects the company's financial condition in the ensuing six months is among problems on the tapis. Watterson Rothacker, in charge of the studio, under John E. Otterson, president, draws $2,000 weekly. Ernst Lubitsch, who served as production head, under Rothacker's supervision, has been replaced by William LeBaron.

Lubitsch was given three months' leave, in the midst of his megaphoning Marlene Dietrich, on a film that has the company on the nut already for $900,000, and is left unfinished, because Miss Dietrich took a walk when Lubitsch was given a vacation. Lubitsch draws around $5,000 weekly and is on leave without pay, it is understood. His contract with Par continues, however. Replacing in the Dietrich film is Margaret Sullavan.

The jam with Miss Dietrich is among the most important studio items at Par. She is rated the company's biggest international money draw. When she walked off the Par lot, Par had no new contract to bind her to the company, although it appears that Miss Dietrich and the company have come to an understanding whereby she is due to return after her Korda picture in London later this year.

Center, Radio City, May Fold Even Before Fall

The smaller of the two Radio City picture houses, Center, N. Y., may close down shortly after several disappointing weeks. House is reported to have hit a new low of $7,000 last week on 'Voice of Bugle Ann.' It isn't pacing to hit more this week with 'Song and Dance Man.' It's slated to return to legit in the fall with 'White Horse Inn.'

Center reopened last fall with pictures and a pit band policy, dropping latter after a few weeks for a straight picture policy. It had previously housed 'Great Waltz' (legit) on a long run.

'AMATEUR GENT' INTO R. C.

Radio City Music Hall, N. Y., is after United Artist's 'Amateur Gentleman,' which stars Douglas Fairbanks, Jr., and Elissa Landi. It was made in England by Fairbanks' Criterion Films. Theatre wants it to follow 'Country Doctor,' which ends its two weeks run next Wednesday (25).

First date anywhere on 'Gentleman' that's set is the Aldine, Philadelphia, March 26.

L. A. TO N. Y.

James Flavin.
Maj. Nathan Levinson.
Edgar Selwyn.
Sidney Cohen.
Guy Earl.
Leo Spitz.
Jeffrey Bernerd.
Arthur Lee.
Jimmy Campbell.
Beulah Livingstone.
Bette Davis.
Alan Freedman.
Jack Robbins.
Joseph M. Schenck.
Ruth Donnelly.
Ned Depinet.
Jules Levy.
Rodney Bell.
Marc Connolly.
Pert Kelton.
A. C. Blumenthal.
Leland Hayward.
Claudette Colbert.
Sam Hearn.
Fanchon Royer.

N. Y. TO L. A.

S. N. Behrman.
Arthur Johnston.
Nacio Herb Brown.
Arthur Freed.
Jack Kapp.
Robert Sinclair.
Thomas Mitchell.
Russell Holman.
Herbert Wilcox.
Rodney Bush.

Okay for Color

Hollywood, March 17.

Called upon in the Pioneer-Technicolor picture, 'Dancing Pirate,' to slap Charles Collins, Victor Varconi put so much push behind the blow he slowed up the filming for half an hour until the rush of blood subsided and the smitten cheek returned to its normal coloring.

LLOYD'S CUES NEWSREELS ON WAR

Newsreel companies are stringing along with Lloyd's, London, and not making any elaborate preparations for coverage of possible conflict in Europe. None of the U. S newsreel executives is praticularly excited as to probabilities of a war outbreak in the near future. They believe that Lloyd's has situation well pegged. Insurance agency quotes 9½ to 1 that there will be no European warfare within the next six months.

While most American news weeklies stressed the League of Nations meeting in London, remaining news from so-called war front consisted of routine shots of troop movements. No companies are laying big plans for special cameramen and few newsreels have taken anything out of their libraries on the world conflict because they feel that the present threat probably will blow over.

The sway held over the present German situation by the British is clearly outlined to newsreel officials here by mere fact that the League held its recent important session in London.

Royer Through at Rep.

Hollywood, March 17.

Republic has terminated Fanchon Royer's production deal after two weeks.

She goes east Saturday (21) to arrange release for a series of indie action pictures she plans to make.

Par's Two-in-One

Hollywood, March 17.

Paramount is combining Stuart Lake's 'Wells Fargo' and 'Hell and High Water' into picture to carry the 'Wells Fargo' title. It will be co-starrer for Gary Cooper and Fred MacMurray.

Paul Schofield and Gerald Geraghty collabing on screen play.

U. Deal Gives Company's Pfd. Stock 11-Point Boost; War Scare Eases Off

By IKE WEAR

Stock prices recovered still further from European war scare yesterday (Tuesday), though Stock Exchange volume held close to 2,000,000-share variety. Amusements firmed up, with Locw, up 1⅝; Columbia Pictures cfts., up 1⅞, and Radio B, up 2, heading movement. Radio common gained nearly a point to 13, while Paramount 1st pfd pushed ahead 1¾. Other sizable gainers were Warner Bros. common, up 50c; Westinghouse, a gain of 2½; Eastman Kodak and General Electric.

Universal preferred and common held steady around recently established new highs. General Theatre and Warner Bros. liens made the most substantial advances on bond list.

After suffering two reactions, both attributed to apprehension over European war threat, the stock market last week steadied in final sessions to show virtually no change from the previous week. The war-like atmosphere centering about Germany brought heavy selling Thursday and Friday, peak of price depressing coming the latter day.

(Continued on page 25)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
300	Col. Pict.,	38	37½	38	+1⅛
2,700	Con. Film	6¾	6⅝	6⅝	+ ⅛
200	East. K...	162	161⅛	162	+ ½
11,200	Gen. El...	39⅞	38⅞	39¾	+1⅜
3,700	Loew	40⅝	37⅝	40⅛	+1⅝
7,500	Paramount	10	9½	9½	— ¼
2,200	Do 2d pf.	10⅞	10½	10½	+ ⅛
1,300	Pathe	8¼	7⅞	8	+ ⅛
43,600	RCA	13	12⅜	12	+ ⅞
2,600	Radio B...	05½	03½	05	+2
9,600	RKO	8⅝	7⅝	8⅛	+ ⅛
600	20th-Fox...	20⅞	20½	20½	— ⅛
23,100	W. B....	12¾	11½	12	+ ⅛
		CURB			
1,000	Tech.	30½	30	30¼	+ ⅛
1,200	Trans-L	4¼	4⅛	4⅛	
		BONDS			
$14,000	Gen. Th...	29½	28¼	29½	+1¼
4,000	Keith	05	04⅝	05	
1,000	Loew	102½	102½	102½	— ¼
12,000	Paramount	00	80⅝	00	— ½
2,000	RKO	75⅝	75⅝	75⅝	— ⅜
10,000	W. B.....	04	03½	04	+ ½

* New 1936 low.

Inside Stuff—Pictures

In his first direct meeting with the press which he avoids as much as possible, John E. Otterson, president of Paramount, talked with the financial editors of eight New York dailies who were his guests at a luncheon in the Otterson private dining room at Par headquarters. He declared conditions generally in Par were healthy, that theatre receipts were up 15% first two months this year as compared with 1935 and that on the year, while refraining to make an estimate, Par would be suitably in the black. The Par president cited that it would be difficult to estimate the net on the year since pictures up to now had been costing too much but those which were now in work would be made at much lower cost and this would reflect in sales by the fall when they got into circulation. Otterson stated Par had no major obligations to meet consequent upon reorganization and that options to buy back partnership interests in the Interstate and Blank chains had not been exercised on recommendation of the management. The board by a large majority upheld this decision, 13 of the members voting in favor of continuing both partnerships on the same basis, two voting against. R. E. Anderson, v.p. of Par, attended the luncheon but had nothing to say to the financial soribes.

Dust storm views in recent Pathe newsreel drew fire last week from Texas congressman who felt the pictures were 'gross injustice' to the middlewest and 'not justified by facts.' Taking the floor to discuss the problem of soil erosion, Congressman George Mahon of Texas blasted Pathe and urged withdrawal of reel containing a sequence entitled 'More Dust.' The Pathe shots 'maligned' his district, Representative Mahon told colleagues, inserting in the Congressional Record text of a telegraphic complaint to Jack Connolly, Pathe general manager. Mahon wired the Pathe exec that the current reel 'is a gross injustice to a vast midwestern area' and called for a careful investigation or 'all facts involved.'

The picture industry's 2,000-foot reel committee probably will be called into conference on final details of the larger spools March 24. Indications are that the bigger reels will be 14¼-inch type having a 4-inch hub, instead the 15-inch, 5-inch hub variety recommended by the Academy of M. P. Arts and Science.

Re-check of city ordinance in N. Y. covering handling of picture film has indicated that the 2,000-foot film committee may not have to request any changes to permit handling of larger spools. If any are needed they will be of minor sort. If the 14¼-inch reel is adopted, industry leaders believe that it will eliminate the necessity of exhibitors buying new magazines, thereby saving $200 or more each.

J. Walter Thompson agency takes over the Universal Pictures account with the consummation of the Standard Capital Corp.-Charles R. Rogers acquisition of the company. Standard Capital offered it to the Thompson agency through past associations in the Safeway chain of grocery stores in which J. Cheever Cowdin's Standard Capital is also interested. Heretofore Cochrane Bros. agency of Chicago, related to R. H. and P. D. Cochrane of U, handled the account. R. H. Cochrane is the new U president.

To enable members of film editors section of the Academy Technicians branch to become acquainted with each other's work, private preview of two current feature productions will be staged every two weeks in Hollywood, starting this week. Screenings will be followed by brief discussion of picture's editorial features. Harold McCord of U. A. studio presides over initial screening.

Screen actor, recently from legit, who is married to star on same lot, reported going hi-hat and quite social recently. Actor has been letting his ire out in criticism of studio execs, also people associated in working with him on current picture. Few days ago player did lot of talking out of turn which finally irritated director on job, who quickly and forcefully put actor in his place.

Jack L. Warner is convinced studio's English youngster, Sybil Jason, imported from South Africa, is about ready for stellar recognition and is looking for important story in which to star moppet. Figures buildup in 'Little Big Shot,' 'I Found Stella Parish' and 'Singing Kid' qualifies her for top spots.

Out of deference to Warden Lewis E. Lawes of Sing Sing, Warners has dropped titles of 'Murder In Sing Sing' and 'Murder in the Big House,' and studio is looking for new title, for Bryan Foy production just completed. Warden protested reference to N. Y. penal institution on screen.

Series of color shorts being made by Louis Lewyn for Metro release are presumably produced to bring revenue to Motion Picture Relief Fund. Financial setup has Mary Pickford contributing to the charity, although players are asked to contribute their services. Miss Pickford's 50% goes to fund. Lewyn's share of the profit helps maintain his staff.

When wife of a Hollywood leading man went over his agent's head and prevailed upon a major producer to give a prize part to her husband, she not only was successful in taking the part away from the actor already set for the role but she busted up a palship of long standing between the two players.

Sol Lesser, following distributor checkup, will use various name leads in his series of six Harold Bell Wright and Zane Grey features, for 20th-Fox release next season. Checkup disclosed that selling' staff figured series would be better grosser with different leads in each picture, rather than the same top name all the way through.

A feature production with an all-monkey cast (with human voice dubbed in) is by Burroughs-Tarzan, which has a full length comedy by James Mulhauser under way. Human voice will be dubbed in after negative is cut to footage. Monkey actors, with voice dubbed on sound track, used several years ago by Tiffany in its series of chimp two-reelers.

Half a dozen muggs representing group of fan mags recently pulled one on a Mexican resort. They promoted stay on the cuff from Friday till Monday and Sunday they rented a fishing craft, advising skipper to send bill to hotel. Without adieu, group powdered out. When publications reached stands no mention was made of the free excursions, hence the burn.

Warners overcame difficulty in planting photographic stills of Negro characters in 'Green Pastures' by having Harold Cox, cartoonist, do series of sketches. He will prepare drawings to publicize 'Anthony Adverse' and other specials.

Collection of material from studios, to be used in an elaborate history of motion pictures, to be made by Works Project Administration, has been started by Albert M. Hill, former p.a. Project is designed to absorb idle white collar workers.

Picture theatre in Forest Hills, N. Y., offers prizes of 25 pairs of tickets for 'Jumbo,' Hippodrome. Believed to be first time a film house has go tied up with a stage or legit attraction.

U. S. TO COMBAT 'INVASION'?

Judge Thacher Representing Pix In Anti-Trust Suit; Postponed

Former U. S. Judge Thomas D. Thacher, famed among other reasons in filmdom because of his noted block booking decision, is counsel to Paramount and officer-defendants of Par, in the new anti-trust suit brought in New York by the Department of Justice, arising out of the Fanchon & Marco affair in St. Louis. The Government lost its last suit brought in St. Louis, and was also defeated in its previous attempt to get criminal convictions in that situation.

Warner Bros., RKO, and officers and subsidiary firms of these companies are defendants with Par and others in this third effort of the Government to get somewhere in the situation. New defendants have been added. The Government was set back again yesterday (Tuesday) when the defendants were granted a 30-day extension until April 17 to answer the complaints in the new suit by Federal Judge Alfred C. Coxe.

An initial postponement is granted generally in cases, here, but special U. S. Attorney Hardy, in charge of prosecuting the Government's side of the case and prime instigator of the court maneuvers in the case, denied a request for an extension when sought by defendants' counsel. The defendants, therefore, went to court and got an extension from the bench.

Hardy appealed and yesterday (17) asked Federal Judge Murray Hulbert to cancel the extension or shorten it, but Hardy's motion was denied. The court stated it had a duty to the defendants as well as to the Government. There are new defendants in the case and also new counsel and they are entitled to a reasonable time which to familiarize themselves with the complaints.

Hardy argued that Fanchon & Marco faced an emergency and that a stay should therefore be denied in which to answer the Government's complaint. Attorney Frederick Wood, of Cravath, De Gersdorff Swaine Wood, counsel for other defendants, contended that if the Government insisted on this emergency argument it would have sought an injunction rather than following the procedure it has been and is doing now.

Making Sure

Public reaction on English song, 'The World Is Mine,' warbled over CBS coast-to-coast broadcast last Saturday night (14) by Nino Martini, is awaited by Pickford-Lasky before determining whether number will be included in film production, 'The Gay Desperado.'

Believed to be first instance of film producer depending on public reaction to determine inclusion of song in a picture.

THEATRE RENTS DOUBLE IN S.F. LEASE SCRAMBLE

, March 17.

With every downtown theatre landlord being approached by prospective operators it looks like the owners are in for the best season they have had since 1930.

Theatre operators from all over have been hopping in and out of town almost daily, dickering for houses, some for pictures, others for burlesque, stock and combo policies. This activity has doubled the rentals the landlords were very glad to collect last year on almost any terms offered. S. S. Millard had the Capitol two years on a week-to-week basis, but nothing doing now. WPA reported taking the Alcazar; Oakland interests are after the Tivoli; Shell Oil is after a legit house here after taking on the Fulton, Oakland. Both New York and Chicago promoters are also on hand looking for lease propositions, so it looks like a landlord year.

TREM CARR'S 8 JOHN WAYNE BRONCS FOR U

Hollywood, March 17.

Before leaving for his Euroean vacation, Trem Carr closed with Universal whereby his organization will turn out a group of eight John Wayne pictures that will be added to U's 1936-37 program of westerns. Picts will be made by Carr unit on the U lot, latter advancing negative cost of around $60,000 per picture. Carr will finance production of series.

Production details will be handled by various members of Carr organization who were with him in the Monogram setup. Actually, will not take part in production of the Wayne series, other than putting up the coin.

Sam Wood Abroad

Hollywood, March 17.

Sam Wood is heading for Europe after the preview of 'Unguarded Hour,' which was completed Saturday (14).

May direct one for British International while abroad.

MAURICE McKENZIE BACK

Maurice McKenzie, executive assistant to Will Hays, returned to his office in the Motion Picture Producers & Distributors headquarters in N. Y. Monday (16) after a prolonged siege of illness.

He went to a resort for a brief rest cure six months ago. For the last two months or more he has been regaining his health in Florida.

Joe Cohn's New MG Termer

Culver City, March 17.

Metro has given Joe J. Cohn new termer as studio production manager.

Ticket renewed by Nicholas M. Schenck and eastern execs of company while here.

NO PREVIEW CATALOGING

Studios Can't Agree on Press Courtesies for Newsmen

Hollywood, March 17.

Proposed establishment of a central preview list by which studios would be governed in extending to accredited correspondents preview courtesies, has been voted down by major studio publicity directors following meeting in Hays office last week.

Rejection was attributed to heated controversy between certain studios and correspondents as to who would be eligible. From now on it will be up to each studio to invite such correspondents and as many as they see fit.

Pub scribes also voted to turn over to Mrs. Thomas Winter of Hays organization here all inquiries from schools and colleges. Studios have been flooded with requests for information, due to increased interest in various courses of technique.

Publicity men dropped two more correspondents from credential list. One represented three Swedish papers with combined circulation not over 11,000, and other represented N. Y. foreign paper with circulation considerably lower than required for credential recognition.

WB Unshelves 'Mayor'

Hollywood, March 17.

Warners has sold 'Meet the Mayor,' Bryan Foy production featuring Frank Fay, to Ben Judell, Chicago state-righter.

Picture was on the Warner shelf several months.

25-40% MORE PIX TO SUPPLY DUALS

Major Producers See British, Other Foreign and Indie Films Making Too Much Headway in American Dualers

UPPING 'B' PRODS.

Major film producers in America are girding themselves to combat further influx of foreign-made pictures and to garner the bulk of any extra gravy in 1936-37 resulting from the spread of double features. Principal mode of attack will be by making available sufficient additional satisfactory program films rather than permit the foreign productions to land too strongly on this market.

U. S. major producers feel that a certain amount of business slipped through their fingers in the past season because they did not have enough product to fill the wants of double-billers, with foreign films and independents absorbing the heightened demand.

With approximately 600 English-speaking features going to exhibitors in the present year, check has revealed that less than 360 were sold by major companies. These large producers are not inclined to permit the remaining 240 or more features to be supplied by foreign film companies and independents in 1936-37.

Which is the main reason their official line-up of features will show increases of 25 to 40% over the current season, with proviso made for further upping of schedules if necessary to fill needs of dual grist mill. This is expected to result in a line-up of 450 feature pictures fixed by majors for the coming season. Even such a figure would be under the total of more than 500 released by the big companies in 1927, when double bills were unknown.

In 1935-36

Of the 240 features not furnished by major distributors in 1935-36, about 80 were foreign-made films. Present plans call for distribution of 100 or more pictures made by foreign producers in coming year. Neither figure includes foreign-language features of which about 70 were sold in the U. S. during curing season.

It is obvious to American producers that British picture makers are taking full advantage of the dual-picture situation as a real wedge into the U. S. market. Which is why producers in this country are planning to fight this situation with additional product.

Fact that there were 240 features sold exhibitors by competing companies is not what is making the

(Continued on page 58)

Fed'l Tax on All Show Branches For Unemployment Insurance

Washington, March 17.

All branches of show business—including radio, legit, films, carnivals, and other types of entertainment—are subject to the Federal tax imposed under the Social Security Act to further adoption of unemployment insurance laws, according to announcement last week by the U. S. Treasury.

Beginning with calendar 1936, all employers of eight or more persons for 20 or more days annually must kick in 1% of the aggregate payroll to the Federal Government. Rates jump to 2 and 3% in the course of the next two years.

The levy, payable during 1937, is due without demand by the government, the Treasury announced. Returns must be filed by Jan. 31, with payments received in four annual installments. Reports must be made on special forms, now being printed, obtained from Internal Revenue offices.

Under 1935 law and the Treasury regulations, payments are due from individuals or firms employing the specified number of persons during the current year. Employment does not have to be consecutive nor do the same individuals have to be employed over the period of 20 days.

It is sufficient if the total number of individuals employed during the 24 hours of a calendar day is eight or more regardless of the period of service during that day or the basis of compensation,' the regulations state. "No employee is counted, however, unless he is engaged in the performance of services within the United States. Even if an employer is not subject to any state unemployment insurance law he is nevertheless subject to the tax.'

Employers contributing to a state unemployment compensation fund which has received Federal approval—so far only 9 state laws have been ratified by the Security Board—are allowed to credit against the Federal tax 90% of the amounts paid under a state law. In the event of a refund by a state, the employer is required to pay the additional amount due the Federal Government interest. No credits will be allowed unless the Internal Revenue Bureau is given documentary evidence that the sums deducted were paid to the state fund.

The law does not apply to certain classes of employees, notably members of a family, government workers, employees of religious, charitable, scientific, and similar organizations, and agricultural or domestic help. In case a husband works for his wife or the wife is employed by her husband, no tax is due, while children under 21 are not covered by the law when employed by parents.

H'wood Fame

Hollywood, March 17.

With imprints of Joe E. Brown's mouth and Al Jolson's mammy knees now gracing cemented surface of Grauman's Chinese forecourt, along with hoof prints of fil land's great and near great, Sid Grauman is trying to figure how he can perpetuate Donald Duck's quack.

AMPA SHINDIG COST TOO MUCH; NO PROFIT?

While an accounting has not yet been made, advance estimates are that this 's A.M.P.A. 'Naked Truth' banquet-ball at the Hotel Astor, N. Y., on Saturday night (14) will be lucky to show a little profit, if any. Talent, Paramount newsreel and other donations were made but the affair still proved rather costly to put on, including transfer of studio and other equipment, lights, labor, etc.

Tickets were $7.50 each, around $4 of which went to the hotel. In addition the Association of Motion Picture Advertisers gave out rather handsome souvenirs to the ladies, cost of which ran around $1.50. Stated 600 tickets were sold.

This year there were no speeches and no dais. Additionally, the guests weren't fed a long line of vaudeville acts and other performers, the AMPA going to considerable trouble to have a two-act play written as a kidder on pictures, entitled 'Dog-gone It.' Professional talent was rounded up to act the thing and for a finish the Astor grand ballroom was thrown into a New Year type of celebration with noise-makers and confetti taking control.

The Par News people shot some scenes during rehearsals of the affair the night before it was held and on Saturday evening (14) set up equipment at the hotel to catch AMPA banqueters. Keeping its laboratory staff on that night, Par rushed the negative over for developing and had the film back for screening by midnight. While a novel idea, the recording was poor, projection being blamed.

'No Hero' for Conway

Hollywood, March 17.

Metro's British production of 'Manners Maketh the Man' is at an impasse, so studio has assigned Jack Conway to direct 'No Hero,' Clark Gable's next flicker after 'San Francisco.' Herman Mankiewicz writing screen play.

English film was slated for spring production with Robert Montgomery starred.

Five New Sound Stages Going Up at 20th-Fox; Wurtzel to Westwood

Hollywood, March 17.

Five sound stages and new administration building will go up on 20th-Fox lot at Westwood, studio taking advantage of summer production lull. Stages will be on Pico end of grounds, with site for administration building as yet undetermined.

Construction will cost around $2,560,000, to be completed by early fall. With completion of new quarters the Sol Wurtzel unit, presently functioning at Western avenue plant, will move to Westwood.

Figured that heavy saving can be expected by combining the production units. Western avenue studio would be retained for overflow production that might require additional stage room.

Bobby Breen's New Deal Gives Him % of Profits

Hollywood, March 17.

Petition filed by Sol Lesser, Louis R. Lurie and William R. Shapiro for court approval of revised option pickup of Bobby Breen contract asks change of four months' work under option period extended to six months work, with pickup calling for salary tilt to $150 weekly.

Ticket, covering seven years on option pickups gives the youngster 10% of gross of the net profits made by Lesser on all Breen picts, with percentage increasing and salary running to $500 weekly on the pickups

ROWLAND'S INDIE PIX FOR PAR RELEASING

Paramount has signed Richard A. Rowland to produce pictures independently for release through Par.

Under deal closed with John E. Otterson, Rowland will make two for release on the current (1936-37) program. The Rowland pictures will be independently financed.

BLUMBERG BACK IN N. Y.

Nate Blumberg, RKO theatre operating executive, returned to New York yesterday (Tuesday), in advance of Leo Spitz, who is expected in by the end of the week. Latter is stopping off in Chicago on the way back from the Coast to contact his law office there and confer with the Illinois Racing Commission, of which he is a member, on this season's racing plans in that state.

On the way in Blumberg also made a couple stops, including Chicago.

'Desire' Moderate $17,000 Leads Slow L. A.; 'Colleen,' Downt'n-H'wood, 18G, 'Doc' $16,000 in 2 Houses 2d Wk.

Los Angeles, March 17.
(Best Exploitation: Downtown-Hollywood)

Nothing overly exciting in b.o. trade current week. Last week spurt subsided considerably and trade in general was on downward trend.

Paramount, with Marlene Dietrich in 'Desire' and a snappy stage show, is leader of the pack and slated for a moderately good $17,000. 'Country Doctor' held over at the Chinese and State will get a combined $16,000 which is in excess of what a normal double bill attraction draws in these houses.

'Colleen' at Downtown and Hollywood for nine-day sojourn, is no sensation but will bring in a fair aggregate of around $18,500, helped by couple previews during week at each house.

'Follow the Fleet' for third and final stanza at Pantages and RKO will get little over combined $11,000 which means healthy profit on entire run for both houses. 'Passing of Third Floor Back' in at the Filmarte to just so-so trade with Four Star doing similarly on second week of 'Voice of Bugle Ann.'

The Warner houses, Downtown and Hollywood, were top mounters on exploitation of their attraction, 'Colleen.' They made tieup with Herald-Express, promoted half page of stars in pic in connection with display ads on attraction. Also managed to get from publication three of its downtown windows in scattered branches of display mats and photos. Besides drugstore tie-ups around town brought hundreds of window and inside campaign displays. In addition, KFWB, the local WB station, plugged the pic very heavily on all announcements during the station operating period each day during run and four days in advance.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'The Country Doctor' (20th-Century-Fox) (2nd week). Hold-over session of six days proving okay with house headed for take of $7,000. Last week, first for pic, was just what the doc ordered and figured, $14,000.

Downtown (WB) (1,800; 30-35-40) —'Colleen' (WB). Not smash by any means but names in cast helping draw plenty. For nine-day sojourn will hit around $9,500, which is good. Last week, 'Pasteur' (FN). Second and final stanza just bit short of calculations at $6,500.

Filmarte (Fox) (900; 40-55)—'Third Floor Back' (GB). Not a general panic and will be lucky to hit an even $1,800. Last week 'Pagans' (MG). In the 'Brody' division, getting disastrous $1,500.

Four Star (Fox) (900; 30-35)—'Bugle Ann' (MG) (2d week). First week take did not warrant holdover, but house had no available attraction to put in at times here-fore not so forte with around $2,200. Last week, first, was just so-so and meant nothing compared to general initial week trade of pics here when it stopped at $2,800.

Hollywood (WB) (2,756; 30-35-40-55)—'Colleen' (WB). With couple previews added during the nine-day stay it will reach around $9,000 which is okay. Last week 'Pasteur' (FN). Second and final stanza right up to the mark of anticipation with an even $7,000.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Yellow Dust' (RKO) and 'Woman Trap' (Par), split, and vaudeville. Doing little better than previous week, but not terrific at $5,800. Last week 'Widow Monte Carlo' (WB) and 'Great Life' (Par) slipped away after first couple days and wound up with $5,300, which just about breaks even for house.

Pantages (Pan) (2,700; 30-40-55) —'Fleet' (RKO) (3d week). Clean-up stanza for this one will bring in around $5,000, which is plenty oke. Last week, second for it here, very good at an $8,900 count.

Paramount (Partmar) (3,595; 30-40-55)—'Desire' (Par) and stage show. Dietrich still seems to mean bit locally, though not terrific. Pic will hit around the $17,000 mark. Last week 'Preview Mystery' (Par) was the Burns and Allen stage unit which did the trick of bringing in the bacon to a most satifying tune of $22,700.

RKO (2,950; 30-40-55) — 'Fleet' (RKO) (3d week). Getting all coin can for the final stanza, which will reach a satisfactory $6,000. Last week, second, galloped bit ahead of calculated pace and ended up with $9,200.

State (Loew-Fox) (2,024; 30-40-55)—'Doctor' (20th) (2d week). Final six days still proving most interesting, with mats heavier than nights, and will finish up with around $9,000. Last week, first, kept up to initial pace and wound up with little better than $18,600.

United Artists (Fox-UA) (2,100; 30-40-55)—'Godfathers' (MG) and 'Song and Dance' (20th), split. Only salvation is bank night, which starts out week. House will be fortunate to hit an even $2,300, which puts it in red. Last week 'Happen' (20th) and 'Exclusive' (MG). Was just tough going and below meagre expectations by windup of $2,750.

1st Runs on Broadway
(Subject to change)

Week of March 20

Capitol — 'Petticoat Fever' (MB).

Center—'Charlie Chan at the Circus' (20th-Fox) (18).

Music Hall—'Country Doctor' (20th-Fox) (2d wk).

Paramount—'Klondike Annie' (Par) (2d wk).

Rivoli—'These (UA) (18).

Rialto — 'Preview Murder' (Par) (21).

Roxy—'Love Before Breakfast' (U) (2d wk).

Strand—'Brides Are Like That' (WB) (21).

Week of March 27

Center — 'Everybody's Man' (20th-Fox) (25).

Paramount — 'Milky Way' (Par) (25).

Rivoli—'These Three' (UA) (2d wk).

Roxy—'Dancing Feet' (Republic).

Strand — 'Snowed Under' (WB) (28).

'Fleet' $18,000 'Pine' 16G, 'Wife Sec' 16G, Bklyn

Brooklyn, March 17.
(Best Exploitation: Paramount)

Terrific competition among downtown deluxers with all houses doing well. Weather, for a change, has been fine with steady throng trailsing into Boro Hall sector to examine picture product. To complicate matters, annual food show is in town this week and pulling healthy crowds day and night. Town hasn't seen such fine array in weeks. Paramount bucking heavy opposition with 'Trail of Lonesome Pine,' which should draw nice $16,000. Albee with 'Follow the Fleet' doing great biz and figured for $18,000.

Loew's Metropolitan also baiting populace with 'Wife vs. Secretary' to good grosses and Fox got by with 'Return of Jimmy Valentine' and 'Don't Get Personal' plus Monday and Wednesday night stage-radio attractions. Even little Fulton-Trans-Lux's turnstile clicking because of 'Broadway Melody of 1936.'

Exploitation honors this week go to Doc Joe Lee. Got out 100 24-sheets. Five newspaper contests and tieups on two radio stations, 50,000 circus heralds, display ads in dailies carried line 'So realistic you'll smell the odor of the pine.' Doc Lee lived up to the statement, for during the showing of photoplay pine extract was forced through theatre via air condition blowers. This with color effect gave patrons unusual effect and sent them out talking.

Estimates for This Week

Paramount (4,000; 25 - 35 - 50) 'Lonesome Pine' (Par). With good campaign and in spite of terrific competition did turnaway biz first four days, looks like good $16,000. Basketball game on stage Friday night, complete sellout, house getting better play than Loew's Met and neck and neck with Albee that night. Lee plans to bring in Vincent Richards with badminton on 24th. Last week 'Petrified Forest' (WB) received very good $15,700. If 'Pine' pace keeps up may hold second week, otherwise 'Colleen.'

Fox (4,000; 25-35-50) 'Jimmy Valentine' (Rep) and 'Don't Get Personal' (U) plus Monday and Wednesday night radio attractions on stage. Will produce okay $13,000. Last Monday ni ht's fracas at theatre got hous. fremendous publicity with resultant increase at b.o. Monday. Last week 'Yellow Dust' (R'O) and 'Music Goes Round' (Col) $16,000, good.

Loew's Met (3,400; 25-35-50) 'Wife vs. Secretary' (MG). Single pic at this house for change and doing fine, will snare easy $16,000. Last week 'Ghost Goes West' (UA) and 'Bugle Ann' (MG) $14,500, okay. Chaplin's 'Modern Times' next.

Albee (3,400; 25-35-50) 'Follow Fleet' (RKO). Just one picture this week and scoring plenty. Display ads in dailies for this one state that house is only one in greater New York now playing Rogers-Astaire hit. Easy $18,000 in view and may hold over. Last week 'Shark Island' (20th) and 'Had to Happen' (20th) (2nd week) brought in $10,000, okay.

Strand (2,000; 25-35-50) 'Road Gang' (WB) and 'Hitch Hike to Heaven' (Rep). Fair bill and will receive okay $5,500. Last week 'Woman Trap' (Par) and 'Drift Fence' (Par) $4,000, mild.

'Fauntie' and Fats Waller $19,000 in Balto, 70 Deg. Above

Baltimore, March 17.
(Best Exploitation: Century)

With the mercury bobbing up over 70, folks are taking to the outdoors. Another factor believed detrimental to the b.o.'s is the National Flower Show at the Armory, which is drawing about 20,000 daily at 75c admish.

'Pasteur's second week at the Stanley is very erect, and biz is better than house usually finds when hoing a film. Sustained bally in the Hearst press is according a great help, and the word-o'-mouth keeps 'em coming. Certain $5,500, fine, for second stanza.

Nicely mated bill at Century. 'Fauntleroy' is fine for matrons and kids, while the rest are being lured by Fats Waller on the stage. Bill will achieve a good $19,000.

Keith's 'Love Before Breakfast' also liked for dandy $6,000.

Far from forte week exploitatively. Century created the rest by getting over few wallops for 'Fauntleroy,' best of which was screening of film for crippled children's hosp under newspaper espousal and attendant publicity copy and art breaks. Since papers here won't go for any publicity on colored acts, the headlining Waller band was passed up and house was fortunate in having sub-featured in show the pic player Roger Pryor.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Fauntleroy' (UA) and Fats Waller on stage. Twin tug at turnstiles, good $19,000. Last week socko $24,000 for 'Wife vs. Sec' (MG) and vaude, though it waned last couple days.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66) — 'This Night' (Par) and Ray Perkins amateurs. House bought pic from the Stanley and it's pretty weak here; the simon-pures are far from forte, too. Just a moderate $12,500. Last week, second of 'Fleet' (RKO), and stage show, good, $12,000.

Keith's (Schanberger) (2,500; 15-25-30-35-40) — 'Breakfast' (U). Smart $6,000. Last week 'Desire' (Par) went nine days for dandy $7,000.

New (Mechanic) (1,800; 15-25-30-35-40-55) — 'Doctor' (20th) (2d week). Good $3,100 after swell $6,000 on opening lap.

Stanley (WB) (3,200; 15-25-35-40-55)—'Pasteur' (FN) (2d week). Corking $5,500 after first session soared to splendid $10,200.

NOT 'IUST ANOTHER' PIC

Billing Alibiing 'No Names' Gets 'lood' $7,000 in Birmingham

Birmingham, March 17.
(Bast Exploitation: Alabama)

'Captain Blood' and 'King of Burlesque' argue it out this week. Both have had good campaigns well in advance of dates, while over at Empire 'Metropolitan' is getting the Tibbett fans. Business is moderately good there.

Iabama used an elaborate float of an old wooden sail ship around town for 'Blood.' A build-up was along lines that because pix contained no big names it should not be classed as another flicker.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Blood' (FN). Opened nicely and set to get around $7,000. Last week 'Wife vs. Sec' (MG) around $7,400, good.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Burlesque' (20th). Set for around $3,500, nice for the house. Last week 'Bank' (20th), $2,800, moderate.

Strand (Wilby-Kincey) (800; 25)—'Bohemian' (MG). About $1,700, fair. Last week 'Exclusive' (MG), $1,500, light.

Empire (Acme) (1,100; 25)—'Metropolitan' (20th). Pulled after five days with only $1,100. 'Prof. Soldier' subbing for two days and getting $800. Last week 'Bet' (RKO), $1,900.

'Pine' Well Sold for Strong $17,400 in S. F.; 'Times'-Sec,' H.O.'s, $8,800-$13,500

San Francisco, March 17.
(Best Exploitation: Warfield)

Warfield is having things pretty much its own way this week, due to three houses riding along with holdovers and fact that its 'Lonesome Pine' was given biggest display spread seen here in months. Paramount sent in a studio publicity crew and placed color ads in the dailies.

Golden Gate is holding 'Follow the Fleet' too long, and will hardly meet expenses. U. A., with Chaplin's 'Modern Times,' is doing okay. Turnaway crowds headed for first week's showing of the Quints are following 'Doctor' over to the St. Francis, where it looks good for several weeks of continued Market street showing in the smaller capacity house.

At the other end of the street the Fox is falling into its long-accepted spot, while the Orpheum is doing something different from usual double bill policy in advertising a single feature with five added short units and going along even at a better clip than the majority of its dual bills.

Estimates for This Week

Clay (Roesner) (400; 35).—'Royal Waltz' (Vienna). Drop under recent average, getting light $1,100. Last week, 'Maria Chapdelaine' did better, $1,400.

Embassy (Cohen) (1,512; 25-35). —'Irish Eyes' (Republic) and 'Lawless 90's' (Rep). Slow week at $1,900. Last week, 'Valentine' and 'Dancing Feet,' $1,800.

Fox (Goldenberg) (5,000; 25-40).—'Godfathers' (MG) and 'Man of Iron' (WB).—Holding to average at fair $6,200. Last week, 'Bohemian Girl' and 'Leavenworth' slightly better, $6,800.

Golden Gate (RKO) (2,850; 30-35-40). 'Fleet' (Radio) (3rd week). Weak sister over this distance, let down to $10,000. Last week, second of same feature, held to slightly better than house nut, $12,500.

Orpheum (F & M) (2,440; 30-35-40).—'Breakfast' (U). Proves that single bills here with fairly good star to draw 'em get as much as two lesser features on same bill. Lombard starrer drawing $7,000. Better than last week's dual of 'Next Time' and 'Next' at $6,200.

Paramount (FWC) (2,740; 30-35-40).—'Wife vs. Sec.' (MG) and 'Preview' (WB) (2nd week). Holdover unusual at this house, but proving profitable at $18,500. Last week big to $18,000.

St. Francis (FWC) (1,470; 30-35-40).—'Doctor' (20th) for extension of run started at Warfield. Big $10,000. Last week, third of 'Annie,' held up to $6,300.

United Artists (UA) (25-35-40-55).—'Modern Times' (UA) (2nd week). Holding up well for $8,800. Last week, $10,000.

Warfield (FWC) (2,680; 35-40-55). —'Pine' (Par) and 'F-Man' (Par), topped Market street business due to heavy newspaper plugging by studio ads in color for first feature and with holdovers in three other houses having its own way to healthy $17,400. Last week, 'Doctor,' near record-breaker at $26,000.

Nat'l First Runs

WARNER BROS.

'Colleen,' Stanley, Balto, March 19; Strand, Htfd, Ct., 19; Strand, Albany, 19; Maj, Prov., 20; Warfield, S. ., 20; Keith's, Cincy, 20; Newman, K. C., 20; Shubert, St. L., 20; Branford, Newk, 20.

RKO

'Follow the Fleet,' Bardavon, Poughkeepsie, March 27; Poli, Htfd, Ct., 27; Victory, Holyoke, Mass., 27; Rex, Miami, 28.

PARAMOUNT

'Woman Trap,' Rialto, St. L., March 27.

'F Man,' March 27.

'Too Many Parents,' UA, Det., Apr. 3.

'Moon Is Our Home,' Orph, St. L., Apr. 10; Denham, Denv., 18.

'13 Hours By Air,' Orph, St. L., Apr. 3; Denham, Denv., 11.

'Give Us This Night,' State, Mpls., Apr. 3; Denham, Denv., 4; UA, Det., 27.

UNITED ARTISTS

'These Three,' RKO, L. A., March 18; Riv, N. Y., 19; Pal, Indpls., 20; State, New Orl, 20; UA, Chi, 21; State, State, Bost., 27.

'Little Lord Fauntleroy,' Aladin, Denv., March 17; Poli, Bdgprt., Conn., 19; Loew's, Wilmington, 20; State, Houston, 20; Poli, New Haven, 20; Loew's, Syracuse, 20; Vendome, Nashville, 20; Midland, K. C., 20; Loew's, Richmond, 20; State, St. Louis, 20; Poli, Pal, Spgfld., Mass., March 27; Poli, Worcester, 27; Loew's Roch., 27; State, Cleve., 27; Loew's Akron, 27; Loew's Canton, 27; Poli, Waterbury, Conn., 28; Casino, Miami Beach, Apr. 2; Poli, Htfd., Conn., 17.

'Amateur Gentleman,' Aldine, Phila., March 26.

Bowes Unit 21G, Below Normal for Tyros in Detroit

Detroit, March 17.
(Best Exploitation: Michigan)

Things are about back to normal here this week, and biz is generally good. There was a little snow and drop in temperature over the week-end, but not enough to hurt grosses. With the closing of two big expositions Saturday, nabes and downtown houses felt a nice upswing.

Bowes's amateurs are back in town currently and upping the Michigan to about $21,000, fair, but previous Bowes units have drawn better. 'Klondike Annie' was originally set for the Mich, but in the face of numerous protests hereabouts, United Detroit shunted the Mae West flicker to the RKO Downtown, where it is pulling in around $12,000 fine, chiefly because of the Hearst controversy.

Fox got a tough break when it was forced to cancel the Il Milano Opera Co. production of 'Rigoletto,' which was to have made its vaude-film debut Friday (13). Opera hadn't been condensed sufficiently and cast wasn't up to snuff, as per contract, so Manager Dave Idzall cancelled Monday (9) after seeing the show in a couple of one-night stands. House therefore was without strong stage show, even though Idzal lined up an emergency bill on short notice, and 'Country Doctor' (2d week) is forced to carry the load. Flim's doing a good job of it, though, at about $17,000.

Despite the gross upgrade, houses this week are doing little exploitation. Michigan had the Chase & Sanborn coffee tieup with grocery stores, plus good press copy on a local ad, and rates top. Fox didn't get a chance to get started on its make-shift vaude.

Estimates for This Week

Michigan (United Detroit) (4,000; 30-40-65)—'Bugle Ann' (MG), plus Bowes amateurs. Latter doing all the biz, $21,000, fair, not up to standard of previous Bowes units. This is the fourth am edition here in six months, so town may be getting a little tired of the stuff. Got around $20,000, mild, on 'Desire' (Par), plus John Boles on stage, last week.

Fox (Indie) (5,000; 30-40-65)—'Doctor' (20th) (2d week) with Eddie Rio heading vaude. Forced last-minute change in vaude gave house a tough break, but Dionne film seems able to carry load for about $17,000, nice for second session. Mustered nifty $33,000 last week with Phil Baker on stage.

Downtown (RKO) (2,500; 30-40-65)—'Annie' (Par). In face of Hearst and other attacks on West pic, the opposish United Detroit (Par subsid) shunted 'Annie' to RKO's showcase, where the gross should hit a neat $12,000 and h. o. House, playing only RKO pix since opening last fall, was tickled to death to grab this pic, the only one, besides Astaire-Rogers film, able to draw at this off-the-beaten-path house. Gathered about $6,500, oke, last week on the third session of 'Fleet' (RKO).

United Artists (United Detroit) (2,000; 30-40-65)—'Marie' (MG). Getting a nice $12,000 current stanza and figures to stay for another week. Oke $7,800 last week on 'Times' (UA) (3d week) following two nice sessions.

Adams (Balaban) (1,700; 25-40—'Invisible Ray' (U) and 'Gamble' (Col), dual. Karloff draws well here, and house is due for nifty $5,500 this week. Oke $3,600 last stanza, in face of strong opposish on 'Song and Dance' (20th) and (Morgan' (Col).

State (United Detroit) (3,000; 25-40)—'Monte Carlo' (WB) and 'Lady in Scarlet' (Chesterfield), dual. House doing steady biz again this week after a fall-off last stanza. Good $4,500 due. Got $3,700 last session with 'Big House' (Metro) and 'Man Hunt' (WB).

'Pine' $10,000, Chaplin $11,000 on Loop Holdovers; Palace, $30,000 on 'Fleet's' 2d, Thinks Vaude Should Have Stuck

Chicago, March 17.

(Best Exploitation: Apollo)

Some decline in the general strength of the Loop this week, due primarily to the number of houses which are in their holdover weeks—Roosevelt with 'Lonesome Pine,' United Artists with 'Modern Times,' Garrick with 'Milky Way' and Palace with 'Follow the Fleet.'

Both 'Pine' and 'Times' will call it runs on Saturday (21), having gone three and four weeks respectively. Chaplin picture will move over to the Garrick for an additional fortnight, in accordance with the Balaban & Katz contract guarantee for the flicker.

Chicago got away with prospects for just a fair week, despite the lineup of John Boles on the stage and 'Petrified Forest' on the screen, but on Saturday (14) the Chicago Tribune hit with a rave notice for the flicker, which combined with other flattering reviews gave the box office a healthy week-end impetus. Much is being made of the Bette Davis award for her work in 'Dangerous,' and she is being billed above Leslie Howard.

Two vaudeville houses are settling down currently, the Oriental looking $16,000 while the State-Lake is managing to keep on the right side of the book on a steady gross.

'Pasteur' was a cinch for exploitation honors at the Apollo with a terrific pre-campaign by the Hearst papers, but James Savage added to the publicity with some additional twists.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-55)—'Pasteur' (WB). Opened Saturday (14) with chance for good coin, possibly $11,000. Getting strong night play, but weak for matinees. Last week 'Round' (Col) finished to good $5,500.

Chicago (B&K) (3,940; 35-55-75)—'Forest' (WB) and stage show. John Boles headlining and accounting for good part of the gross. Picture building steadily and figures to finish above $38,000. Last week 'Milky' (Par) struggled to $31,000, fair.

Garrick (B&K) (900; 25-35-55)—'Milky' (Par). Second run and likely to do $7,000, good. Last week 'Desire' (Par) came through to oke $5,800.

Oriental (B&K) (3,200; 25-35-40)—'Ghosts' (Metro) and vaude. May get up to oke $16,000 currently. Tom Howard on stage not helping. Last week 'Navy Wife' (20th) and Jane Withers in person zoomed take to mighty $19,900.

Palace (RKO) (2,500; 35-55-65)—'Fleet' (RKO) (2d week). Hit good $30,000 last week, but that figure was a disappointment. House now believes it could have done better if vaudeville had been retained. Around $21,000 currently, only fair.

Roosevelt (B&K) (1,500; 25-35-65)—'Pine' (Par) (2d week). Color film doing well, taking pleasant $15,700 last week and will stick above $10,000 currently on excellent comments. Pressure of releases forcing it out Saturday (21) for 'Rose Marie' (MG).

State-Lake (Jones) (2,700; 25-35-40)—'Lone Wolf' (Col) and vaude. Sticking to profitable $13,000 currently. Last week 'Freshman Love' (WB) plus N.T.G. revue smacking $14,900.

United Artists (B&K-UA) (1,700; 35-55-75)—'Times' (UA) (4th week). Will shift to Garrick Saturday (21), making room for 'These Three' (UA). Chaplin will stick to $11,000 currently, fine, after an excellent $16,100 third.

'TOP HAT' TOPS B.O.'S IN SYDNEY; BIZ GOOD

Sydney,

Biz is okay here for the big ones, with 'Top Hat' (RKO) still tops.

'Broadway Melody' (MG) goes out this week after a good run, with 'Mutiny on the Bounty' (MG) coming in. 'Vanessa' (MG) goes into its second week on good femme biz, and 'I Found Stella Parish' (WB) is likely to get a fair run. 'Peter Ibbetson' (Par) not so hot and out on second stanza. 'So Red the Rose' (Par) will replace.

'Escapade' (MG) looks the goods and is set, with 'Shipmates Forever' (WB) n.g.

Other releases include 'Way Down East' (Fox), 'Man of Iron' (WB), 'Woman Wanted' (MG), 'Feather in Her Hat' (Col), 'Dirty Work' (GB), 'Metropolitan' (20th) in fourth week, (Par) and 'Miss Pacific Fleet' (WB).

Melbourne, Feb. 18.

Some nice pix screening here and trade is keeping up well.

Current bills include 'Cardinal Richelieu' (UA), 'Love Me Forever' (Col), 'Hands Across Table' (Par), 'Wanderer of Wasteland' (Par), 'Married Her Boss' (Col), 'Passing Third Floor' (GB), 'Live My Life' (MG), 'Vanessa' (MG), 'Bad Boy' (Fox), 'Keeper of Bees' (Mono) and 'Come Out of Pantry' (BD).

'FAUNT'S' $15,000 TOPS BUFFALO

Buffalo, March 18.

(Best Exploitation: Buffalo)

Takings seem to have steadied down considerably for the current period and are spreading out to all box offices at fairly even levels. In fact, four out of five downtown houses are running neck and neck with variations under a thousand dollars.

'Fauntleroy' at the Buffalo is the sole exception, the gross here running into a nice peak and business holding on closely to preceding week's figures.

Tie-up of 'Fauntleroy' with Grover Cleveland's birthday (18) proved a unique and successful exploitation medium. Plug came from the fact that first Buffalo showing of 'Fauntleroy' was 50 years ago this week when Cleveland, a Buffalonian, was president. Historic archives were unearthed tieing in pictures of Cleveland's home and offices and facsimile of program of 'Fauntleroy's' first Buffalo theatre showing. Special play was made for teachers and schools with a special screening and solicitation of all principals and teachers calling attention to the educational and historic angles of the picture.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Fauntleroy' (UA). Picked up strongly after mild opening day and looks to get up to $15,000. Last week 'Doctor' (20th) went askew at just over $14,000.

Hipp (Shea) (2,400; 25-40)—'Happen' (20th). Looks like a normal or sub-normal week here with prospects not indicating anything better than $6,000. Last week, 'Wife vs. Sec' (MG), moved in here from the Buffalo, did okay $7,400.

Great Lakes (Shea) (3,400; 25-40)—'Times' (UA). Holding over for satisfactory showing and should do $7,000. Last week, nice though not sensational at $12,500.

Century (Shea) (3,400; 25)—'Hostess' (WB) and 'Human' (RKO). Running along at average $6,000. Last week 'O'Day' (20th) and 'Great Life' (Par) satisfactory at $6,300.

Lafayette (Ind.) (3,400; 25)—'Grand Exit' (Col) and 'Clairvoyant' (G-B). Things subsiding here after a month of neat grosses. This one looks aimed at about $6,500. Last week 'Invisible Ray' (U) and 'Night Out' (U). Strong opening helped for over $8,000.

'NIGHT'-'GAMBLE' COMBO $7,500 IN PROVIDENCE

Providence, March 17.

(Best Exploitation: Loew's)

Records are falling in Providence this week. 'Wife vs. Secretary,' at Loew's, moving at a fast pace, with house figuring on at least $17,000 after a peppy opening.

'Give Us This Night,' on same bill with 'Don't Gamble With Love,' at Strand, is the No. 2 attraction, while Fay's, with 'Don't Get Personal' screen and variety show, will probably cop third honors.

Albee's pretty well tangled up this week, three different shows to be seen there before the stanza is over. 'Follow the Fleet' was yanked yesterday (Monday) after three and a half weeks. Stage show, 'Folies Comique,' and 'Leathernecks Have Landed' substituted for two days only, Thursday (19) starts new bill of pictures only. Trailing the field is 'Song and Dance Man' at Majestic.

Loew's had the field pretty well to itself in plugging 'Wife vs. Sec.' Other publicity departments quiet, except Albee, which worked hard to put over 'Folies Comique.' Bally was mostly concentrated in newspapers, advertising lineage hitting a new high for this particular stand. Howard Burkhardt had the Loew boys working overtime to get big opening. Merchants co-operated with some swell windows, and co-ops ads. Town flooded with paper of all kind, and radio used plenty to put over campaign.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Wife vs Sec' (MG). Biggest opening in months; gross up to nifty $17,000. Last week 'Fauntleroy' (UA) got a holiday break and the kiddies, netting nice $12,500.

Strand (2,200; 15-25-40)—'This Night' (Par) and 'Gamble' (Col). Opening pace and weekend rush sure to give this consistent spot at least $7,500, okay. Last week 'Annie' (Par) and 'Master's Voice' (Par) eclipsed all else with a great $14,300 for nine days.

Fay's (1,600; 15-25-40)—'Personal' (U) and 'Band Box Revue.' Good show and, despite two-day opposish at Albee, this old-time vaude stand is hitting close to $7,000, excellent. Last week 'Harrington' (WB) and vaude good, too, at $6,400.

RKO Albee (2,500; 15-25-40)—'Leathernecks' (Rep) and 'Folies Comique' on stage. In for two days only. Monday (16) 'Fleet' (RKO) closed three and a half weeks; last four days chalked up $2,000, mild.

ajestic (Fay) (2,200; 15-25-40)—'Song and Dance' (20th) and 'Chan at Circus' (20th). Opposish and other circumstances holding things down to around $6,000. Last week 'Doctor' (20th) on solo bill very nice at $10,300.

LOWRY AND AMS WITH 'B'FAST' 13½G, ST. L.

St. Louis, March 17.

(Best Exploitation: Shubert-Rialto)

Theatre managers are authority for statement that business during the last three weeks has been the worst, for similar period, during past several years despite stellar attractions in almost every first run house in town. To Lent is attributed the cause, and wrinkled foreheads will probably not disappear until after Easter.

'Country Doctor' is doing well at the huge Fox, leading the town in b.o. take last week and doing satisfactory business on the holdover. 'Wife vs. Secretary' at Loew's also held over, although neither attraction is doing the business anticipated.

Shubert is getting a nice share with 'Lonesome Pine,' Orpheum with a flicker, after three weeks of 'Fleet,' will do much better than last week of holdover.

Ambassador, with Ed Lowry and amateurs, will have a good week, while Missouri doesn't figure to hit the $5,000 mark for mediocre business.

Grand Opera House, only theatre presenting vaudeville, has switched from the Cushman Circuit to Billy Diamond of Chicago for its shows, and expects to pick up in business which, thus far, has been only a trifle above what the weekly nut calls for.

B. F. 'Dinty' Moore and Homer Harmon, of Shubert-Rialto, staged a neat campaign for 'Pine.'

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—2nd week 'Doctor' (20th) and 'Tango' (Maj.). Quins are holding own and should have no trouble doing $14,500 for splendid second week. First week finished with $15,400.

Ambassador (F&M) (3,018; 25-35-40)—Breakfast' (U) and Ed Lowry on stage with amateurs. Pointing to a good $12,500. Last week 'Devil's Island' (Col) and 'Intrigue' (Col) and Ed Lowry on stage. Wound up with $12,700.

Shubert-Rialto (WB) (1,725; 5-35-55)—'Pine' (Par). Nice at $11,200. Last week 'Bet' (RKO) and 'Man Hunt' (WB) satisfactory at $7,200.

Orpheum (WB) (1,950; 25-35-55)—'This Night' (Par) and 'Boulder Dam' (WB). Set for $8,800, good. Last week 'Fleet' (RKO) (3d). Populace grew a trifle tired of 'Fleet' and third week mustered only $5,200.

Loew's (Loew) (3,162; 25-35-55)—(2d week) 'Wife vs. Sec' (MG). Doing no better than other's at present and $11,800 for second week will be fair. First week about $15,000, much less than expected.

Missouri (F&M) (2,514; 25-40) 'Pro Soldier' (20th) and 'My Marriage' (20th), dual. Doesn't figure for better than $4,700, poor. Last week 'Pink' (UA) and 'Dangerous Waters' (U), helped house to good $5,400.

Grand Opera House (Ind) (2,200; 15-25-35)—'Lady In Scarlet' (Chess) and vaudeville. Will be satisfied with $2,500 this week. 'Java Head' (FD) and vaudeville last week finished with poor $2,700.

Strike Over, Weather Better, B'way OK; Dionnes Nice $85,000 1st Week, 'Klondike Annie' 50G, 'Breakfast' 40G

(Best Exploitation: usic Hall)

Three new pictures are tearing down the stretch this week closely bunched at the payoff wire. They are 'Country Doctor,' 'Klondike Annie' and 'Love Before Breakfast.' These three will finish nicely in the money, with the rest of the field at their heels and some of the contestants pretty far behind. With the building service strike partially settled and weather getting a bit better, the conditions currently are rather favorable. There was a notable fall-off all over town Monday night (16), due in the opinion of the managers to the probability that most folks had a big weekend.

The Dionne quins are drawing much better on matinees than at nights, with the flaps and their boy friends favoring the Mae West and 'Love Before Breakfast' pictures in the evenings. However, 'Doctor' will end its first week at $85,000, under advance anticipations but plenty good. It stays a second week. The Hall just finished three weeks of 'Follow the Fleet,' total 21-day take being $241,600, a lot of bucks.

'Doctor' started off good and has held its pace, with good afternoon weather helping it a lot. 'Klondike' played to a $4,300 Tuesday night (10) preview and on its first week looks $50,000 or thereabouts, with the Fred Waring orchestra in the pit helping to boot this one home. An indication of what the Warings mean, in the face of bad reviews for 'Annie,' may be gathered from fact La West's last, 'Goin' to Town,' without anything living in the theatre and on better notices, grossed $35,000. On the other hand, the 'Klondike Annie' notoriety is deemed an asset. 'Annie' stays a second and possibly a third week.

Right up there with the first two sprinters is Roxy's 'Love Before Breakfast,' favored to hit $40,000 and holds. Pinky Tomlin, on stage, now in his third week, remains also.

Among the also-rans the best, in line with comparative grosses, is 'Tough Guy' at the Rialto, which will nab $8,800 or so on the week. 'Robin Hood of El Dorado,' on the course at the Capitol, is running sluggishly and doesn't appear over $26,000. 'Song and Dance Man' will lose money for the Center at only around $7,000, which equals the new low of $7,000 set last week by 'Voice of Bugle Ann.' House may close shortly.

'Colleen' is on its second (final) week at the Strand. It got a pretty good $26,100 first week, but on holdover, with stiff opposition, won't be over $15,000. 'Brides Are Like That' opens Saturday (21). Final six days on sixth week for 'Modern Times' ending last night (Tues.), $15,000. 'These Three' opens at the Riv today (Wed.).

Much advance work figured in the merchandising of 'Country Doctor,' the campaign on this picture tonning the job done by Paramount in behalf of 'Wife vs. Secretary' (MG) just over $19,000.

Center (3,525; 25-35-55-85-$1.10)—'Song and Dance Man' (20th). Showing nothing at all, around $7,000. This would equal new low of $7,000 last week on 'Bugle Ann' (MG). Reported house may shutter soon if not improving. Goes legit in the fall, regardless.

Palace (1,700; 25-35-55)—'Petrified Forest' (WB) (2d run), and 'Every Saturday Night' (20th) (1st run), dual. Faces figure of under $9,000, not so good. Last week's pair, 'Shark Island' (20th) and 'Farmer in Dell' (RKO), latter on first run, got across the $9,000 figure.

Paramount (3,664; 25-35-55)—'Klondike Annie' (Par) and Fred Waring band in pit. In spite of poorish notices and comment on picture, pull is mighty good; $50,000 or a bit over first week. Holds second and possibly third week. Final (3rd) week of 'Lonesome Pine' (Par), in ahead, $24,000.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) 'Country Doctor' (20th) and stage show. Dionne feature big on mats, fair on evenings, but will get up to good $85,000. Stays a second week. Last week, $60,000 on third week of 'Follow Fleet' (RKO). Second week was $73,000 and first $103,600, the run adding up to smash $241,600.

Rialto (750; 25-40-65)—'Tough Guy' (MG). Louis-McAvoy fight pictures may be helping a bit, here for a week indicating $8,800, pretty good. Last week's tenant, '3 Godfathers' (MG), $8,000.

Rivoli (2,092; 40-75-99)—'Modern Times' (Chaplin-UA) (6th-final week). On six days of final (6th) week ending last night $15,000. Picture now goes to Loew houses. Fifth week was $25,000. 'These Three' (UA) opens this morning (Wed.).

Roxy (5,836; 25-35-55)—'Love Before Breakfast' (U) and stage show which includes Pinky Tomlin on third week. Getting tremendous play, chances being good for $40,000. Last week, second for 'Rhodes' (GB), $28,600, okay. 'Breakfast' holds over, together with Tomlin who may become a fixture here. House believes he has draught.

Strand (2,767; 35-55-65-85)—'Colleen' (WB) (2nd week). Unlikely to hit over $15,000 on holdover. First week, $26,100, pretty good. 'Brides Are Like That' (WB) slips in Saturday morning (21).

State (3,450; 35-55-75)—'Ghost Goes West' (UA) and vaude. Odds against house going over $20,000 this week. Arthur (Street Singer) Tracy and Herman Timberg are on the vaude bill. Last week 'Anything Goes' (Par) and the Jack Benny unit tapered off to $33,900 but big. Final two days probably hurt a bit by opening of 'Klondike Annie' and Waring band at the Par.

'PINE' $13,000 AND HOLDS IN K. C.

Kansas City, March 17.

(Best Exploitation: Newman)

Steadiest play on the street is at the Newman with 'Lonesome Pine,' which opened March 10 and continued strong over the weekend for a holdover. Earl Carroll's 'Vanities' unit was played up strong by the Mainstreet, in connection with 'Love on a Bet,' and getting nice business. 'Prisoner of Shark Island,' at the Midland, opened fair.

'Show Them No Mercy' started nicely at the Uptown, in fact the best since the house changed to a straight 25c admission, and 'Widow of Monte Carlo' and a stage show are close to normal at the Tower.

For 'Pine' the Newman really stepped out. Publicity was started several weeks in advance with special readers and art in the paper. A number of windows with stills and special displays attracted attention; attractive bulletins were placed in the numerous schools, a teletype machine in the lobby with special messages to the patrons caused added interest, and plugs over two radio stations kept the picture before the ether fans. These and a number of other stunts gave the picture lots of advertising, and it counted.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-35-50)—'Bet' (RKO) and 'Vanities' unit. The girl show given plenty of publicity and opened nicely. Expected to get $19,000, big. Last week 'Fleet' (2d week), $7,000, nice.

Midland (Loew) (4,000; 25-40)—'Shark Island' (20th). Just fair at the start and over the weekend for around $10,000, not so good. Last week, 'Wife vs. Sec' (MG) eased off a little the last three days, after a sensational start, but finished with $19,000, big.

Newman (Par) (1,900; 25-40)—' ine' (Par). Looks close to $13,000, big, and holds over.

Tower (Rewot) (2,200; 25-35)—'Monte Carlo' (WB) and 'Rhythm' unit, on stage. Opened nicely and getting $6,500, nice. Last week 'Lady of Secrets' (Col), failed to keep up opening pace and returned only $5,000, not so good. In an attempt to increase the regular patronage, Manager Jo'Lee is offering a free ticket to any person who has not been in the house in six months. The offer was in a nifty display ad in the Sunday Star.

Uptown (Fox) (2,940; 25)—'Mercy' (20th). Best opening business since house went to a quarter at all times, and management expects to take close to $4,000, good. Last week 'Breakfast' (U) held for eight days and turned in $3,100, nice Starting March 21 house has 'Country Doctor' (20th) for a run and will return to a 40c top at night.

'FAUNTIE' $14,000, 'ANNIE' 13G IN CINCY

Cincinnati, March 17.

(Best Exploitation: Palace)

Neat b. o. bulge for the main liners, by and large, over last week. For first money 'Little Lord Fauntleroy,' with a $14,000 tug at the Palace, is outglittering 'Klondike Annie' by $1,000 on its eight-day stay at the Albee. 'Love Before Breakfast' is a real appetizer for the Lyric at $6,500 and Keith's is holding to its level with $4,500 on 'It Had to Happen.'

'Fauntleroy' romped home with press laurels and was treated to a hefty build-up by extra ad space in the dailies.

Estimates for This Week

Palace (RKO) (2,600; 35-42)—'Fauntleroy' (UA). A click $14,000. Last week 'Doctor' (Fox), $14,500, ducky.

Albee (RKO) (3,300; 35-42)—'Annie' (Par), eight days. Tolerable nuggets for Mae West at $13,000. Last week 'Shark Island' (20th), $11,000, okay.

Shubert (RKO) (2,150; 35-55)—'Bugle Ann' (MG) and 'Let's Swing It' unit. Slow, $10,500. Last week 'Matthews' (Col) and Ben Lyon and Bebe Daniels, $10,000.

Lyric (RKO) (1,400; 35-42)—'Breakfast' (U). Carole Lombard the tugger for sweet $6,500. Last week 'Ghost' (UA), $4,500.

Capitol (RKO) (2,000; 35-42)—'Doctor' (Fox). Moved over from Palace. At $4,500, all right. Last week 'Wife vs. Sec' (MG), second downtown week, $4,500.

Keith's (Libson) (1,500; 30-40)—'Happen' (20th). Normal $4,500. Last week 'Boulder Dam' (WB), ditto.

Grand (RKO) (1,200; 25-40)—'Fleet' (RKO). Held over for fourth downtown week, $2,500, good. Last week $3,600.

Family (RKO) (15-25)—'Drift Fence' (Par) and 'Dangerous Waters' (U), separate. A level $2,100. Last week 'Song of Saddle' (WB) and 'My Marriage' (Fox), divided, $1,900.

Strand (Ind) (1,300; 15-25)—'Irish Eyes' (Rep), bolstered with 'Federal Agent' (Rep) in last half for dual draw, but limp at $1,300. Last week 'Alice Adams' (RKO), a returner, $1,600.

'SEC' $11,800, SEATTLE; 'ANNIE' $6,000 ON 2D

Seattle, March

(Best Exploitati Rex).

Holdovers rule the roost. Mae West's 'Annie' holds for a second at Orpheum, where usual plan is to move over to Blue Mouse. But attacks on pic, and house not admitting those under 16, without parents, whetted appetites and biz was strong. 'Doctor' moves from Fifth for run at Music Box. 'Fleet' was good enough at B.M. to hold into third week.

Best exploitation of week went to Rex, with 'Laughing Irish Eyes,' a natural for St. Patrick's day. Postcards sent to leading Irish citizenry, window displays and Western Union greeting tieup, and usual classified gags in local newspapers, where ducats go to those finding their names.

Estimates for This Week)

Blue Mouse (Hamrick) (900; 27-37-42).—'Fleet' (RKO) (3d week). Still okay at $3,600. Last week, $4,600, big.

Coliseum (Evergreen) (1,800; 21-32).—'Bride' (Par) and 'O'Day) Fox), dual. Average money, $3,100. Last week 'Collegiate' (Par) and 'Mercy' (20th) no go, five days and out to $1,800.

Fifth Ave. (vergreen) (2,400; 27-37-42).—'Wife vs. Sec.' (Metro). Taking okay $11,800. Last week, 'Doctor' (20th), $11,500, good.

Liberty (J-vH) (1,900; 11-16-27).—'Morgan' (Col) and 'Sinners' (Rep), dual. Good for $3,800. Last week, 'Next' (Col) and 'Cattle Thief' (Col), dual, $3,200, okay.

Music Box (Hamrick) (900; 27-37-42).—'Doctor' (20th). Moved from Fifth Ave. and scoring $5,500 here. Last week, 'Marie' (MG), 5th and final week, $3,600; big start to finish.

Orpheum (Hamrick) (2,700; 27-37-42).—'Annie' (Par) (2d week). Headed for good $6,000. Last week, $11,700, great.

Paramount (Evergreen) (3,106; 21-27-32).—'Boulder Dam' (WB) and 'Bohemian' (MG), dual. Doing well, $4,300. Last week, 'Yellow Dust' (RKO) and 'Melody' (UA), dual, $3,400, slow.

Rex (Sterling) (1,400; 16-21-32).—'Irish Eyes' (Rep) and vaude. Enlarged newspaper campaign and heavy exploitation account for $3,600, but more was expected. Last week, 'Oregon Trail' (Rep) and stage show, $3,300, good.

Comparative Grosses for February

Total estimated grosses during February for towns and houses listed as previously reported weekly. Dates given are the closing days of the week.

NEW YORK

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
MUSIC HALL (5,989; 40-60-85-99) High. $134,800 Low.. 44,000	Next Time We Love $66,000 (Stage Show)	Petrified Forest $80,000	Forest $55,000 (2d week)	Follow The Fleet $103,600
PARAMOUNT (3,664; 25-35-55-85) High. $103,000 Low.. 8,000	Collegiate $25,000 (Hal Kemp Orch.) (2d week)	Anything Goes $41,000 (Isham Jones Orch.)	Goes $26,000 (Isham Jones Orch.) (2d week)	Lonesome Pine $51,000 (Eddy Duchin Orch.)
ROXY (5,886; 25-35-55) High. $173,650 Low.. 5,200	King of Damned $26,500 (Stage Show)	Mr. Hobo $30,200	It Had to Happen $30,200	Don't Get Personal $38,200 (Major Bowes Ams)
CAPITOL (4,620; 25-35-55-85) High. $110,400 Low.. 10,000	Rose Marie $60,000	Marie $45,000 (2d week)	Marie $25,000 (3d week)	Music Goes Round $17,000
STRAND (2,767; 35-55-65-85) High. $81,200 Low.. 6,500	Ceiling Zero $21,200 (3d week)	Louis Pasteur $35,000	Pasteur $25,000 (2d week)	Road Gang $23,100

CHICAGO

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
CHICAGO (4,000; 35-55-75) High. $75,000 Low.. 18,500	King of Burlesque $43,500 (Fred Waring Orch.) (Stage Show)	Anything Goes $40,000 (Fred Waring)	Ceiling Zero $36,700	Ah, Wilderness $31,500
PALACE (2,500; 25-35-55-65) High. $34,700 Low.. 7,000	Next Time We Love $13,400 (Vaude)	Lady Consents $17,900	Another Face $13,300	Mues 'Em Up $16,900
UNITED ARTISTS (1,700; 45-55-75) High. $43,500 Low.. 3,300	Strike Me Pink $9,800 (2d week)	Ghost Goes West $9,800	Ghost $6,000 (2d week)	Modern Times $22,900

LOS ANGELES

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
DOWNTOWN (1,800; 30-35-40) High. $38,500 Low.. 1,700	Ceiling Zero $11,500	Zero $7,300 (2d week)	Petrified Forest $8,800	Forest $7,200 (2d week)
HOLLYWOOD (2,756; 25-35-40-55) High. $37,800 Low.. 2,400	Ceiling Zero $10,000	Zero $5,000 (2d week)	Petrified Forest $10,500	Forest $6,600 (2d week)
PARAMOUNT (3,595; 30-40-55) High. $57,200 Low.. 5,600	Rose of Rancho $15,350 (Stage Show)	Milky Way $21,000	Lady of Secrets and Her Master's Voice $14,100	Music Goes Round $16,500
STATE (2,024; 30-40-55) High. $48,000 Low.. 4,900	Rose Marie $20,000	Riff Raff and 3 Live Ghosts $10,000 (Split)	Modern Times $18,200	Times $12,500 (2d week)

WASHINGTON

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
EARLE (2,424; 25-35-40-60-70) High. $27,000 Low.. 6,000	Ceiling Zero $20,000 (Vaude)	Lady of Secrets $17,000 (Ricardo Cortez)	Petrified Forest $18,500 (Ben Lyons-Bebe Daniels)	Millions in Air $20,000 (Wayne King)
FOX (3,434; 25-35-60) High. $41,500 Low.. 11,000	Exclusive Story $23,000 (Hollywood Revue) (Stage Show)	Tough Guy $16,000	It Had to Happen $20,000 (Dave Appolon Unit)	Milky Way $19,500
KEITH'S (1,830; 25-35-60) High. $25,500 Low.. 3,000	Fang and Claw $8,000 (Frank Buck 2 days)	Next Time We Love $9,000	Lady Consents $9,000	Ghost Goes West $14,000
PALACE (2,363; 25-35-60) High. $32,000 Low.. 6,000	Strike Me Pink $14,000	Pink $7,500 (2d week)	Rose Marie $23,500	Marie $16,000 (2d week)
COLUMBIA (1,853; 25-40) High. $19,000 Low.. 1,000	Tale 2 Cities $7,000 (3d week)	2 Cities $4,300 (4th week)	Bride Comes Home and Little America $6,000	Strike Me Pink $4,500

BROOKLYN

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
FOX (4,000; 25-35-40) High. $48,600 Low.. 8,900	Dancing Lady and Murder Dr. Crespi $11,000	Dangerous Waters and Lone Wolf Returns $13,000	King of Damned and Ring Around con $9,000	Mr. Hobo and My Marriage $14,000
ALBEE (3,500; 25-35-50) High. $45,000 Low.. 2,500	Sylvia Scarlett and Annie Oakley $12,000	Next Time We Love and Paddy O'Day $10,500	Prof. Soldier and Chatterbox $13,000	Lady Consents and Muss 'Em Up $12,500
PARAMOUNT (4,000; 25-35-50) High. $57,800 Low.. 5,000	Ceiling Zero $28,500 (11 days)	Collegiate $12,500	Collegiate $12,000 (2d week)	Louis Pasteur $21,000 (9 days)
METROPOLITAN (3,400; 25-35-50) High. $39,000 Low.. 10,000	Exclusive Story and Chas. Chan's Secret $12,000	King of Burlesque and Whipsaw $18,000	Strike Me Pink $16,000	Rose Marie $17,000
STRAND (2,000; 25-35-40) High. $28,500 Low.. 2,500	It's a Great Life and Hard Harrigan $4,000	Widow from Monte Carlo and Moonlight on Prairie $5,000	Man Hunt and Tango $4,000	Dan Matthews and Her.. Masters Voice $4,000

BOSTON

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
KEITH MEMORIAL (2,900; 25-35-50) High. $43,000 Low.. 4,000	Ghost Goes West $17,500	Ghost $7,000 (5 days 2d week)	Lady Consents $7,500 (9 days)	Follow the Fleet $36,800
STATE (3,200; 25-35-40-50) High. $29,000 Low.. 4,000	Prof. Soldier and Exclusive Story $12,700	Rose Marie $17,000	Marie $10,000 (2d week)	It Had to Happen and Dangerous Intrigue $9,000
METROPOLITAN (4,200; 35-50-65) High. $67,000 Low.. 11,500	Milky Way $19,000 (Ricardo Cortez) (Stage Show)	Petrified Forest $23,500 (Tom Howard)	Louis Pasteur $42,300 (John Boles)	First a Girl $25,300 (Wallace Beery)

PROVIDENCE

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
STATE (3,200; 15-25-40) High. $29,000 Low.. 2,500	Exclusive Story and Last of Pagans $8,300	Rose Marie $16,500	Marie $10,000 (2d week)	It Had to Happen and Tough Guy $12,000
MAJESTIC (2,200; 15-25-40) High. $17,500 Low.. 2,500	Ceiling Zero and Freshman Love $10,000	King of Burlesque and My Marriage $8,500	Petrified Forest and Widow from Monte Carlo $7,000	Louis Pasteur and B'way Hostess $7,500
STRAND (2,200; 15-25-40) High. $18,000 Low.. 2,000	Anything Goes and It's a Great Life $8,900	Lady of Secrets and First a Girl $6,000	Milky Way and Nevada $9,000	Music Goes Round and Leavenworth Case $8,000
ALBEE (2,500; 15-25-40) High. $20,000 Low.. 1,900	Ghost Goes West and Girl Who Came Back $4,400	Next Time We Love and Muss 'Em Up $2,500 (6 days)	Lady Consents and Yellow Dust $7,500	Follow the Fleet $14,000

PORTLAND, ORE.

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
BROADWAY (2,000; 25-40) High. $21,000 Low.. 2,500	Tough Guy $7,200 (Jackie Cooper) (Rin-Tin-tin, Jr.)	Ceiling Zero $5,800	Ah, Wilderness $6,800	Wilderness $4,800 (2d week)
UNITED ARTISTS (1,000; 25-40) High. $13,200 Low.. 1,200	Strike Me Pink $9,600 (12 days)	Rose Marie $8,700	Marie $6,000 (2d week)	Marie $3,700 (3d week)
PARAMOUNT (3,000; 25-40) High. $16,000 Low.. 3,000	Rose of Rancho $4,700	Anything Goes and Chatterbox $4,800	Milky Way and Fang and Claw $6,200	Lady Consents and It Had to Happen $4,700

TACOMA

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
MUSIC BOX (1,400; 10-27-37) High. $10,500 Low.. 1,100	Strike Me Pink $4,400	Capt. Blood $4,100	If You Could Cook and We're Only Human $3,000	Ceiling Zero and Two in Dark $3,900
ROXY (1,300; 10-27-37) High. $7,200 Low.. 2,000	Tale 2 Cities $4,600	Splendor and Bengal $3,700	Perfect Gentleman and Dangerous $2,000 (5 days)	Rose Marie $6,800 (9 days)

BUFFALO

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
BUFFALO (3,600; 30-40-50) High. $42,000 Low.. 8,300	Lady Consents $8,300	Petrified Forest $9,000	Rose Marie $13,500	Milky Way $9,300
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Millions In Air and Dr. Harrigan $5,900	Fang and Claw $5,800	Stars Over B'way and Nevada $6,300	Tough Guy and Freshman Love $5,600
HIPP (2,400; 25-40) High. $22,000 Low.. 3,600	Rose of Rancho $6,600	3 Live Ghosts and Last of Pagans $4,400	Exclusive Story and Uncle Dudley $7,300	Ghost Goes West $6,400

DENVER

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
DENHAM (1,500; 25-35-40) High. $16,000 Low.. 1,700	Milky Way and Anything Goes $6,000 (Split week)	Milky Way $6,000 (2d week)	Her Master's Voice $9,000 (Major Bowes Ams)	Klondike Annie $13,000
DENVER (2,500; 25-35-40) High. $27,700 Low.. 3,000	Strike Me Pink $8,000	Ceiling Zero $6,500	Petrified Forest $7,000	Modern Times $12,000
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 2,000	Rose Marie $14,000	Marie $5,000 (2d week)	Exclusive Story $4,000	Lady Consents $6,500
PARAMOUNT (2,000; 25-40) High. $22,000 Low.. 1,200	Dangerous $3,000	Strike Me Pink $2,500	Dr. Harrigan and Freshman Love $2,500	Gallant Defender and Lone Wolf Returns $2,500

CINCINNATI

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
ALBEE (3,300; 35-42) High. $35,500 Low.. 5,800	Rose Marie $23,000	Petrified Forest $11,000	Next Time We Love $5,500 (5 days)	Follow the Fleet $26,000 (9 days)
PALACE (2,600; 35-42) High. $28,000 Low.. 4,500	Prof. Soldier $11,000	Milky Way $11,700	Anything Goes $12,000	Lady Consents $8,000
LYRIC (1,400; 25-40) High. $28,900 Low.. 2,500	Chas. Chan's Secret $3,500	Last of Pagans $3,500	Sylvia Scarlett $6,000	Invisible Ray $4,000
KEITH'S (1,500; 30-40) High. $22,100 Low.. 3,000	Ceiling Zero $3,500 (2d week)	Lady of Secrets $3,500	Exclusive Story $5,500	Louis Pasteur $6,000

(Continued on page 12)

'Sec' Leads Boston at $40,000 in 2 Houses; 'Farmer'-Bellamy P.A. 18G

Boston, March 17.
(Best Exploitation: Keith's)

'Wife vs. Secretary' is cleaning up here and the rest of the screen fare will take back-seat money this week. Should sum up $40,000 or better at the Orph and State. 'Desire,' at the Met, bolstered by Louis Armstrong and Mills Bros. on stage, will satisfy with about $29,000. 'Fleet' holds over at Memorial for fourth frame and indicates $8,500.

Keith-Boston promises $18,500 for 'Farmer in the Dell' and Ralph Bellamy in person. 'Klondike Annie,' doing a second run on a dual bill at the Par and Fenway, is still feeling the spur of the reverse Hearst 'knock' and trade is good at both spots. 'Pasteur' on double bill at the Scollay is a third runner, but doing average biz.

Jack Granara, Joe Ehrlich and Charlie Patterson dug in for Keith exploitation trails week on three angles. On Bellamy's p.a. the boys lined up interviews and news photo breaks. Also got some extra space on his appearance at the opening of a new dress shop. On 'Fleet' the discovery of a 'Harriet Hilliard' carnation developed locally proved a natural for a story and lobby tie-up. On the current issue of 'March of Time,' in which New England fishing gets a big play, the crew went to town on special exploitation. Held a press preview to emphasize the importance of the fishing industry sequence; distributed some guest tickets to fishermen at Fish Pier; tied up with chain stores; arranged a newsboy tieup. Biggest flash was the lobby display worked out by George Resench and Cyl-Champlin dramatizing the trade mark of 'Time' and highlighting the three sequences on a revolving globe of the world in relief. Eclipses any lobby piece turned out here lately.

Estimates for This Week

Orpheum (Loew) (3,000; 25-35-40-50)—'Wife vs. Sec' (MG). Plenty big at $22,000. Last week 'Fauntleroy' (UA) skidded to an immature $12,800, drawing heavy matinee but light evening biz.

State (Loew) (3,200; 25-35-40-50)—'Wife vs. Sec' (MG). Registering here also. Will hit $18,000 or better. 'Fauntleroy' (UA) timid last week at $11,000.

Met (M&P) (4,200; 35-50-65)—'Desire' (Par) and Louis Armstrong band and Mills Bros. on stage. Leaves something to be desired at the b.o., but will garner satisfactory $29,000. Last week 'Doctor' (20th) and Regis Toomey heading stage show reached good $30,500. Big matinee, week night biz.

Keith-Boston (RKO) (3,000; 35-50-65)—'Farmer' (RKO) with Ralph Bellamy in person. Adequate at $18,500. Last week $20,500 for 'Muss 'Em' (RKO) and Hollywood cabaret unit.

Keith-Memorial (RKO) (2,900; 25-35-50) — 'Follow Fleet' (RKO) (4th week). Final (4th) week augurs $8,500, oke. Third week was $13,000.

Paramount (M&P) (1,800; 25-35-50)—'Annie' (Par) and 'Irish Eyes' (Rep), dual. On the upbeat at $8,000 tempo. Last week $7,500 for 'Pasteur' (WB) and 'Bugle Ann' (MG).

Fenway (M&P) (1,600; 25-30-40-50)—'Annie' (Par) and 'Irish Eyes' (Rep), double. Okay $5,000. 'Pasteur' (WB) and 'Bugle Ann' (MG), dual, satisfied last week with $4,800, with draw credit to the former.

Scollay (M&P) (2,700; 25-35-40-50)—'Pasteur' (WB) (3d run) and 'Tango' (Chest), dual. Average at $6,000. Last week fizzed with 'Conquer Sea' (Acad) and 'Dancing Feet' (Rep), dual, around $4,500.

DIONNES GRABBING 11G, TOP MONEY, IN OMAHA

Omaha, March 17.
(Best Exploitation: Brandeis)

Theatre row reverts to films only after a week of stage show at the Orpheum. All around this week will see exceptional money as the line-up is impressive, beginning with the Dionne film at the Orpheum through 'Louis Pasteur' at the Brandeis and 'Shark Island' at the Omaha.

Leader is the Orpheum with 'Country Doctor,' which will strike a high figure regardless of competing factors, reaching around $11,000 which is virtually top money.

Exploitation going strong from all portholes, but Brandeis dealt perhaps the hardest hand.

Estimates for This Week

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Doctor' (20th) and 'Ghosts' (Metro), dual. Straight film approaching the figures set here past few weeks by combination screen and stage shows. With the weather all to the good. $11,000 will not be difficult. Last week 'Forest' (WB) with Ina Ray Hutton on stage, $14,000 creditable.

Omaha (Blank-Tri-States) (2,100; 25-40)—'Shark Island' (20th) and 'Song and Dance' (20th). Opened Saturday (14) —unusual opening day for the house—and may not stay a full week to allow return to regular (Friday) opening on next attraction. Anyway, if staying, seven days, $7,700 will be its mark. Last week 'Annie' (Par) and 'Man Hunt' (WB), in spite of editorial opposition and refused advertising on the part of the Hearst Bee News, took $9,500, very big in this house, meaning Hearst 'publicity' helped.

Brandeis (Singer-RKO) (1,250; 25-35-40) — 'Pasteur' (FN) and 'Hitch Hike' (Rep). With heavy plugging and extra Cosmo ads from the Bee, set for good business despite opposish. At $4,600 will be acceptable. Last week 'Fleet' (RKO) single featured for its second week during Lent, still managed to get nearly $5,000, very good and making a total of over $13,000 for two weeks.

Benny P. A. With 'Bugle' to $23,000, 'Desire' 18G, Cap

Washington, March 17.
(Best Exploitation: Fox)

Town sailing along merrily despite beautiful weather and Lent. Latter hasn't had any appreciable effect on b.o. since it set in, with houses offsetting it with ace pictures.

Fox is out in front with Jack Benny on the stage. Earle was fearful of 'Desire,' but pic will wind up with at least average gross.

Belasco is experimenting with revivals again and doing well. 'Arrowsmith' will give local arty-foreign film spot better than average return.

Ben exploitation honors go to Fox for campaign on Benny, including tie-ups with 300 grocery stores and record number of co-op ads in dailies.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-60)—'Desire' (Par) and vaude with June Knight. Latter's hit with critics making her p.a. much-ballyed event. House sold pic on the 'New Dietrich' angle and week should total good $18,000 if it holds. Last week 'Pasteur' (WB) took good $17,500.

Fox (Loew) (3,434; 25-35-60)—'Bugle Ann' (MG) and Jack Benny personal. Big $23,000. Last week 'Goer' (Par) with Fats Waller and Roger Pryor on stage pocketed nice $25,000.

Keith's (RKO) (1,830; 25-35-60) (2d week) — 'Follow the Fleet' (RKO). Sailing toward sock $12,000. Last week chalked up beautiful $18,000.

Palace (Loew) (2,363; 25-35-60)—'Wife vs. Sec' (MG) (2d week). Will get oke $11,000. Last week pulled big $22,000.

Met (WB) (1,853; 25-40)—'Walking Dead' (WB). Horror film in town's ace crime-flicker spot soaring to nice $7,000. Last week 'Preview Murder' (Par) took oke $5,000.

Columbia (Loew) (1,853; 25-40)—'Shark Island' (20th) (2d week). Much-ballyhooed flicker headed for oke $4,500. Last week third stanza of 'Rose Marie' on mainstem took big $6,000.

Belasco (Radio) (1,100; 25-35-50-60)—'Arrowsmith' (MG). Experiment with revivals in foreign film spot paying with good $3,800. Last week, second of 'Soak the Rich' (Par), held up to good $2,800.

'HARRIGAN' $4,800, L'VIL MOSTLY ON BRITTON BD.

Louisville, March 17.
(Best Exploitation: Rialto)

With the pace slackining at all b.o's, primarily because the product isn't particularly potent, 'Lonesome Pine' has every indication of going into the stretch for the best biz in town. Hefty weekend trade got the week off to a good start, and if patronage holds up tally should be around $7,200 at the Rialto.

Dual features at the other first-runs, with the exception of the Strand, which is getting the shekels for a second week of Dionne quins, are being led by Loew's with 'Round' and 'Pagans,' with $6,400 in prospect.

Frank and Milt Britton band at the National is pulling in biz for that house, with the pic 'Harrigan' coming in for secondary consideration. Folks in this town are plainly sold on the type of flesh attractions being dished up at the Fifth street house, and Friday openings are consistently capacity. Stage shows are in for four days only, with balance of week filled by double feature.

Friday openings were off somewhat due to counter attractions which lured patrons in large numbers, Tibett concert at Memorial Auditorium and a lecture by Japanese Kagawa, which filled three churches and total audience was estimated at 5,000. While these people would probably not be classed en masse as theatre patrons, a large percentage passed up the show shops for a gander at the well-publicized evangelist.

Rialto tops the town in a week of light exploitation. Theatre advertised the picture heavily in the papers and dressed lobby as well as front effectively.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Round' (Col) with 'Pagans' (MG). At $6,400 or thereabouts this pair is doing pretty well. Last week 'Fauntleroy' (UA), with aid of a bang-up exploitation campaign engineered by Mark Silver, grossed $6,000.

Rialto (Fourth Ave) (3,000; 15-25-40)—'Pine' (Par). Stood 'em up on opening and carried right through good weekend. If biz holds up balance of stanza should easily take $7,200, fine. Last week duailer 'This Night' (Par) and 'Million' (Par) took light $4,300.

Brown (Ind) (1,500; 15-25-40)—'Secrets' (Col) and 'Ghosts' (MG), dual. Opened fair and opposition not so touch, so indications are for $3,200. Last week 'Last Night' (U). and 'Chatterbox' (RKO), dual, wound up with $2,500, fair.

Strand (Fourth Ave) (1,500; 15-25)—'Doctor' (20th), (2d week). Word-of-mouth still a potent factor. Stanza should gross $4,300 without any trouble. Last week 'Quins' came through with $6,500.

Mary Anderson (Libson) (1,000; 15-25-40)—'Boulder Dam' (WB) and 'Walking Dead' (WB), dual. Nothing much in sight for this pair. Will be satisfied with $3,200, light. Last week 'Pasteur' (WB) on second week continued to get class trade and grossed okay $3,000.

National (Ind) (2,350; 15-25-40) —'Harrigan' (FN) and Britton band. Stage show the draw here, with plenty of standees at Friday opening. Looks like $4,800 on four days of stage show and pic, balance of week turned to double features. Last week 'Freshman Love' (WB) and Gertrude Avery's 'Diamond Revue,' splitting with 'Third Floor' (GB) and 'Racing Luck' (Rep), dual, $4,000, good.

Alamo (Ind) (900; 15-25)—'Fang and Claw' (RKO) and 'Leathernecks' (Rep), dual. Will wind up with average $1,200. Last week 'Pink' (UA) and 'Too Tough' (Col), dual, held for full week at $1,600, good.

Cuffo B. O.

Knoxville, March 17.

Attendance on the cuff is the latest inducement to film patrons here. Denton Theatres, Inc., in announcing a new 650-seat de luxe neighborhood house, heralds: 'Neighborhood theatre policies will prevail, with a see-you-Saturday slip just as good as money if a patron runs short of change.'

G. L. Denton and W. E. Drumbar, officials of the Denton chain, were formerly with Publi

Fleet' 20G, 'Annie' 14G, 'Forest'-'B'fast' 16G, N'k

Newark, March 17.
(Best Exploitation: Proctor's).

It's big picture week here and three of the houses will do business, with Proctor's probably leading at $20,000 for 'Follow the Fleet.' Branford should be second with 'Petrified Forest' and 'Love Before Breakfast' at $16,000, while the Paramount-Newark will trail third with $14,000 for 'Klondike Annie.' All three will probably hold over.

The Newsreel has moved its 15c price up an hour until 2 o'clock.

State legislature has thrown chills into the film people by proposing a luxury tax of 10% on the gross of all amusements, among other things. This was defeated in two forms, but is still imminent.

Proctor's distributed 11,000 heralds and 10,000 paper napkins, had music tieups with the big stores and eight store windows. Its ushers were all dressed in sailors' uniforms and a bugler was in front of the house; 1,200 pieces of paper also used.

Estimates for This Week

Branford (WB) (2,966; 25-75)—'Forest' (WB) and 'Breakfast' (U). Double bill and is appreciated as such, should take $16,000. Last week, 'Road Gang' (FN) and 'Round' (Col) just so with $10,300.

Capitol (WB) (1,200; 15-30-40)—'Man Hunt' WB) and 'Pink' (UA). Up against big competition and probably won't make $3,500. Last week, 'Exclusive' (MG) and 'Goes' (Par) took only $3,200.

Li le (Franklin) (299; 35-50)—'Melo' (Gen) 35-50. Elizabeth Bergner's presence in foreign film not helping. Maybe $600 on six days. Last week, 'Maternella' (Met) good at $1,900 on 10 days.

Loew's State (2,750; 25-30-55-65-75)—'Eugie Ann' (MG) and 'Wolf' (Col). Competition too much and this compo will be lucky to see over $8,000. Last week, 'Whipsaw' (MG) and 'Ghosts' (MG), okay at nearly $12,000.

Proctor's (RKO) (2,300; 20-65), and Lyceum (Roof) (770, same scale. —'Fleet' (RKO). Sweeping everything before it and with a quick turnover figures for $20,000. Last week, 'Shark Island" (20th) and 'Marriage' (20th), fine at $17,000.

Paramount, Newark (Adam-Par) (2,240; 25-75).—'Annie' (Par). Not quite up to previous Mae Wests, but okay and the turnover helps. About $14,000. Last week, 'This Night' (Par) and 'Preview' (Par), five days, $4,500.

Terminal (Skouras) (1,600; 15-20-25-35-40).—'Leathernecks' (Rep) and 'Valentine' (Rep). Biggest opening so far and looks like $8,000. Last week, 'Yellow Dust' (RKO) and 'Face' (RKO), less than expected at $5,500.

Big Campaign Gets 'Pasteur'-Cugat $19,000 in Pittsburgh; 'Wife-Sec' $18,000

Pittsburgh, March 17.
(Best Exploitation: Stanley)

Hard and steady downpour all day yesterday (Monday) threatened to knock into a cocked-hat what promised to be a brisk money session all along the line. Weekend trade was exceptionally good again and with any sort of weather break for a wind-up, there shouldn't be many complaints.

Behind swell campaign and with healthy stage bolster in Xavier Cugat's unit, 'Pasteur' is sailing along to a corking $19,000 at the Stanley. Pacing it for top coin is 'Wife vs. Sec' at Penn, which looked headed for $18,000 at getaway but may finish under that because of the weather.

Two holdovers likewise making creditable showing. Second week of 'Country Doctor' at Alvin should breast the tape around $8,000, good on heels of $14,000 opening, while 'Modern Times,' moved to Warner after seven days at Penn, is slipping into profitable $6,000 groove. Fulton, in face of all this competish, getting scant attention with its all-English bill, 'King of Damned' and 'First a Girl,' and will be lucky to corner $2,700.

Stanley has been shrewdly building interest in 'Pasteur' ever since first print came in. Nightly screenings have been held for doctors, nurses, ministers, educators and scientists over a month's period, with subsequent word-of-mouth selling the Muni flicker tellingly long before opening day.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Doctor' (20th) (2d week). Maintaining brisk pace in second week. Fell off trifle at getaway but should still manage to collect $8,000, excellent. House hasn't decided yet on third week, but chances are bright. Around $14,000, great, and just a little short of house record, for first week.

Casino (Jaffe) (1,800; 25-35-40)—'Conquer Sea' (Acad.) and '45 Minutes' unit. Combo policy house settling down to pretty average grosses, with only few hundred bucks difference either way each week. Current session should produce around $4,700, fair enough. Last week 'One Way Ticket' (Col) and 'Spices of 1936,' unit around $5,200.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'King of Damned' (GB) and 'First a Girl' (GB), All-English setup getting slight attention. Will be lucky to get away with $2,700. Last week 'Breakfast' (U) and 'Valentine' (Rep) fair enough at $3,700.

Penn (Loew's-UA) (3,300; 25-35-60)—'Wife vs. Sec.' (MG). Cinch for top dough. Should easily corral $17,000 with a good chance of soaring above that on any sort of weather break. Last week 'Modern Times' (UA) a disappointment, doing several grand under expectations at $14,000.

Stanley (WB) (3,800; 25-40-55)—'Pasteur' (WB) and Xavier Cugat unit. Corking campaign gave flicker a head start and on top of that for bolster is Cugat, who made quite an impression locally on his last stage appearance at same house several months ago. Ought to click off $19,000, excellent, and likely to even jump that figure. Last week 'Shark Island' (20th) and Jan Garber accounted for comfortable $21,000.

Warner (WB) (2,000; 25-40)—'Times' (UA) (2d run). Not much expected of this one following its average week at Penn, but it's proving a pleasant surprise and banging out satisfactory $6,000 for thereabouts. Last week 'Fleet' (RKO), also brought here after week at Penn, crocked 'em for great $7,000.

Cab-Wolf' 15½G, 'Pasteur,' 'Shark' $18,000 in Cleve.

Cleveland, March 17.
(Best Exploitation: Hipp)

Prize-coppers are State's 'Shark Island' and 'Louis Pasteur' at Hipp, both getting a heavy play from film fans and even from drama critics who have no drama to write about.

While 'Shark' may do better by a shade through a quicker start, both will hit the rim of the bull's-eye at $18,000 or better. Houses jammed at nights by adult crowds. Droves of school students at matinees make up for lack of flapper trade.

'Lone Wolf' Returns' is going good at Palace, but it's the hi-de-ho influence of Cab Calloway on stage that's boosting it to $15,500. One of season's most profitable second runs is 'Wife vs. Secretary,' which will have a swell $7,500 to its credit at the Stillman.

State deserves a mention for its radio-tune-guessing contests for 'Shark Island,' coupled with giveaways of Warner Baxter photos, but Hipp's exploitation on 'Pasteur' overshadows its competitor. Six week campaign highlighted by essay contest with 48 drug stores on 'How do Pasteur's discoveries affect your daily life?' a serialization in 12 papers, screenings for educational groups and a 'double-money-back-if-not satisfied' stunt.

Estimates for This Week

Palace (RKO) (3,200; 30-40-60)—'Lone Wolf' (Col) and Cab Calloway on stage. Calloway hypoing figure to smart $15,500. Last week 'Breakfast' (U) with Jackie Coogan-Betty Grable unit nose-dived to $12,700, not enough considering names.

State (Loew's) (3,750; 30-35-40)—'Shark Island' (20th). Sold right and, despite heavy theme, climbing steadily to juicy $18,500. Lots of competition this week, otherwise it might exceed that. Last week excitement was stirred up by bang-up business of 'Wife vs. Sec' (MG), which walked away from rivals with $22,500, close to house record.

Hi (WB) (3,000; 25-40)—'Pasteur' (WB). Considering it's a class pix, big turnout from all walks is giving Eddie Miller a cheerful surprise. Rated special editorials and plugs from prominent educators, all helpful to make fine $17,500 at least. Not as much sound showmanship shown last week in 'Country Doctor' (20th). Too many got impression it was a quin newsreel, yet $15,500 was more than satisfactory.

Allen (RKO) (3,000; 25-40)—'Doctor' (20th). Shifted from Hipp for second run and doing better than average. Some first runs don't reach this one's $5,500. Last week another second, 'Fleet' (Radio) copped nice $4,000 on third stanza.

Stillman (Loew's) (1,872; 25-35)—'Wife vs. Sec' (MG). Second run here in place of 'Klondike Annie' (Par), which was postponed until censor hullabaloo dies down a bit. 'Sec' isn't having any trouble in clicking at $7,500, which is close to sensational for a repeater. Last week third chapter for 'Modern Times' (U), made rather sweet music by holding up to $4,500.

'Dee' $5,000, Tacoma

Tacoma, March 17.
(Best Exploitation: Roxy)

Stellar attractions at all three Hamrick houses in this all Hamrick city. 'Country Doctor' is going it alone at Roxy, while B.M. and M.B. have the usual duals.

Best exploitation for 'Doctor' at Roxy, with heavy ink in all the papers, special news blurbs and radio.

Estimates for This Week

Blue Mouse (Hamrick) (750;16-27) 'Monte Carlo' (WB) and 'Wolf' (Col), dual. Del Rio getting major billing and drawing good $1,600. Last week, 'Harrigan' (WB) and 'Freshman Love' (WB), dual, $1,500, okay.

Music Box (Hamrick) (1,400;16-27-37—'Forest' (WB) and 'Ghosts' (MG), dual. Big at $4,000. Last week, 'Lady Consents' (RKO) and 'Exclusive' (MGM), dual, $3,400, okay.

Roxy (Hamrick) (1,300; 16-27-37) —'Doctor' (20th). Bringing 'em in for big $5,000. Last week, 'Times' (UA) got $4,600 on week, held 10 days for $5,440 for the run. Great.

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'Pine' $13,000, 'Breakfast'-Peabody $14,500, Both Big; Still Blizzing in Mpls.

Minneapolis, March 17.
(Best Exploitation: Minnesota)

'Lonesome Pine' and Eddie Peabody in person, at the Minnesota and Orpheum, respectively, assure those houses of a second successive week of healthy grosses. Again this pair of theatres is monopolizing the major portion of available trade.

Paramount's natural color outdoor picture has landed in the good graces of reviewers and customers and promises to maintain its fast initial clip. Peabody, who boasts a considerable local following, is the star of the 'Cocoanut Grove Revels,' presented at the Singer spot, with 'Love Before Breakfast.'

Otherwise, 'Magnificent Obsession' is still here, going into its 10th week and continuing to flirt with a profitable $2,000 level at the sure-seater World. 'Devil's Island' did well enough for the other downtown sure-seater, the Time, to warrant its retention for a second week.

Due to a couple of blizzards, perhaps, last week's takings fell slightly under estimates. 'Country Doctor' proved itself a dandy matinee magnet, but rather weak night card. However, it finished its seven days to a highly respectable and profitable $12,000. Ted Lewis brought a trifle over $18,000 into the Orpheum and that's a hefty sum in this town.

The Minnesota propelled 'Trail' very much into the publicity limelight with full page color ads in all three newspapers—the first time this ever has been done in Minneapolis—book marks in the public libraries, a special screening for the public schools and music store tie-ups.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-55)—'Pine' (Par). Heavy advertising campaign bearing fruit and cast names and natural colors helping to attract. Headed for big $13,000. Last week 'Doctor' (20th), $12,000, good, but below expectatios. Matinee business heavy, but nights light.

Orpheum (Singer) (2,890; 35-40-55)—'Breakfast' (U) and 'Cocoanut Grove Revels' with Eddie Peabody on stage. Pleasing show with Peabody the magnet. Stage entertainment okeh, but somewhat of an anti-climax after Ted Lewis last week. About $14,500, satisfactory. Last week 'Love on Bet' (RKO) and Ted Lewis. Very big, $18,000, with Lewis responsible.

State (Publix) (2,300; 25-35-40)—'Forest' (WB). Acclaimed by the critics, but apparently somewhat over the average head. Bette Davis and Leslie Howard bringing in some trade. Will do well to top $5,000, fairly good. Last week, 'Happen' (20th), $3,800, light.

World (Steffes) (350; 25-35-40-55)—'Obsession' (U) (10th week). Season's wonder picture in this burg. Still holding to profitable gait. Looks like $2,000, good. Last week $2,100.

Time (Berger) (290; 15-25)—'Devil's Island' (RKO) (2d week). This first-run offering doing surprisingly well in this spot. About $900 in prospect, good enough after fine $1,200 first week.

Lyric (Publix) (1,300; 20-25)—'Tough Guy' (MG). Good one for this house, but lack of cast names keeping takings down. En route to fair $1,500. Last week 'Bohemian Girl' (MG), $2,000, good.

Uptown (Publix) (1,200; 25-35)—'Goes' (Par) and 'Marie' (MG), split. Looking toward good $2,500. Last week, 'Zero' (FN) and 'Goes' (Par), split, fair $1,500.

Century (Publix) (1,600; 15-25)—'Burlesque' (20th) and 'Blood' (FN), split, second runs. Fair $1,500. Last week 'Two Cities' (MG), second run, $4,000, very big.

Aster (Publix) (900; 15-25)—'Riff Raff' (MG) and 'Splendor' (UA), second runs, and 'Kind Lady' (MG), first run, split. Looks like $1,200. Last week 'Wilderness' (MG) and 'Dangerous' (WB), second runs, split, $800, okeh.

SPRING MEANS SLUSH TO MONTR'L; 'DOC' $14,000

Montreal, March 17.
(Best Exploitation: Palace)

Week-ends continue with full houses, but balance of week shows Lent is here with cut down in grosses. Spring's arrival with streets ankle-deep in slush not helping any, either.

Palace has the standout in 'Country Doctor,' which played to turnaway biz Saturday and Sunday and should not be under $14,000. Capitol has 'First a Girl' and 'Another Face,' with the British pic getting a good play for $7,500. Loew's is playing up St. Patrick's time with 'Laughing Irish Eyes,' and has another standout stage show that ought to gross $10,000. Princess repeats 'Pasteur' and 'Jimmy Valentine' for $6,000. Cinema de Paris has 'Varieties' and 'Secre Leonce' good for $1,000. St. Denis is running 'Un Homme de Trop Abord' and 'Retour au Paradis' for $4,000.

George Rotsky tied up 'Country Doctor' to considerable national advertising and is supplied with all sorts of posters and bills for display all over town, which is pretty well covered. Four-sheet showing Quints and crediting photos in large type to Toronto paper has poster over name of paper with 'See them at Palace' printed large.

Estimates for This Week

His Majesty's (CT) (1,600; 50)—'Forgotten Men' (Emp) (2d week). Likely to gross $3,500 after very good opening week at $6,000.

Palace (FP) (2,700; 50)—'Doctor' (Fox). Started out with a bang and looks like $14,000. Last week's repeat of 'Rose-Marie' picked up $8,000, very good.

Capitol (FP) (2,700; 50)—'First a Girl' (Brit) and 'Face' (RKO). The British pic is getting talked about and should, on very thorough exploitation by Harold Bishop, see $7,500. Last week 'Milky Way' (Par) and 'Woman Trap' (Par) $7,500.

Loew's (M. T. Co.) (3,200; 50)—'Irish Eyes' (Rep) and stage show. Seeing $10,000. Last week 'Bald Pate' and stage show, $9,000.

Princess (CT) (2,300; 50)—'Pasteur' (WB) and 'Valentine' (Rep) (2d week). Gross around $6,000 after a very good week at $8,000.

Cinema de Paris (France-Film) (600; 50)—'Varieties' and 'Secre Leonce' $1,000. Last week 'Odette' and 'Chanson de Paris, $900.

St. Denis (France-Film) (2,300; 34)—'Homme de Trop Abord' and 'Retour au Paradis.' Probably $4,000. Last week 'Sous La Terreur' and 'Petite Femme dans le Train,' $4,500.

'Doc,' $4,000, Gives Stuart, Lincoln, 2d Straight Biggie

Lincoln, March 17.
(Best Exploitati : Stuart)

'Country Doctor,' at the Stuart, is heading into good money at $4,000 or over, which is the second big week in a row for the house.

Other houses are mostly marking time, especially the Varsity with 'Hell Ship Morgan' and the Lincoln with 'Lady Consents.' Neither is hitting average pace.

Exploiting rested solely the Stuart with store window tieups and the like for the Quints.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Oregon Trail' (Rep) and 'Conquer Sea' (FD), split. First half off to flying start and week will likely see $950, good enough. Last week 'Sunset' (U) and dual 'Muss 'Em' (RKO) with 'Bars of Hate' (Victory), split, tallied $1,000, very nice.

Lincoln (LTC)(1,600 ; 10-20-25)—'Lady Consents' (RKO). Letdown for the house and won't see more than $2,000, moderate. House giving a big play to the Metro short 'Hit and Run Driver.' Last week 'Wilderness' (MG) a honey at $3,200, fine.

Orpheum (LTC) (1,350; 10-15-20-25)—'Marriage' (20th) with stage show headlining Jack Pepper and Carleton Coon ork, for three days. Last four have 'Melody Lingers' (UA). For the week a nice $2,700 is in sight. Last week 'Tough Guy' (MG) and 'Top Hat Revue' three days on stage, then four of 'Rancho' (Par), got by handily with $2,600, better than average.

Stuart (LTC) (1,900; 10-25-40)—'Doctor' (20th). After having been tied up with every store window in town, and having the Quints, film looks a cinch for $4,000, second straight winning week for the house. Last week 'Fleet' (RKO) went up to a new 1936 high at $4,900 in eight days.

Varsity (Westland) (1,100; 10-20-25)—'Morgan' (Col). Will do about $900, which isn't forte. Last week, second for 'Round' (Col), sorry at $600.

Comparative Grosses for February

(Continued from page 10)

BIRMINGHAM

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
ALABAMA (2,800; 30-35-40) High. $29,000 Low.. 3,500	Tale 2 Cities $5,000	Magnificent Obsession $7,500	Rose Marie $7,800	Follow the Fleet $7,000
STRAND (800; 25) High. $5,100 Low.. 800	She and Powdersmoke Range $1,000 (Split week)	Fang and Claw $1,500	Magnificent Obsession $2,300	Invisible Ray $2,200
EMPIRE (1,100; 25) High. $12,800 Low.. 800	Dangerous $1,500	Feather in Her Hat $2,000	Stars Over B'way $2,200	Lady Tubbs $1,500

DETROIT

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
MICHIGAN (4,000; 30-40-65) High. $58,100 Low.. 6,600	Ceiling Zero $27,000 (Continental Cavalcade) (Stage Show)	Milky Way $22,500 (Ina Ray Hutton)	Exclusive Story $28,000 (Fred Waring)	Anythi Goes $20,500 (Benny Rubin Unit)
FOX (5,000; 30-40-65) High. $50,000 Low.. 4,000	Prof. Soldier $18,000 (Stage Show)	Next Time We Love $18,000	It Had to Happen $17,000 (Aunt Jemima)	Prisoner of Shark Island $23,000 (NTG Unit)
UNITED ARTISTS (2,000; 30-40-65) High. $27,000 Low.. 2,600	Strike Me Pink $15,000	Pink $8,000 (2d week)	Ghost Goes West $6,500	Modern Times $19,000

PITTSBURGH

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
PENN (3,300; 25-35-40) High. $41,000 Low.. 3,800	Ceiling Zero $15,000	Rose-Marie $26,000 (9 days)	Petrified Forest $10,000	Klondike Annie $14,500
WARNER (2,000; 25-40) High. $29,000 Low.. 2,000	Widow Monte Carlo and It's a Great Life $3,500	Tough Guy and Freshman Love $3,850	Rose-Marie $6,700	Sylvia Scarlett and Her Master's Voice $5,500
STANLEY (3,000; 25-40-55) High. $48,000 Low.. 3,200	Show No Mercy $19,000 (Sketch Book Unit) (Stage Show)	Lady Consents $18,000 (Phil Baker)	It Had to Happen $15,500 ... (N.T.G. Unit)	Milky Way $22,500 (Buddy Rogers Unit)

MINNEAPOLIS

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
STATE (2,400; 25-35-40) High. $28,000 Low.. 2,500	Rose of Rancho $3,800	Prof. Soldier $7,000	Rose-Marie $6,000	Exclusive Story $3,500
ORPHEUM (2,800; 25-35-55) High. $25,000 Low.. 2,000	Two in Dark $20,000 (Wayne King Orch.)	Next Time We Love $4,500	Lady Consents $15,000 (Vanities Unit)	Follow the Fleet $16,500
LYRIC (1,300; 20-25) High. $17,000 Low.. 900	Nevada $1,500	Widow Monte Carlo $1,100	Last of Pagans $1,200	Freshman Love $1,200

INDIANAPOLIS

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
APOLLO (1,100; 25-40) High. $15,400 Low.. 1,200	Paddy O'Day $2,000	Every Sat. $1,750	It Had to Happen $2,600	Louis Pasteur $3,200
LYRIC (2,000; 25-30-40) High. $15,500 Low.. 1,800	Ceiling Zero $10,000 (Vaude)	Murder of Dr. Harrigan and Count Berni Vici $7,000	My Marriage $7,000 (Radio City Follies)	Man Hunt $12,000 (Olsen and Johnson)
CIRCLE (2,600; 25-40) High. $26,000 Low.. 1,700	If I Had a illion and Invisible Ray $3,400	Rose of Rancho $4,300	Lady Consents $4,000	Informer and Chatter Box $3,800
LOEW'S (2,800; 25-40) High. $19,000 Low.. 2,000	Ghost Goes West and One Way Ticket $3,250	Exclusive Story $10,500 (Cab Calloway Orch.)	Rose-Marie $12,000	Music Goes Round and Tough Guy $4,000

PHILADELPHIA

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
ALDINE (1,200; 40-55-65) High. $30,300 Low.. 6,100	Strike Me Pink $5,500 (3d week)	Ghost Goes West $9,500	Ghost $4,500 (6 days, 2d week)	Lady Consents $5,000
EARLE (2,000; 25-40-50) High. $33,000 Low.. 10,500	Dangerous Intrigue $16,200 (Benny Rubin) (Vaude)	Dancing Feet $24,000 (Lyons, Daniels, Wing, and Sammy Cohen)	$1,000 a Min. $30,000 (Eddie Cantor Unit)	Love on a Bet $19,000
FOX (3,000; 40-55-65) High. $41,000 Low.. 10,500	Chas. Chan's Secret $15,000 (Stage Show)	Every Sat. Nite $8,000 (5 days)	It Had to Happen $18,000 (George Givot)	Prisoner of Shark Island $22,000
STANLEY (3,700; 40-55) High. $48,000 Low.. 3,800	Anything Goes $12,000	Milky Way $12,000	Next Time We Love $9,000 (6 days)	Follow the Fleet $27,000

KANSAS CITY

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
MIDLAND (4,000; 25-40) High. $35,000 Low.. 5,100	Ghost Goes West $9,500	Rose-Marie $20,000	It Had to Happen $7,800	Exclusive Story $7,300
MAIN-STREET (3,200; 25-40) High. $35,000 Low.. 3,300	Capt. Blood $9,200	Ceiling Zero $9,000	Muss 'Em Up $15,500 (Ted Lewis Revue)	Lady Consents $14,500
NEWMAN (1,900; 25-40) High. $33,000 Low.. 3,500	Pacific Fleet $5,800	Milky Way $8,200	Petrified Forest $6,800	Klondike Annie $15,000 (10 days)
UPTOWN (2,040; 25-40) High. $11,000 Low.. 1,500	First a Girl $3,700	Great Impersonation $2,500	Dance Band and My Marriage $2,400 (Split week, 8 days)	Don't Get Personal $3,100

MONTREAL

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
PALACE (2,700; 50) High. $18,000 Low.. 4,500	Anything Goes $7,000	Tale 2 Cities $11,000	2 Cities $8,000 (2d week)	Ghost Goes West $8,000
CAPITOL (2,700; 50) High. $30,000 Low.. 5,100	Rendezvous and Kind Lady $7,000	Widow Monte Carlo and Dangerous $8,000	King of Burlesque and My Marriage $10,000	Ah, Wilderness and Last of Pagans $7,000
PRINCESS (2,300; 50) High. $25,000 Low.. 3,500	Strike Me Pink and Atlantic Adventure $6,000 (2d week)	Prof. Soldier and One Way Ticket $6,500	Modern Times and Guard That Girl $15,000	Times and Girl $12,000 (2d week)
LOEW'S (3,200; 50) High. $18,000 Low.. 3,000	Paddy O'Day and Pursuit $10,000 (Stage Show)	Hitch Hike Lady $13,000 (Major Bowes Ams.)	Sylvia Scarlett $10,000	In Person $12,000 (Emile Boreo)

SEATTLE

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
FIFTH AVE. (2,400; 27-37-42) High. $26,000 Low.. 2,500	Anything Goes and Two in the Dark $6,800	Milky Way $8,100 (8 days)	Rose-Marie $17,200	Modern Times $13,000
PARA-MOUNT (3,106; 27-37-42) High. $57,800 Low.. 5,600	Widow from Monte Carlo and We're Only Human $3,900 (8 days)	Tough Guy $8,800	Exclusive Story and My Marriage $4,100	It Had to Happen and Chatter Box $4,600
LIBERTY (1,900; 16-27-37) High. $12,600 Low.. 1,700	Strike Me Pink $6,400 (2d week)	Pink $3,100 (3d week)	Lone Wolf Returns and Avenger $3,000	Dan Matthews and Silver Spurs $3,400
MUSIC BOX (900; 27-37-42) High. $17,000 Low.. 1,700	Magnificent Obsession $3,100 (3d week)	I Dream Too Much $4,000	Milky Way $3,100	Rose-Mari $5,700

NEW HAVEN

	Feb. 6	Feb. 13	Feb. 20	Feb. 27
PARA-MOUNT High. $21,000 Low.. 2,500	Anything Goes and Confidential $3,700 (5 days)	Milky Way and Remember Last Nite $9,200 (9 days)	Woman Trap and East of Java $4,500 (6 days)	Klondike Annie and Tango $9,200
POLI'S High. $20,000 Low.. 4,200	King of Burlesque and Dangerous Intrigue $9,300	Rose-Marie $12,000	Magnificent Obsession and Tough Guy $10,000	Prisoner of Shark Island and Every Sat. Nite $7,200
SHERMAN High. $16,000 Low.. 1,500	Ghost Goes West and Man of Iron $6,500	Petrified Forest and Freshman Love $6,600	Another Face and Widow from Monte Carlo $4,800	Louis Pasteur and Don't Get Personal $6,000

Universal

(Continued from page 5)

(13) when the grapevine around the lot indicated that the Standard-Rogers were picking up the option that day. Surprise was also felt by the Laemmle group which had figured the deal, which was obtained last November when the purchasers loaned the company $750,000 in return for the option, would not be consummated, due to the terms which called for a down payment of $1,500,000 in cash and eight yearly payments of $500,000 plus 8% interest on the balance of $4,000,000.

Stipulation on the big payment was that the purchasers were to post collateral in security form that would always remain at par, or be kept so, and this collateral would have to get the approval of Dr. A. P. Gianinni of the Bank of America before the deal would be acceptable to Laemmle.

The Laemmle forces figured this would be a stumbling block due to the fluctuation of the market and the fact that hardly any of the securities considered good collateral currently would bear 6% interest. This belief was greatly strengthened when on Feb. 1 an extension of the purchase option given Nov. 1, was granted until March 14.

In the meantime Laemmle had been greatly encouraged by the product made on the lot, as the weekly rentals were amounting to around $800,000, and of this amount $175,000 to $200,000 was reaching the studio weekly for its payroll and production needs. He figured that with the release shortly of 'Sutter's Gold' and 'Show Boat' the take would increase, and the company, which had been bartered for a number of times, but never sold, would remain in the family. These hopes were greatly illuminated when the Cowdin-Rogers group went scurrying for collateral.

Cowdin went to Europe recently and word got back to the studio that he did not get the coin he went after. In the meantime the purchasers are said to have hustled round and grabbed off about two-thirds of the purchase money, besides having pledges for more in America. Around $2,000,000 is reported to have been obtained in London through interests said to include C. M. Woolf and British & Dominions, Ltd. This money is asserted to cover a transfer of a 50% ownership of the Universal foreign distribution organizations, besides an agreement that product turned out by them would be released in America by Universal exchanges.

Finally with the coin corralled the teletype between New York and Universal City started humming Friday morning and it was figured the deal would be consummated that day. However, before various details had been ironed out on both ends, the New York banks had closed and agreement was made to bind the deal Saturday when the coin was deposited. A statement of the sale had been prepared at Universal on Friday but was held up in favor of one issued by Cowdin in New York on Saturday. Understood that Laemmle was greatly surprised when an all cash proffer was made. This will save the purchasers considerable in interest payments had only a part cash deal been made.

What Goes In the Deal

In taking over the Universal properties the purchasers get 365 acres, including stages and buildings, in Universal City, which was established in 1915; all of the company exchanges throughout the world, including the Laemmle interest as well as that of the company in the Big U exchange in New York, which was never entirely owned by the company.

They also take over contracts of the following players: Margaret Sullavan, who has two pictures to make; Edmund Lowe, on a termer, currently in England; also the termers of Jane Wyatt, Doris Nolan, Jean Rogers, Shaindel Kalish, Gloria Holden, Caesar Romero, Binnie Barnes, Billy Burrud, Dianna Gibson, Henry Hunter, Jeanne Dante, Henry Armetta, John King, Noah Beery, Jr., Priscilla Lawson, Marla Heath, Sunny O'Dea and Nan Gray. These contracts are subject to yearly options.

Those who have definite picture deals: Marta Eggerth, one picture; Edgar A. Guest, two pictures; Edward Arnold, two pictures; Jack Holt, three pictures; Edward Everett Horton, two pictures; Boris Karloff, three pictures; Gloria Stuart, two pictures; Buck Jones, with two on current contract, signed new deal to make serial and eight westerns. Also a deal was made last week for John Wayne to be starred in series of pictures made by Trem Carr and released by the company.

Directors taken over, with the exception of Gregory La Cava, who is there for one picture, are James Whale, Louis Friedlander, Henry Koster, Arthur G. Collins, Edward Laemmle, William Nigh, Lambert Hillyer and Ray Taylor.

Producers Under

Producers group taken over are Carl Laemmle, Jr., who has one pic; '1011 Fifth Avenue,' to make under his current contract and who will then decide whether or not he wants to remain with the company on a new deal reported tendered him; Henry MacRae, serial division; Walter Lantz, cartoon division; and in the feature group, Edmund Grainger, E. M. Asher, David Diamond, Robert Presnell, Sam van Ronkel, Julius Bernheim, Irving Starr, Fred S. Meyer, Gregor Rabinowitsch and Joseph Pastanak, latter producing in Europe.

Among the executives having contracts and heading departments taken over are, Martin Murphy, production manager; John Leroy Johnston, publicity; Jerry Sackheim, story and scenario editor; Dan Kelley, casting director; Vera West, fashion stylist; Fred Campbell, photographic director; editorial supervisor, Maurice Pivar, and Gilbert Kurland, sound supervisor. The studio list does not include any writers under term contract.

Not known currently whether new group will carry various Laemmle relatives and colleagues who have been kept on the U payroll in some instances since Laemmle organized the old Imp company in 1906.

Owned 80% of Common

Report on Coast had it that Laemmle owned and controlled, by trust agreement, around 80% of the common stock of company, with the holdings of R. H. Cochrane and Morris Fleckels, Laemmle's brother-in-law included, amounting to around 7% each, with two other unnamed Laemmle associates being included in the trust.

Besides these holdings there is an issue of 30,000 shares of 6% first preferred cumulative stock of which 17,864 shares is outstanding. Laemmle's holdings of this is reported nominal. However, he held control of the greater portion of 40,000 shares of 7% second preferred cumulative stock, besides a 25-30% interest in the U exchange.

According to current reports the Universal liabilities, which the purchasers take over, are set at around $3,500,000, with the biggest outstanding indebtedness being $1,000,000 on a property mortgage given Consolidated Lab on the studio. Also a $750,000 loan which was made by Cowdin-Rogers group when they took over the option, and between $400,000 and $500,000 due Electrical Research Products, Inc. Besides, there is considerable due Bank of America for loans on which negatives of recently made pictures were given as security.

New owners are reported set to get permission of the Securities Exchange Commission for new stock issue which will be marketed through exchange listing to cover all outstanding obligations besides giving them a large production and operations reserve fund.

Understood Universal is now prepared with sufficient cash on hand to launch an ambitious production campaign for current season and 1936-37, besides making needed improvement to stages, structures and equipment on the lot which would entail an expenditure of around $500,000.

J. R. Grainger is currently here conferring on the new product with Rogers and Koenig.

Added to statement released from New York by Cowdin was Laemmle's statement lauding Cochrane, the new prexy, for his 30 years of loyal service, and that he would be glad to give his services and counsel to the new company any time required.

$1,000,000 Each to 2 Children

Report has it here that prior to the sale Laemmle had told his two children, Carl, Jr., and Rosabelle Bergerman, that he would give each of them $1,000,000 outright were he to sell the company.

Just what the Laemmle tax on the sale will be was a matter of conjecture here for some time. He will pay the government $800,000. Due to fact he held the stock over a 10-year period, the tax federally is based on 30% of the amount of coin received which would place the tax on a $1,650,000 figure.

Laemmle intends remaining around California for at least two months and should there be no war clouds in Europe, intends going abroad in May for the summer.

Rogers has brought into the fold Val Paul, his production associate for the past three years. Works under Rogers as producer, with other executive duties.

Twenty pictures on this season's slate of 36 remain to be finished. Two are unfinished in a series of eight westerns. Studio has turned out 9,138 pictures since its inception. Production is being speeded before the June sales convention.

Cochrane's Impression

Standard Capital representatives became thoroughly familiar with R. H. Cochrane and his supervision of all major eastern operations for Universal during the lengthy negotiations and perusal of books and records in the east in the last four months or more.

Taking part in Standard's financing are Electrical Research Products, Inc., C. M. Woolf and associates of London, and Eastman Kodak, with only Woolf interested in other than strictly financial phases. Woolf figures because his London company, General Film Distributors, will distribute Universal product in England, and at the same time receives an American outlet for General Film's product via Universal. George N. Armsby and Lawrence W. Fox, Jr., are associates of Cowdin in Standard Capital.

Total of $5,500,000 involved in transaction with the balance payable within 20 days, all in cash.

Original option was granted last November, with a six-week extension given on Feb. 1. Option was involved in a $750,000 advance made to Universal to cover a number of costly features then in production. Estimated that U paid back about $250,000 of total borrowed.

Recapitalization plan, while not definitely set thus far, is expected in Wall Street to cover the first preferred, which is now listed on the N. Y. Stock exchange at more than $90 per share, and the common which is on the curb. Reason for this is that these are the only two issues in the hands of the public, the second preferred, which was never listed, having been held largely by Laemmle, his family and close business associates.

Because only the outstanding shares of the first preference stock and common is in the public hands, recap set-up probably will take the form of new issues to be exchanged for current stocks. Less than 20,000 shares will be involved in the preferred switch.

Both the first preferred and common stocks registered new highs in Monday's (16) stock market, the former hitting $92 a share, in reflection of new management for Universal.

Of the 85% control obtained by Rogers-Standard group, it is understood that 70 to 74% is represented by the second preferred and common obtained.

'PASTEUR' PLUGS BRING RESULTS, $4,700, PORT.

Portland, Ore., March 17.

(Best Exploitation: Broadway)

Undecided whether 'Louis Pasteur' would collect at the b.o. as well as in the rave column, Parker's Broadway figured to turn on the exploitation heat in a big way and see what happened. Resulting splurge was warranted as 'Pasteur' opened with a bang and seems in line to run up a big score. It will gross 50% more than last week's 'Exclusive Story' and 'Bohemian Girl' combo.

Evergreen's big Paramount went high bicycle this week and rolled up the screen in favor of opera. San Carlo Co. is in that house for six days, with straight pix coming back next week. Last week the Paramount ended 12 days of 'Klondike Annie' to good biz, but not sensational. Paramount is already doing a lot of advance plugging for 'Prisoner of Shark Island,' booked in soon. House arranged to have 'Island' run in serial form in local daily.

Estimates for This Week

Broadway (Parker) (2,000; 25-40). 'Pasteur' (FN). Answering to big exploitation and should put this house over for satisfactory $4,700. Last week 'Exclusive' (MG) and 'Bohemian' (MG) average around $2,500.

United Artists (Parker) (1,000; 25-40)—'Wife vs. Sec.' (MG) (2d week). Going strong at $5,600 and may hold longer. First week big $8,000.

Paramount (Evergreen) (3,000; 25-40). House playing San Carlo Opera Co. Last week 'Annie' (Par) and 'Marriage' (Fox) held five extra days for fair $8,000. First week put this house into the good money with strong $6,600.

Orpheum (Hamrick - Evergreen) (2,000; 25-40)—'Fleet' (RKO) (2d week and going strong at $6,000. First week grand $8,700.

Mayfair (Parker - Evergreen) (1,800; 25-40)—'Hitch Hike' (Rep) and 'Man of Iron' (FN), also a Major Bowes two-reeler. Combo putting house over for better than average $2,700. Last week 'Harrigan' (FN) and 'Freshman Love' (WB), $1,800, weak.

Music Box (Hamrick-Evergreen) (1,200; 25-35)—'Dream Too Much' (RKO) and 'Dan Mathews' (Par). Second run combo getting okay play for $1,500.

'DOC' AND 'SHARK' SPLIT DENVER WK. FOR $9,000

Denver, March 17.

'Country Doctor,' three days, and 'Shark Island,' four days, at the Denver are doing $9,000, top money for town. 'Lonesome Pine' is having a big second week for the Denham. Matinees are exceptionally good.

'Fleet' finished with about half its take for opening week, but the opening week was exceptionally good.

Exploitation to Denham, with its 'Bank Nite' giveaway never less than a grand. It packs not only the Denham, but six subsequents which are in on the deal.

Estimates for This Week

Aladdin (Huffman) (25-40-50)—'Happen' (20th). Above average at $3,000. Last week 'Bohemian' (MG) skimmed along to a neat $4,000 and was promoted to the Paramount downtown.

Center (Allan) (1,500; 20-25-35)—'Irish Eyes' (Rep) and stage show. Average business, $3,000. Last week 'Dancing Feet' (Rep), on the second week the theatre has been open, around $3,500, good enough at the scale.

Denham (Cooper) (1,500; 25-35-50)—'Pine' (Par) (2d week). Going strong at $7,500. First week's $9,500 ample reason for holdover.

Denver (Huffman) (2,500; 25-35-50)—'Doctor' (20th), three days this week following four last week, and 'Shark Island' (20th), four days. Sailing through to nifty $9,000. Last week 'Round' (Col) yanked after four days near low for the house and 'Doctor' (20th) finished the week and stayed three days currently. Gross for the split week copped mostly by the latter, was $5,700.

Orpheum (RKO) (2,600; 25-35-40)—'Fleet' (RKO) (2d week). Holding up fairly well to $5,500. Last week big $11,500, rating the holdover.

Paramount (Huffman) (2,000; 25-40)—'Bohemian' (MG), following a week at Aladdin, and 'Doctor' (20th), following week at Denver, split. Taking $4,000. Last week 'Prof. Soldier' (20th) stayed full week following week at the Aladdin, and finished with $3,000.

'Wife-Sec' $10,000, N.S.H. Is New Haven Holdovers

New Haven, March 17.

(Best Exploitation: Poli)

It's holdover week, with 'Pine' (Par) staying up and 'Fleet' (Radio) tumbling on second stanza. College still sticking to weekly (Friday) amateur nights after several months and jamming 'em every time.

Poli hit the 'Wife vs. Sec' campaign from a variety of angles. Plugged Harlow via the beauty shops, tied in Myrna Loy on the Kolynos national gown-naming contest; flock of giveaway Libertys with Gable on cover; used two local air stations for three periods (oakley contests, etc.); serial story of film in Italian-American paper; lobby display of office furniture and life-size standees of Loy-Gable-Harlow; plus one-sheets, banners, special trailers, etc., over a four-week advance period.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Pine' (Par) and 'Timothy' (Par). Excellent business on five-day holdover. Should cop a nice $4,000 to add to initial week's big $9,000.

Poli (Loew) (3,040; 35-50)—'Wife vs. Sec' (MG). Oke at $10,000, but should be doing better with two holdovers as competish. Last week 'Doctor' (20th) and 'O'Day' (20th) slipped off to less than weak $7,000.

Roger Sherman (WB) (2,200; 35-50) — 'Fleet' (Radio), holdover. Milked the town last week for magnificent $11,000, but is considerably off this week at $2,500.

College (Loew) (1,565; 25-35)—'Lady Consents' (Radio) and 'Trouble' (20th). Okay response means around $4,000, good. Last week 'Fang and Claw' (Radio) and 'Exclusive' (MG), good at $3,800.

Philly Biz Skids With Flock of H. O.'s.; 'Pine' $16,000, 'Doc' Slips to $20,000 2d

Philadelphia, March 17.

(Best Exploitation: Earle)

With a flock of holdovers and some not-very-hot attractions, biz in the downtown film houses is taking a sharp skid this week after one of the best seven-day periods in months. An exception is 'Lonesome Pine' at the Boyd. This colorpic ought to get $16,000 and may go higher.

'Country Doctor,' although a decided disappointment in its first week at the Fox and almost certainly not destined for three or even four weeks as management had hoped, will get close to $20,000 on its second week. 'Fauntleroy,' although slipping, should turn in a nice $9,000 in its second week at the Aldine and 'Wife Vs. Secretary' is still hitting on all cylinders at the Stanley where it should achieve a nice $16,500 or better.

'I Conquer the Sea' is very much of a weak sister at the Stanton and will be lucky to get $5,000. Ruth Chatterton's 'Lady of Secrets,' out at the Erlanger, figures for a scant $6,000, if that. Earle has Buddy Rogers on the stage and 'Love Before Breakfast' on the screen, with indications for $16,000, a little above average.

A surprise has been the strength of 'Louis Pasteur' at the Karlton. It is in its second week of its second run at this Chestnut street house and figures for $3,000, which is a lot more than some first-runs get there in first weeks. 'Follow the Fleet' is also getting a two-week second run showing at th Keith's and may get $2,800, good.

Stanley-Warner people expended plenty exploitation energies on Buddy Rogers and the Earle show. Had a tie-up with the 'Casting of the United Campaign with Rogers and his Orchestra playing at the opening luncheon in Humanity Hall, Philly's convention spot.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Fauntleroy' (UA) (2d week). Starting to slip some, but still around $9,000, very neat. Last week's $14,000 was better than expected.

Arcadia (600; 25-40-50)—'Lady Consents' (RKO). Second run. Got over $2,400. Last week 'Milky Way' (Par), second run. Very nice $3,000.

Boyd (2,400; 40-55)—'Pine' (Par). Figures for strong $16,000, though holdover unlikely. Last week 'Desire' (Par), $13,000, under average.

Earle (2,000; 25-40-50)—'Breakfast' (U) and Buddy Rogers on stage. Good $16,000. Last week 'Round' (Col) and Riley and Farley on stage, $16,500.

Erlanger (2,000; 40-55-87)—'Lady of Secrets' (Col). Looks dismal at $6,000. House returns to legit (temporarily) March 20. 'Modern Times' 'way off at end, getting $12,000 in last 11 days, making run four weeks and four days in all.

Fox (3,000; 40-55-65) — 'Doctor' (20th) and stage show (2d week). Looks good for nearly $20,000, after disappointing first week at $26,000. Third week very unlikely.

Karlton (1,000; 25-35-40) — 'Pasteur' (WB), second week, second run. Very good here for $6,000. Last week $4,500.

Keith's (2,000; 30-40-50)—'Fleet' (RKO). Second week, second run. Fair $2,800. Last week strong $4,200.

Stanley (3,700; 40-55)—'Wife vs. Sec' (MG) (2d week). Robust at $16,500. Last week's $25,000 was big, but under expectations.

Stanton (1,700; 30-40-50) — 'Conquer the Sea' (Acad). Hardly $5,000. Last week 'Garden Murder Case' (MG), fairly good, $6,500.

Lyon-Daniels on Stage $10,000, 'Sec' $10,600, Indpls.; 'Desire' $6,000

Indianapolis, March 17.

(Best Exploitation: Loew's, Lyric)

'Wife vs. Secretary' is running in front at a dandy $10,600 this week at Loew's, while the Lyric presses along closely with a socko $10,000 on 'Don't Get Personal' and a vaude bill headlining Bebe Daniels and Ben Lyon. The Indiana, widely heralding a new double feature policy, started off mildly at a pace that indicates no more than $6,000 on 'Desire' and 'Love on a Bet.' Repeats are faring only moderately at the Apollo and Circle, 'Country Doctor' and 'Follow the Fleet,' respectively.

Loew's and the Lyric, besides running neck and neck in grosses, also divide honors in exploitation. Department store display ads on Harlow hairdresses, Gable suits, and special distribution of secretarial notebooks are features of the campaign by Loew's, while the Lyric concentrated on the Daniels-Lyon personal to receive an unprecedented front-page art and story break in the town's most conservative daily as well as special tiesups in display

(Continued on page 29)

Political Unrest Upsets Spanish Legits; B.O.'s Off to Near Nothing

Madrid, March 6.

Theatrical biz is taking it on the chin since the elections of Feb. 16 and no signs of a letup unless the present political tension disappears.

Elections were the quietest in years. During the campaign the Rights charged that a Left triumph would bring communism. The Lefts won and apparently the fears injected by the right wing propaganda frightened theatregoers. Frequent street manifestations have not helped restore confidence.

Day following the elections was disastrous and theatrical circles report the improvement has been excedingly slow. Following are the takes for the two shows of Feb. 17, day after the balloting, in Madrid theatres: Maria Isabel, $20; Martin, $120; Comico, $73; Alkazar, $27; Victoria, $140; Eslava, $41; Lspanol, $6; Pavon, $57.60; Lara (one show), $7.25; Comedia, $30.

The Fontalba and Coliseum closed down.

How tough those figures are is shown by the fact that the Comico and Eslava, which probably have the lowest overhead among Madrid houses, have a daily nut of about $350. All the above theatres have legit stock companies with the exception of the Martin and Pavon, which are musicals.

Impresarios are asking city officials to do something about lowering taxes while the present uncertainty exists because the stationary tax, which goes on unchanged, is proving a real problem.

$50,000 BLAZE DELAYS KORDA'S NEW STAGES

London, March 17.

Four sound stages of Alex Korda's new Denham Studios, scheduled for completion April 1, may be somewhat delayed through a fire there this morning (17).

Blaze destroyed one of the stages already completed, entailing about $50,000 damages, which falls on the contractors. Insurance covers.

Kempinski in London

London, March 17.

Martin Kempinski, German restaurateur, has leased the Cafe de la Paix, West End nitery, for four years.

He will operate the spot with German food on same policy he built up in Berlin.

Fay Marbe's One-Woman Show Brodies in London

London, March 17.

Fay Marbe opened at the Duke of York's in a one-woman show Tuesday (10) and met with the most disastrous flop seen here in years. She essayed a whole evening's monolog entertainment, assisted only by a pop dance band. Failed to open the second night.

Andre Charlot opened a new revue at the Vaudeville Wednesday (11), entitled 'The Town's Talk.' It is a smart entertainment and was well received all around. Likelihood of a long run.

Twickenham Distribs for Chesterfield, Invincible

London, March 17.

A. Barrett, representing Chesterfield and Invincible, has concluded a deal with Twickenham by which the latter will henceforth distribute their product in England.

Pictures were previously handled here by Producers Distributing Corp., which has gone bankrupt, with Twickerham taking over its assets.

'Last of Ladies' Due

London, March 8.

Walter Hackett's 'Espionage,' closing at the Apollo last week of March, is being replaced by 'Last of the Ladies,' new comedy written and produced by William Freshman, local juve.

Cast lined up includes Adele Dixon, Athene Seyler, Nicholas Hannen, Toni Holles and Jack Hobbes, if the latter can get out of his film engagements.

Show is scheduled to open cold.

New Palestine Tax

Jerusalem.

Entertainment tax by-law, which will jack up the price of cinema and other tickets, was passed here this week by the Jerusalem Municipal Council.

Tax will yield an estimated revenue of $7,500, which is to be devoted to charity.

Author Can't Sign Away Royalties, Budapest Rules

Budapest, March 6.

Author's Association here has ruled that royalties on plays must be paid like taxes, following a warning to the management of a theatre here. Contention of the association is that authors are free to do what they like with their money, even to the extent of making a present of the royalty fee to the manager, but payment must first be made.

Association collects royalties for all local authors. Informed a theatre management here said that proceedings would be started if the house continued to be remiss in paying royalties on its current musical. House manager replied by producing a letter signed by the authors, in which they had renounced their royalty claim, rather than have the play's run halted.

Association held that authors have no right to do this, because it would establish an undesirable precedent, besides damaging the association, which obtains a small percentage.

Biggest, Bestest New Mex. De Luxer Starts

Mexico City, March 17.

Swank screen-stage theatre, Teatro-Cine Alameda, was opened with the greatest amount of paid newspaper publicity ever used here for a cinema premiere. Principal dailies carried eight solid pages of publicity and advertising, with one newspaper getting out a 4-page roto section. Initial screen fare was Paramount's 'Across the Table.'

Housed in a renovated old mansion on the main stem, house is the most elaborate amusement spot in Mexico City. Seats about 3,500. It was built by a local Mexican amusement syndicate headed by Emilio Azcarraga. Most modern in the country, it is the only cinema in Mexico to boast a revolving stage. Uses Super-Simplex projectors, Walker screen and ERPI equipment. Architectural style is 17th Century Spanish Colonial.

Eduardo Vigil y Robles, for some time Latin-American music department chief for RCA Victor, batons the theatre's symphony orchestra. Alexander Oumansky is in charge of the ballet and stage shows. He imported a 14-girl line from Los Angeles for the inaugural of the house. Foreign talent for the stage shows is to come from the U. S. for the most part.

Leslie Returning to Org. New London 'Blackbirds'

London, March 17.

Lew Leslie sails tomorrow (18) for New York to organize a new 'Blackbirds' company for London.

Expects new show to open at the Palace in association with C. B. Cochran. Will play a fortnight in Manchester prior to West End.

Stirling Cancels Milan

Milan, March 6.

The English Players (Edward Stirling's company from Paris) have made it known that 'owing to the difficulties of the moment' they will not carry out the standing engagement at the Manzoni theatre.

Though the English and American colonies are not big, they were usually worth playing to.

Americans In London

London, March 6.

Jack Waller negotiating with Robinson and Martin for the next Hippodrome show, due early in September.

Gaudsmith Brothers leaving England June 10 to play fairs for George A. Hamid. Open in Iona, Mich., middle of July, and staying till October, when due to pick up their English dates again.

Irving Shapiro, of World Film Corp. from N. Y., just hit town.

Charles Judge, animal tamer, to handle the chimps for the new Boris Karloff pic, which Gaumont-British is about to shoot at the Gainsborough Studios. No title yet. Chuck Reisner will direct. Judge and Reisner worked together last in 1926 in 'The Missing Link.'

Jack Lavier en route from Australia to London.

Jesse Jacobson celebrated the 25th anniversary of his arrival here by a broadcast.

Phil Reisman here on first leg of a European office survey for RKO-Radio.

J. J. Shubert off to Paris and due to return here shortly.

Roger Marchetti signed Diana Ward to do a pic for Paramount in Hollywood at the end of her tour here.

Gilbert Miller off to America in March, but will not produce the Henri Bernstein's 'Promise' current at the Shaftesbury till the fall. Figures two successes on Broadway at one time is quite enough.

Entire cast of Americans in 'Three Men on a Horse' the guests of honor at the Stage Golfing Society's dinner.

Hildegarde, back from Paris for final rehearsals in the Florence Desmond part in 'Seeing Stars' at the Gaiety, which she takes over.

Everybody that's anybody of the American contingent here talking about the Southern fried chicken dinners at the Roscoe Ates' apartment.

Kimberly and Page tired of hotel life and back to their house in Wembley.

Noah Beery in 'Paradise Hotel,' a whodunit mystery for John Stafford Prod., taking four weeks to untangle.

Commander Hugh Longden, publicity chaser for Dorchester and May Fair hotels, throwing a dinner for Constance Bennett, Claire Luce and Constance Cummings at the May Fair.

Joe Rock becoming known here as the grinning host.

Sammy Lewis and Patti Moore back from Paris and resuming their Stoll tour.

Bubbles Stewart and Sisters back at the Mile-End Empire after four weeks.

Max Factor's new offices all ready for big business in Bond Street.

Tamara Desni insisted on getting an American make-up man for a Fox film test. Now she has landed a Fox contract.

Joe Termini to tour with the Prince of Wales revue for 20 weeks.

Joe Jackson sending bi-lingual postal cards from Paris. Half in English and other half in German.

Billy De Woolf planning a summer vacation in Spain.

Hibbert, Bird and La Rue going to Africa Oct. 2, and will return here Dec. 21 in time to play in another pantomime for Tommy Arnold. This time at the Empire, Liverpool.

Jack Donohue to stage the dances in the Francis Mangan floor show at Grosvenor house.

The John Holmses off to Manchester. Mrs. Holmes' father designed and built the Manchester Stadium, although this is Mrs. Holmes first trip there.

Ralph Ince has recovered from an attack of 'flu.

Roscoe Ates, who played in the last picture directed by Ralph Ince in America, is once more under his direction here, in 'Fair Exchange' now being made at Teddington.

Edmund Lowe barely escaped serious injury in a train wreck scene being shot at Shepherds Bush.

Walter Hackett's 'Espionage' is just past its 150th performance. This is the 18th Hackett play to touch that mark, and Marion Lorne has appeared in all of them.

Britons in Hollywood

Hollywood, March 17.

Madeleine Carroll, playing in 'The Case Against Mrs. Ames,' is acquiring a castle in Spain. A real one, located on 200 acres of land near the Mediterranean, 50 miles from the nearest neighbor. She's renovating the castle and putting in a heating system and modern plumbing and will tenant it in August.

Mary Ellis, having completed her scenes in 'Brazen,' is now studying the lines of a new play with John Balderston.

Gene Lockhart is flying back to New York for the Opera Surprise Performance to be held at the Met.

Ann Gray and Lester Matthews planning on staying out in Hollywood and looking for a house.

Ida Lupino appearing at the Fred Stone party in a ravishing gown of black pleated lace worn over a flesh colored slip.

Walter Pidgeon recovering from his recent illness.

Basil Rathbone going to 20th-Fox to work in 'Private Number' and then to Selznick's for 'Garden of Allah.'

Herbert Marshall entertaining Sir Julian and Lady Cahn on the set of 'Something to Live For.'

Alan Mowbray guesting Countess de Marsey and her daughter Jacqueline on the set of 'Case Against Mrs. Ames.'

Donald Crisp reminiscing about South African war days and the rest of the many Britons on the set of 'Mary of Scotland' getting together for some close harmony on old Scottish and Irish ballads.

Dave Niven and G. P. Huntley, jr., taking tests for 'Charge of the Light Brigade.'

David Torrance bragging that he is now a six-handicap golfer.

Marian Marsh sporting a new tan as a result of spending all her spare hours on the beach.

Margaret Callahan working in 'Special Investigator' with Richard Dix.

Just in Time

London, March 6.

Ruth Draper arrived in town just in time to take up the one week booking of Elisabeth Bergner in the new Barrie play at Edinburgh.

When she plays at the Haymarket, London, her contract calls for 75% and, if receipts exceed a certain figure, she gets 80%.

These London engagements never draw less than $10,000 weekly. Cast of one and no production.

MORE INDIES IN ANTIPODES

Melbourne, Feb. 18.

In April three more indie theatres will come into operation in the nabes here, making the total 43. New ones are Village, Toorak; Astor, Windsor, and Hawthorne, Hawthorne. All will play Par and M-G pix.

Growth of the indies here in recent times has been amazing, with the majority playing in opposition to Hoyts. Par and M-G buy has also surprised everybody in the biz, although both deny they are in any way financially interested in the theatres, being satisfied to spot their pix in the locations available.

Further new theatres are in erection all over the Commonwealth including: West Geelong, 1; Brisbane, 1; N. S. Wales, 9; South Australia, 2.

Following the government decision to take no action on the erection of new theatres here, nine new houses will come up in Bondi, Campsie, Windsor, Balmain, Chatswood, Beecroft, Goulburn, Gunnedah, and Broken Hill. Majority of these theatres will play Par and M-G pix, although other product will be used also.

M-G will build a new theatre in Brisbane, right in the heart of the city, and will then make its present Cremorne a second-release house. M-G now has its own ace theatres in Sydney, Melbourne and Brisbane.

Par is also covered on first-release in Sydney, Melbourne, Adelaide, Perth, Launceston, and Hobart. This month the Rex, Adelaide, will go 100% Paramount.

KODAK JOINS APPEAL VS. PATHE BANKR'TCY

Paris, March 8.

Kodak, as chief creditor of Pathe Cinema, has joined the new Pathe Board of Directors, headed by Paul Brunet, in an appeal against the decision of the Commerce Tribunal, declaring Pathe in bankruptcy.

Appeal will come before the Civil Tribunal, whose jurisdiction is superior to that of the Commerce Court. Meanwhile negotiations in view of a settlement are being carried on between the Pathe board and its creditors.

At the same time the old bugbear of state control of the films is being raised. Those who want a government film department to run the business (including imports from America) are again reported as active on the outskirts of the Pathe bankruptcy.

If no settlement is reached this danger will exist, especially since Gaumont-Franco Flim-Aubert already virtually belongs to the government, and M. Mauger, Pathe receiver, also is judicial liquidator of G.F.F.A.

NAZIS NIX JUSHNY

'Blue Bird' Troupe Nixed for Scala as Non-Aryan

Berlin, March 6.

Much heralded booking of Jushny's 'Blue Bird' Russian Cabaret for the Scala, Berlin, did not materialize. Labor permit was not forthcoming on account of too many 'non-Aryans' in show.

Jushny is a great favorite here from his long run during inflation years at his own theatre on Gelz Strasse, and later playing the Comic Opera.

Dresden Vaude

Berlin, March 6.

Opening of the Albert theatre, Dresden, former Royal Playhouse, as a vaudeville venture puts the town back on the variety map, after an interval of about ten years.

Albert theatre is going in heavy for big-time acts.

Cochran Loses Appeal On 'Cavalcade' Suit

London, March 6.

Parnell & Zeitlin have had the decision confirmed in the Appeal Court awarding them $25,000 against Charles Cochran and the Drury Lane in the 'Cavalcade' suit.

P. & Z. had a contract for the touring rights of the Noel Coward piece, which forbade the picturization being shown here while the agreement was in force.

'Dream' Oke in Milan

Milan, March 6.

Following premiere showing of 'Midsummer Night's Dream,' for three days at the Odeon Cinema, at $2 top, condensed version running only about 90 minutes was substituted.

Strong enthusiasm for this Warner production indicates that it will be a click at the box-office here, despite some press criticism.

CLASA'S SECOND

Mexico City, March 17.

Clasa is arranging to start its second pic, 'Su Gran Aventura' ('His Grand Adventure') this month. Fernando de Fuentes, who megged the company's first pic, 'Vamonos Con Pancho Villa' ('Let's Go With Pancho Villa') will direct.

Most of the work on 'Adventure' will be done at the company's studios near here, which are the largest in Mexico.

Counter-Irritant

Paris, March 8.

French are alarmed at the bad propaganda for their school system embodied in Marcel Pagnol's picture 'Merlusse,' which shows kids studying in ramshackle buildings.

Therefore an assignment has been given to government filmers to shoot a few model schools, pictures to be shown at the 1937 expo so as to counteract the unfavorable effect.

Doyle Threatens Cut in Program Unless Gov't Pushes Anzac Quota

ydney, Feb. 18.

Stuart F. Doyle says that unless the government here stands back of local producers in enforcing the local quota, Cinesound will reduce its schedule from 14 pix to seven pix annually.

Providing the American distribs co-operate with the producing units, and the government upholds the current quota law, Cinesound will go ahead with its original plan, otherwise a reduced schedule will operate, Doyle says.

Cinesound has completed 'Thoroughbred' and will soon preview it. At the moment no other big pic is lined up for early production, although the unit is readying to do a series of four semi-travelog pix with footage just over quota regulation. Captain Frank Hurley will make these pix from stories written by Ken Wilkinson, pic critic on a local daily.

ig Timber' was scheduled to follow 'Thoroughbred,' but Doyle is believed waiting release of the first film before plunging further production.

rogram

Under the present law distribs are expected to take around 20 pix on the first year's schedule. Announcements by major producers show that the following schedule is roposed for the first year:—

Cinesound	14
National	4
Efftee	2
xpeditionary	2
Total	22

But should Doyle go ahead and curtail production to seven pix, the quota will be five short. Announcements have been made that more indies will break into the field within the next few weeks, and that studio space will be leased wherever possible. As a matter of fact, ever since E. B. Harkness stated that the government intended to see that the quota would be abided by absolutely, contemplated formation of new pic units has been in the air continuously. Proposed units are, in the main, being backed by business men without benefit of production knowledge, but who are anxious to break into the field.

Every day one hears the story that undoubtedly Sydney will very soon become a second Hollywood. Only those who have been in the biz for a while know that before such a goal is reached there will be a lot of money lost, to say the least.

In Melbourne

Melbourne, Feb. 18.

Ernest C. Rolls has announced that he hopes to make six pix annually at his local studio. Cinesound is believed ready to make four, and other indie producers are attempting to get a break into this field.

F. W. Thring has moved across to Sydney to join with Mastercraft, where he hopes to make between two and four pix on his first year's operation.

NEW THEATRE GROUP STARTS IN TEL AVIV

Tel Aviv, Palestine.

The Rampa theatre makes its debut tonight (24) in this city. Gets its name from the initial Hebrew letters of the words for Dance, Music, Pantomime and Operetta. Actors will specialize in these branches.

Organizers and promoters of the outfit are Mark Lavri and Nissan Kogan, both formerly of Riga. Lavri conducted radio orchestras in Berlin and has been in musical work for lms. He is a composer and authored most of the scores for the show's dance numbers.

Kogan's 'The Witch,' presented recently by the Palestine Comedy, was a success. As choreographer he will appear in solos and duets with Naomi Lief, formerly of New York. Latter also made her Palestine debut in 'The Witch.'

Premiere is a musicale.

Sea Pic in French

Hollywood, March 17.

French version of 'I Conquer the Sea,' with entire new cast, will be made by Academy-Halperin, following finish of production of company's current feature, 'Revolt of the Zombies.'

Leon D'Usseau will supervise new version.

MAXWELL GETS ANOTHER

Mile End Cinema Taken Over; Will Use Double Features

London, March 6.

Associated British Cinemas, head of which is John Maxwell, has just acquired the Mile-End Empire.

House had a somewhat hectic career in the last few years. Was originally part of United Cinemas, Schlesinger company which was operated by Gaumont-British for a few years and then reverted to Cohen & Rafer, original owners. In the last few months it has been running successfully as a cine-variety house, laying around seven acts, with a good many Americans.

Understood Maxwell paid $150,000 for the lease, and it now gives him a spot in a istrict that has quite a few Gaumont-British houses.

Policy of house will be double-feature programs, with one act.

CENSOR FEAR GROWS IN FRANCE

Paris, March 8.

Following the ban by the Cabinet on exportation of a film based on Victor Marguerite's novel 'La Garconne,' the French censors held up opening of General Productions' film version of Jack London's 'Mutineers of the Elsinor' on the ground that the picture was immoral because the mutineers were not punished in the end.

General alarm at extension of censorship in France is the result. Government bans on newsreel shots of street riots and other political upsets is adding to film biz fears that the lid is coming down.

'Elsinor' matter was soon straightened out, however, with the aid of a few cuts and a screened foreword explaining that the mutineers are not French. Implication to French sailors is 'just see what you'd get if you started a mutiny.'

The 'Garconne' incident is not over, with film still doing capacity biz on boulevards. General feeling is that there's something wrong with a system which permits a government to abolish thousands of dollars' worth of export rights belonging to a producer who has already taken the trouble to have his script, and then his film, okayed by the official censors.

REICH FIXES ROUTES TO AVOID CLASHES

Berlin, March 6.

Reichsfachschaft Artistik, official Nazi organization for vaude, circus and cabaret, invited all German circus directors to Berlin.

Object of meeting was fixing of routes which, in the future, have to be sent ahead of season to headquarters for inspecti and, if necessary, rearrangi to avoid clashes.

Another point was employment of foreign acts, stressing the necessity of engaging home talent first and foreigners only in cases of outstanding novelties.

Maj. Bell Scouting H'wood for Talent

Hollywood, March 17.

Maj. C. H. Bell, representing Amalgamated Studios of London, arrived here last weekend, prepared to buy camera, sound and lighting equipment for the company's new studio under construction in Elstree. Plant is expected to be ready to function Aug. 1.

Bell announced that Amalgamated would produce 10 features for next season, to be distributed in this country by United Artists. Company is headed by S. Soskin.

During his Coast stay, ell will prowl local talent, particularly players and writers, in an attempt to build up his company's personnel. Will be here about a month.

Formula

Sydney, Feb. 18.

Charles Munro, Hoyt boss, called his gang together the other night and said: 'Boys, there's too much politics entering into the pic biz and not enough showmanship.

'From now on let's try to reverse it.'

Doyle's Bid for British B.R.; Off On World Trip

Sydney, Feb. 18.

Sir Harold Moore, director and financial associate of C. M. Woolf, has been in town for the past week in conference with Stuart F. Doyle over the Associated Distributors' hookup. He departed very silently following the biz huddle.

Knight's visit is understood to be in connection with the possibility of Doyle seeking British capital to expand his circuit here, especially in the nabe field. Although no statements were issued, understood that when the break comes with General Theatres, Doyle wants to be in the position of having every avenue tied up in favor of Greater Union. Hence the try for ritish money. Knight also was interested in the circuit controlled by Snider-Dean because of the fact that S-D will release Associated product by arrangement with Doyle. Doyle is interested financially in the S-D unit, outside of his Associated tieup.

Sir Harold gave out no interviews concerning his get-together with Doyle, departing straight for home and C. M. Woolf. Doyle will leave for London March 11, arriving there in April. Conferences with Woolf will take up most of his time in England, following which Doyle will go to Paris and Berlin, and then to New York, where he is due June 21. A visit will also be paid by him to Hollywood, where he will probably engage some performers for further pic work at Cinesound.

Doyle is expected back in Australia in August.

ROCK LONDON STUDIO TO GET BIG BUILDUP

London, March 8.

Joe Rock Film Studios, in Elstree, are the latest to go in for modern extension.

Rock came here three years ago and dug up a bankroll, mostly from John Henry Iles, a wealthy Margate outdoor promoter. He purchased the old Blattner studios and, without much bombast, made a success of it. Pictures produced were not expensive, but more than served their quota purpose.

Iles is so satisfied with Rock's success that he is going to invest a lot more coin to extend and bring the studios up to date.

At present there are two stages, but the new plans, already drawn up, call for five more. Although the Rock-Iles combo intends to go in for film production on a much bigger scale now also figures on getting a goodly return from rentals to outside indie producers, of which there are quite a number here.

Move for Restriction Of Building in France

Paris, March 8.

Move tending toward government restrictions on the opening of new picture theatres is being discussed at membership meetings of the French Theatre Owners' Association (Syndicat Francaise des Directeurs).

Exhibs are split on advisability of the move, some contending it would be an unjustified interference with freedom of trade and others asserting it's necessary to save the commercial lives of those already in the business.

Latter group cites as an example the situation in a town of 5,000 in southwest France, where a theatre in competition with the established exhib failed four times in succession, and was always revived by a new plunger. Fifth time it failed, the other theatre filed a bankruptcy petition at the same time.

Mussolini Establishes Easy Coin For Film Financing in Attempt To Encourage Pix 'Justifying' War

PIC STOCK COMPANY

French Comics Group to Do Series of Farces on Their Own

Paris, March 8.

id stock company idea is being applied to films here by a troupe headed by Armand Bernard and Pauley, thin and fat comedi respectively.

Company ill shoot French farces, sticking together from one picture another. Saint Granier, Pierre Stephen, Lemontier, Janine Merrey, Alice Tisso and Suzy Leroy are among the players.

First attempt will be picture based on an old boulevard farce 'You Can't Fool Antoinette,' megged by Christian Jacques.

BAGDAD GALA FOR 4 NEW CINEMAS

Bagdad, Feb. 24.

The streets of this city are festooned with flags today. It looks like carnival time, but the decorations are there to proclaim the completion of four new cinemas, first of a series to be put up.

Although four houses are finished and several others are in course of construction, the number of cinemagoers here is estimated at not more than 8,000. Rumored that the Government is subsidizing the construction, in line with its policy of "modernizing Iraq."

In the field of entertainment generally, conditions are bad. Cabarets and hotels have lost much of their clientele as a result of a 'good morals law' recently passed. New law also forbids foreign entertainers, and sale of intoxicating drinks where local talent performs.

The Royal Air Force personnel, which hitherto was always good for about $1,500 every week-end, now stays in the cantonment by official decree. Losses in revenue are considerable as a result.

Residents in Reich Mustn't Even Accept Marks from Abroad

Berlin, March 6.

"It's now not only illegal to send German money out of Germany but also to receive it from abroad.

Regulation, which is a result of the discount at which Reichsmarks are quoted in foreign countries, is applied with special severity to German nationals, who are now compelled to declare within three days any German money they may bring back with them from a foreign journey. Previous limit of 30 marks is applicable only to foreign travellers entering Germany.

Acceptance in Germany of presents of German marks from abroad is also forbidden under pain of punishment. Germans marks from abroad as gifts, or in payment for services, are war ed to request their correspondents to desist from these 'undesirable' practices.

Private Pic Show

Paris, March 8.

Prisoners, lawyers, judges and cops were the only spectators allowed to see the first film ever screened in a French judge's chambers, when Examining Magistrate Linais looked over the pictures taken by a bystander during the assault by Royalists on the French Socialist leader, Leon Blum.

Riot pictures followed shots of a wedding made that morning by the lucky cameraman. Screen time of the clip showing the attack was four minutes and, according to police, it permitted identification of some of the assailants.

Rome, March 6.

The Fascist government has gone into the money lending business in a big way to help film biz. Mussolini has sent out orders that the Banca Nationale del Lavoro (The National Labor Bank, controlled by the government) should set up an autonomous department to ive credit to Italian film producers with the OK of the Ministry of Press and Propaganda.

Duce sent out other orders that the government treasury should contribute $1,600,000 in equal installments spread out over five years, and that the Labor Bank should chip in an equal amount in two yearly installments of $800,000. This gives the film credit department more than $1,000,000 to play with this ear and increasingly more each succeeding year.

New film credit department in the Labor Bank already has been set up and is now considering applications for loans. It grants them to producers whose demands for money and film projects have first been approved by the Ministry of Press and Propaganda and the Ministry of Finance. This new department takes orders from these two ministries and not the bank in which it is headquartered.

Whole idea is to provide Italian film producers with cheap money to make pix glorifying the new Italian Fascist nation and its war of 'civilization' against the Ethiopians. Already several producers have asked for loans to produce films with plots centering around the war in Africa.

Only 60%

According to the 'borrowing rules' the producers can only get up to 60% of the cost of the projected picture, as estimated and checked by the film credit department.

Government has an idea that other Italian banks and financial institutions will contribute additional money to this film fund—and it is very probable they will if it is suggested to them from above.

Dr. Giorgio Oslo, General Director of the Labor Bank, was called to Mussolini's office to explain in person how things were moving. Understood he told Mussolini that the money would be flowing into the film industry within the next few weeks, as the technical set-up is completed.

Funds of the film credit department are administered by a council of seven members, including representatives from the Ministry of Press and Propaganda, the Ministry of Finance, the president, general director and two delegates from the Labor Bank, and a representative of the Fascist Entertainment Industry Federation.

METRO STARTS WORK ON 2 S. AFR. CINEMAS

Capetown, Feb. 20.

Just before leaving for N. Y., Arthur Loew igned deals here for the construction of two new cinemas. He said the building move is part of an extensive expansion mapped by Metro for South Africa. Company already has a house here.

Loew stated that M-G-M has secured site in Durban (Natal) on which a deluxe 2,200-seat cinema is to be constructed, with building operations to start shortly. Will carry up-to-date decorative schemes and sound equipment.

Also purchased a central site here on which a modern film theatre will be erected. All M-G-M houses to be built will be named The Metro.

uilding and expansion program is directly traceable to dissatisfaction with cinemas (Union Theatres) operated by Schlesingers, and using Metro product. Metro sued to break the franchise and won, case being dropped just before court proceedings.

Ease Up Order

Mexico City, March 17.

Civic government has ordered its film censorship board to lay off such actions as mutilating films to delete shots of churches.

Officials, as well as public, complained about too radical censoring.

MUSIC HALL, N. Y.

Rockettes in a military drill dressed as Trojan warriors (pouring out of a huge wooden horse) and the whole dancing ensemble in an imaginative production dido founded upon Bolero's 'La Valse,' are the standouts at the Music Hall in connection with 20th Century-Fox's 'Country Doctor.' Less dependable items from the viewpoint of audience acceptance and enthusiasm are the overture, 'Butterfly,' and the glee club's 'Glory Road.' These are slower-uppers rather than, as probably intended, pace-changers.

'Butterfly,' with its melancholic reverie, has many rooters. It also has many yawners. It does not stack up as a good choice for a theatre this size. While the Music Hall always gives a respectful hearing, the varying degrees of audience enjoyment from week to week is easy to sense. 'Butterfly' does not wring much response. There's too much fiddling and not enough brass and musical fireworks for a popular theatre of this immensity. Viola Philo sings twice during an overture which is too long, too quiet and too subdued in tone and spirit to start a Music Hall program off with the Barnumesque wallop it should have.

Music Hall glee club has scored some smacko results, but 'De Glory Road' (which is getting to be as common and as monotonous as 'On the Road to Mandalay' used to be) does not rate as memorable. Might be a good idea some time if the Music Hall took a voting survey of its clientele. Apart from the fact that the Rockettes would almost certainly win number one preference at a trot, it might be worthwhile to find out, by a fairly worded quiz, where the boys and girls stand on some of the molasses-slow 'art' that's occasionally dished out.

Robert Weede, Robert Landrum, Hilda Eckler and Jerome Andrews are the billed participants in this week's stage show. There's a modernistic dance session that opens in a medical amphitheatre in the year 2036. Science instils life into a gal who leaps from the operating table into an adagio routine and finally slays her two doctors with a lethal gesture. This is a holdover from the previous production (with 'Follow the Fleet'), and modernistic. Indeed, the house tendency seems downright cubistic. And with a serious question that more than a sophisticated minority of the patronage can fancy this sort of folderol.

Music Hall's production of 'La Valse' is as odd as the Ravel music. But it has showmanship and brings the show to a smashing and spectacular conclusion. Girls are costumed in variegated rhinestone outfits and work on different levels which rise and fall as the number progresses. In the best manner of the Music Hall, and of course that best is always sensational, it's a stunning amalgamation of the costumer, electrician, choreographer, orchestrater and Leonidoff.

There's 'The Orphan's Picnic,' a Mickey Mouse technicolor short (United Artists). A holdover in the newsreel from the previous week is the Pathe clip showing Disney and Aylesworth signing up for Mickey Mouse's new RKO allegiance. News reel omits this week the clip on RCA Board Chairman Harboard's new autobiography, however.

Biz good, but not S.R.O. *Land.*

ALHAMBRA, PARIS

Paris, March 4.

This show would rate a legit review if it weren't for four vaude acts which precede a nearly full-length revue starring Mistinguett. It's supposed to be a tab revue, and it is separated from the vaude portion by the intermission of the show, but it could go, almost as to elapsed time and surely as to elaborateness, in any Paris legit spot.

Looks like a click comeback for Mistinguett. Kurt Robitchek, too, who played it as something like his ace in his season-long battle with the A.B.C., is beaming.

Mistinguett does the oldest of her old stuff. There is nothing in her line which she didn't do before the war. Her success is due chiefly to admiration that she can keep it up. Her hoofing, though never elaborate, is still lively.

Revue has a backstage plot, if any. Mistinguett plays two parts: herself, the great star, and a little midinette who wants to break into the game. There's far more admiration than snickers at the admittedly old lady playing an ingenue.

Around her is little class, but plenty of movement. There's a good line, male and female (24, all told), set by Floyd Du Pont. Girls (English) are not bad-looking, and the boys can dance. They give a good old-fashioned musical comedy sparkle to the show.

A few American acts are worked into the revue. Marianne and Shanley, dance team, give a satisfactory diversion. Gene Sheldon and Loretta Fisher provide comedy. Berenice Stone does some nice solo dancing, acro, especially in a scene titled 'New York, 1937,' in which fast action moves in front of a skyscraper drop.

Olive Andree and her partners (English and Continental) are very effective in their comic costume adagio work. A troupe of Viennese girls who are making good in Paris now, the Seven Singing Babies, are unfortunately billed as Americans, in the hope that the customers won't recognize their accent and lack of swing. Emily Losen does a couple of good dance numbers.

Joe Jackson tops the little vaude bill which precedes the show. His act is always good here. There are also a couple of acrobats, Gilbert Bros., and two straight French numbers, the patter-caricaturist, Bradlay, and Andre Renaud, who plays on two pianos at once.

Authors of the Mistinguett revue are Marc Cab, Pierre Bayle and Robit. *Stern.*

Orpheum, Lincoln

Lincoln, March 15.

A congress of excellent comedy acts make up the regulation vaude bill this week, it being one of those happy times when three good ones were in the territory and available. Billing splashes are on Jack Pepper, who is being sold in various ways, but mostly as 'Mr. Ginger Rogers,' which is not exactly to his liking. Carleton Coon's band is on the rostrum and sharing the big letters with Pepper. Biz was doing an upbeat with the state basketball tourney in town helping pull the trade.

Show suffers some from having too many m.c.'s both Coon and Pepper doing the honors. It also seems to lack a novelty opening, getting away almost immediately with talk which takes a little time to bear fruit. And at the close, since the show has packed some terrific wallops all the way, it's let down by the stage clearing and the band trying to blast down the curtain making an anti-climax. But it's the best laugh show here in several weeks and none of the customers could find much to be dissatisfied about.

Coon and the boys open with a number which makes each of the hot instrumentalists take turns standing, and then it's taken over by Pepper and his male stooge, Sammy Cantor. Pepper, having been called on by the emsee assignment to pull a great many gags, has some with whiskers even for the crowd. Cantor, taking the laughs, gets going after a bit and stops the show. Anybody pulling those WPA gags finds this town a pushover.

Johnny Mason and Co., he is a roller skater, is some more comedy and okay. Has two femme stooges in the house, one weighing about 200. He 'invites' them for spin on the rollers until they're dizzy, pulling down the house when the dizzed one tries to walk off. When he starts fooling with the big doll, he murders 'em. Following him is a break-in with song by Margie Keller. She has a lowdown voice.

Raynor Lehr and an unbilled colored lad strut next. Building from the opening, Lehr is the second show stopper. His offer to do any dances called for get him away the best. The dark boy is a smooth hoofer and sweet on the spins. Monte and Carmo, midget acrobats are right after and keep the laughs going.

Dee Hermes, hotcha singer and a redhead, has one number, 'Shootin' High,' and it's over well. She has personality before the mike. For the closing act, Pepper and Terry Howard come out. Miss Howard's 'off-to-the-doniker' business had the house in stitches. She dances, plays the piano and is a genuine utility woman.

The first regular vaude here in weeks, this show was overlong at 65 minutes, but there seems no place to whittle and the management is content to let it run. Pic, 'My Marriage' (20th). Biz very good. *Barn.*

Paramount, N. Y.

Fred Waring's band is about 9-10 showmanship and 1-10 music, which is not a slam at his music, but a salaam to his superior skill as a showman and program builder. Only a couple of times does the band go strictly musical. Most of it is comedy to a musical background, and they love it. Waring apparently engages his talent with clowning ability the first consideration. The result is clowns who can play instruments rather than musicians who are trying hard to be clowns. The effect is that the audience is kept in kinks most of the time.

The highlight is a burlesque opera based on the music going 'round. Worked up for a big and deserved laugh and bringing the 61-minute session to a brilliant close.

Tir between the Lane Sisters, Tom Waring and others keep the pot briskly boiling for one of the smartest sessions the Par has had since the stage band in the pit idea was inaugurated here. Largely due to Waring's pacing and planning, but everybody works, and to effect.

Supporting films for 'Klondike Annie' (Par) are the Cine Fashion News, a colored cartoon, 'The Little Stranger,' smartly handled, a Grantland Rice Sportlight and the newsreel, all by Paramount. House filled, but no tapes until around 8 o'clock Thursday night. *Chic.*

SCALA, BERLIN

Berlin, March 6.

For a booker of an erstwhile ice skating rink, such as the Scala was before turning to vaude, it must be quite a headache to overcome that chilly effect that still remains in the big house, with the upper circle far away from the stage and the stage ideal for tournaments but quite hopeless for sketches.

Going highbrow for a change, and with Pola Negri in big letters, the Scala has a hard task.

Miss Negri is tops now in the Fatherland on account of her deserved success in 'Mazurka' (film). So the Scala got busy and signed her for a personal appearance. Sketch selected is 'Hollywood,' a very dramatic affair by S. S. Varady, with music by Peter Kreuder, and by no means good. Portraying a film star who has to go through her work while her fiance is dying, Miss Negri goes 100% emotional and puts it over in a dramatic song, trying hard to forget the impossible Scala stage. Audience is spellbound and baffled by the inspired Hollywood atmosphere on the stage, with all the studio paraphernalia.

Other highlight of the show was supposed to be Jushny with his 'Blue Bird' cabaret, but he was nixed at the last minute by the government, so the Scala, out for highbrow and, at that, Russian highbrow, got local agents on the move to scram together as many Muskovites from the Berlin trofica joints as possible for a 'choir.' Result is a 30-people chorus, a nice stage effect, but with 30 minutes of Russian folk songs and a few mild dances, quite a bore. No vaude audience can stand such a strain.

Two such heavy items in one bill should have called for lots of laughs in other part of the program. Unfortunately, comedy is shy. Willy Schaeffers, m.c., is a typical cabaret comedian and quite lost on the huge Scala stage. Only 'comedy' act on the bill would be The Pierrotys, seen here scores of times and known in the States.

Capt. Alberty opens the show in a snappy perch act. Four Robenis are lively whirlwind tumblers. Real speed and showmanship is displayed by Stadler & Rose, only American act on the bill, in two extraordinary dance offerings, Mimosa & Caballeros are imitators of ice skaters.

Peter Kreuder, composer of the star song in 'Mazurka' and also furnishing the score for 'Hollywood,' plays five of his compositions on the piano to good results. Kreuder is reported to be booked for the real Hollywood.

Lutzy-Grip Quartet, an adagio foursome, tosses a shapely French blonde about. The Mongadors surely hold the record for old-time juggling, but get across nicely in the closing spot.

GRAND O. H., N. Y.

With all circuit vaude in New York dead except at Loew's State, this venerable 1,800-seater becomes more of a curio than ever. Just how much of a draw vaude is here is hard to tell. Cleancut computations are obscured by the fact that there's never been a time, at least within the past 17 years, when the G. O. H. was without it. And the peewee admish (15c. matinees) buys a lot besides vaude. This half it also brings 'Collegiate' (Par), 'Escape from Devil's Island' (Col), a Universal newsreel and 'Barney Google' (Technicolor).

Undoubtedly, what keeps the 23d st. stage lit up is both a matter of economics plus well-grooved tradition. From the economic side, vaude eases pic rentals. Manager Harry Nestler lays out a weekly sum ranging upwards of $1,000 for his stage stuff. This figure includes four acts a day all week long, Ben Lang's seven-piece pit ensemble, stage help, and incidentals. But by laying out the $1,000 or so Nestler can show older films and still keep his customers from landing in the arms of competitors who exhibit newer ones. Vaude here also involves no booking headache. The Alice Hanlon office books the shows and Nestler plays them as booked.

Added to this is the angle of tradition. Nestler feels that the customers are so used to seeing live talent that it would be a risk to derk it and start a policy of showing newer films instead. G. O. H. patrons are heavy repeaters, and have developed a strong appetite for comedy and flash acts, both of which come here in droves. Names are used once in a while, but the budget doesn't allow it often, and with the audience it isn't an important matter. All told, the combo policy packs 'em in to the extent that there isn't any likelihood of changing.

Current show is loaded with break-ins. Caso Bros. and Marie (New Acts) open with a tight wire stunt that's got the right stuff on the ball, although more speed would be an asset. Routines are difficult and heavy, winding up with a nice reception.

Another newcomer is Hum and Strum, filling the deuce (New Acts). Boys pair up for novelty duetting, with a third partner rapping out accompaniment on the ivories. Calibre of the voices good, and the boys are careful not to wander away from this stronghold to try patter. Do okay in this nabe shop.

Only seasoned act on the bill is Walker and Lee, who work in the trey with rowdy comedy, of which the femme bears the brunt. Noise value sells this one. Combo works at fever pitch all the way through, sometimes so industriously that they audience doesn't keep up. But they come out on top here.

Stearns, Annavan and Seymour (New Acts) close with a good flash. Terping is able, and the specialties are of more value than simple breaks for the ensembles. Draw commensurable reception.

Biz not affected badly by Lent. *Edga.*

ORIENTAL, CHICAGO

Chicago, March 14.

Up-and-down show that totters from one side of the stage to the other, sometimes good, and often bad. First 25 minutes drift by without a word of dialog.

Four-person flash act opens. Tagged Howard Wesley & Co., it includes three girls who harmonize neatly. Two of the girls double in a good dancing bit with Wesley. Only weakness in the running is Wesley's solo tap routine.

Mark Fisher, m.c.'ing this show, makes a great fuss over the Four Randeleys. They turn out to be three girls and a man doing a perch-balancing act. Girls are excellent on appearance, and the act consists of three balancing tricks. In two instances one of the girls balances the pole on her shoulder while one of the other girls climbs to the top, and in another stunt it's the man who balances the pole on his feet.

Fisher comes through at this point with some warbling on his own, then backs into the Dorothy Hild line of girls for a production number. And after all this comes the show's first talk, by Tom Howard and Gene Shelton, struggling in vain with their cross-fire until they fall back on the old-time burlesque play on words. This, yanked heartlessly from the bottom of the trunk, gives Howard the only laughs he is able to garner. The rest of the act is sad.

Every week the bookers firmly state they'll never book another Hollywood and radio star impersonator; each week they continue to book such an impersonator and each week that act clicks. Helen Kannak this week. She does Pitts, Barrymore, Penner and Garbo.

Frank Conville starts slowly but finishes strong. Stalling for some five minutes before he gets to work, and hurting himself in the early part of his act by his cute 'inside stuff' remarks for the amusement of the musicians, Conville gets going under handicap. But once into the Chaplin costume and down to serious entertainment business, he's a cinch.

Picture, 'Three Live Ghosts' (Par). Business flabby last show Friday. *Gold.*

FOX, DETROIT

Detroit, March 13.

Cancellation of the Il Milano Co. production of 'Rigoletto,' which was slated to make its vaudfilm debut here this week, left Manager Dave Idzal behind the eight ball. After publicizing the innovation quite extensively, Idzal dropped in on a newspaper of the opera's one-night stands in Illinois, found that the production had not been cut sufficiently as promised and that the 'name' cast was not certain, and then cancelled Monday (9).

After keeping the wires hot for about nine minutes, Idzal lined up a pretty fair last-minute vaude, headed by Eddie Rio and his 'Vanities' company. It's not stuff which house makes a practice of playing, but the best that could be done on short notice. Even though the cancellation was a tough break, house should consider it lucky that thing didn't happen with any other pic than the 'Country Doctor' (20th), which continues to pack 'em in at its second session.

Show has only four acts and lasts but a half hour, but two of the acts, Rio's troupe and the Three Jackson Bros., make up for the deficiency. There was nice crowd at early afternoon show caught (13).

Following the overture, which is the same as previous week and includes a 'salute to mothers' featuring Frank Connors and Marian Shelby, vocalists. Sam Jack Kaufman takes his pit band on stage and m.c.'s the vaude. The Jacksons open with slick acrobatic feats. Douced are Harris and Howell, sepia comedians-musicians, who are responsible for a lot of good, clean nonsense but lack sincerity, and stuff doesn't click with audience.

Rio's imitation of a lady taking a bath is a honey for the femmes, who predominate at such a pic as 'Doctor.' He has another nifty bit towards the end, when he mimics a boy, at various ages, asking girls for a dance. With aid of his three stooges, who hail from out front, Rio puts on some nice dance and comedy stuff.

Santro and Polito close show with a slave dance, okay but rather short for the finale. *Pete.*

LOEW STATE, N. Y.

It's a race between Arthur Tracy and the Timbergs for top spot on the stage. Both score near even, judging from house response. Tracy with a European tour just behind him enters with a bit more lustre than before, and was the only one to rate a solid encore on the bill.

Honey Family is a personable act of its kind. Gymnastics, presented by a trio of girls and men. From a variated assortment of flips and turns, offering goes into springboard antics with the now familiar double turn into a basket used for getaway flash.

Three Fonzal Boys (New Acts) maintain the acrobatic atmosphere with their knockabout pranks, though there's a sample of almost everything in the offering. Tracy next with his 'Marta' signature used via microphone for an opener.

Herman Timberg with Junior and Audrey Parker followed. It's the same Timberg sure-fire gagging which gets over. Only new business added to act is the young one's film imitations over the microphone, which are quite funny. He's got something there, as his method of delivery is not hackneyed like the usual imitation hand-outs. Miss Parker's southern accent business still clicks.

Don Lee and Louise for a closer, a flashy dance bit, which is best when the featured members are before the footlights. Somewhat spotty routining held up the act. Reviewed under New Acts. Stage show used up an easy 60 minutes, with Ruby Zwerling's music in the pit per usual. 'Ghost Goes West' (UA) on the screen. *Bral.*

PARAMOUNT, L. A.

Los Angeles, March 14.

Fanchon & Marco this week has a poorly routined show, minus any flash except the line girls, and the entertainment is pretty sour. Following the Burns and Allen unit of last week, it's a decided drop.

Topping the entertainment is Bobby Pincus with a load of blue material entirely out of line for a house of this type. Pincus works hard and does everything but break his neck in his efforts to sell his stuff. At the opening show he was well received, but his material, appealed mostly to the stags.

Other feature is Gower and Jeanne, amateur ballroom dancers, winners of the Examiner-Veloz and Yolanda dance contest. Personable youngsters, they do three routines which bespeak inexperience. Final dance is one, supposedly taught them by Veloz and Yolanda, kids should have all their stuff routined by professionals if they intend to continue this line of work.

Remainder of the entertainment is offered by Nick Cochrane and Bob Rogers, vocalists with the band, and Bruce Holden, tenor. Too much male warbling. Opening has Holden singing a Spanish number with the line girls draped in shawls going into a Spanish routine after he finishes, making for an extremely slow opening. Girls close the show with a fencing routine, good novelty.

Al Lyons and his band, back after two weeks at the Orange Show, were well received. Lyons' ingratiating personality continues to build. Band leader, with a pleasing bass voice, does introductions and builds up the acts without any attempt to hog or be wise cracking.

House capacity for the opening show Thursday, with 'Desire' (Par) the feature. Completing the screen fare are a 'Popeye' cartoon and Par News. *Call.*

EMBASSY

(NEWSREELS)

Word difficulties and fears engage major attention of the newsreels this week. The boys who tote the cameras brought in nothing on the floods of the past week around the east. They also were light on anything in the sports field and not a single thing from official Washington or legislators. Show isn't as strong as it should be.

First pictures of the Ilsworth rescue by Hearst-Metrotone draw the No. 1 position, H-M has ably covered this item of news, with some good trick photography thrown in. Two other clips precede Pathe's contribution, 'The World Today,' but they could be off the show entirely and wouldn't be missed. The clips deal with New Zealand opening an airmail service and Mussolini visiting the tomb of the unknown soldier in commemorating the turning of tables after 40 years, in capturing Adowa.

Pathe's 'World Today' compilation with maps again effectively utilized, gives a bird's-eye view of international tension, revolt and conflict. While old shots are dug out of the files to suit the present situation, it is both enlightening and interesting with the editorial comment which accompanies. On top of this contribution, Par reviews air forces and preparations of various leading nations, sounding alarm. U watches England launch its newest-type sub and Paramount photographs the new

(Continued on page 35)

COUNTRY DOCTOR

20th Century-Fox release of Nunnally Johnson production. Stars the Dionne Quintuplets; features Jean Hersholt. Directed by Henry King. Screen play, Sonya Levien on idea of Charles E. Blake; camera, John Seitz, Daniel B. Clark; editor, Barbara McLean. Technical supervision, Dr. Allan Dafoe. At Radio City Music Hall, N. Y., week March 12, '36. Running time, 98 mins.

Dr. John Luke..............Jean Hersholt
Mary MacKenzie..............June Lang
Constable Jim Ogden......Slim Summerville
Tony Luke..............Michael Whalen
Nurse Katherine Kennedy.Dorothy Peterson
MacKenzie..............Robert Barrat
Mrs. Graham..............Jane Darwell
Asa Wyatt..............John Qualen
Dr. Paul Luke..............Frank Reicher
Sir Basil Crawford..........Montagu Love
Governor General..........David Torrence
Greasy..............George Chandler
Mrs. Ogden..........Helen Jerome Eddy
Mrs. Wyatt..............Aileen Carlyle
Dr. Wilson..............George Meeker
Mike..............J. Anthony Hughes
The Gawker..............William Benedict

A cinch to cop world-wide coin, and probably just as big in the British Empire as in the United States, 'The Country Doctor' represents an intelligent production investiture of what was on paper, and is in celluloid form, a showmanship natural. Yardsticks can't measure the space and statisticians can't estimate the value of the publicity, front page, rotogravure, newsreel, advertising, governmental and sentimental, which the Dionne Quintuplets have already gotten. The accumulated impetus of two years of intensive headline exploitation is behind the picture. How can it miss?

Probably the chief question involved in such a unique motion picture is the precise terms of its box office success. Will it knock down existing records? None can answer that question. But it is perhaps fair to say that the experience of the Radio City Music Hall over the opening week-end may suggest that in sophisticated centres and with high admission scales prevailing 'The Country Doctor' is a big grosser, but not sensational.

For the family centres, particularly for church and racial elements which advocate large families, and for the whole vast army of sentimental souls and baby-lovers the world over, 'The Country Doctor' has terrific voltage. It will have the parent-teacher vote 100%, and the number of exploitation tie-ups possible through a variety of channels is an invitation to alert house managers and press agents. 20th Century-Fox press sheet is loaded with practical leads which suggest avenues of approach usually not open to exhibs. City editors will probably wipe those scowls off their faces for this touch.

Dionne Quintuplets do not appear until the last quarter hour of the film. There's about 75 minutes of build-up. Which is a long time coming to the star of any show. But the obvious showmanship of such spotting probably cannot be disputed. It ends the picture on top C. The big scene with the kiddies has Jean Hersholt on the floor playing 'goo-goo' with the quints. All very cute. Progressive stages of the quintuplets' development after birth is from the newsreel library. But smartly edited. Dorothy Peterson as the nurse and Hersholt as the country doctor are spliced into this footage.

Story is fictional. It is not the story either of Dr. Dafoe or of the Dionne family, although the Canadian backwoods locale and the general background are similar. Dr. Dafoe acted as technical supervisor.

Robert Barrat provides the picture with a little 'menace,' which, however, evaporates without any real melodrama. There's also a hint of boy-and-girl romance casually carried by Michael Whalen and June Lang. Real 'point' of the story is the need for hospitals in remote backwoods communities. Early in the picture a diphtheria epidemic provides an emergency when the snowed-in village runs out of serum. All efforts of the country doctor to get the trading company, prior to the Quintuplets, to provide a hospital are unavailing. Real villain of the picture is this unnamed trading company which finally is represented as building the hospital only after the quints bring tremendous publicity to the village. Montagu Love plays very convincingly the monocle-wearing punctilious stuffed shirt who is the knighted gent in charge of the trading company.

Jean Hersholt's impersonation of the country doctor is an excellent job of complete conviction in acting. He looks the part and he acts it with sensitive and intelligent understanding. Miss Peterson, too, is well cast as the nurse.

Standout scene is at the birth, with Slim Summerville, the sheriff, and John Qualen, the father, reacting in fine comic style to the arrival of the babies one by one. As each child is brought out from the bedroom by the nurse or the doctor the consternation of both men is directed and played for maximum results, yet without hoking it up beyond the safe margin.

Henry King's direction and the whole production reflect experienced and accurate judgment in scene values. Story moves and holds even while admittedly and recognizably merely scaffolding for the appearance of the Dionnes.

Scene in which the Governor-General, an attractive and humanitarian figure as played by David Torrence, gives the country doctor the Order of the British Empire plus the all-Canadian story should guarantee the British Empire market. Parents of the quints are given almost no attention in the story. Doctor and nurse are the real leads.

'Country Doctor' is not without angles that might be considered weaknesses. First of all, there is not very much footage, comparatively, of the Dionnes, and their late appearance, a necessity for production purposes, may not be a word-of-mouth recommendation. Again the wide distribution of the newsreel stuff devoted to the quintuplets has possibly taken off some of the brightness of the picture's novelty. Even so, it's impossible to imagine 'The Country Doctor' as anything but a box-office bull's-eye. *Land.*

KLONDIKE ANNIE

(WITH SONGS)

Paramount release of William LeBaron production. Stars Mae West. Features Victor McLaglen. Directed by Raoul Walsh. Screen play and dialog, Mae West; original play, Mae West, from a story suggested by Marion Morgan and George B. Dowell; additional material suggested by Frank M. Dazey; music and lyrics, Gene Austin and Jimmie Johnson; film editor, Stuart Heisler; camera, George Clemens. At Paramount, N. Y., week March 11, '36. Running time, 78 mins.

Frisco Doll..............Mae West
Bull Brackett..............Victor McLaglen
Jack Forrest..............Phillip Reed
Chan Lo..............Harold Huber
Fah Wong..............Soo Young
Big Tess..........Lucille Webster Gleason
Annie Alden..........Helen Jerome Eddy
Lan Fang..............Tetsu Komai
Brother Bowser..........Harry Beresford
Vance Palmer..............Conway Tearle
Grigsby..............Ted Oliver
Fanny..............Esther Howard
Buddie..............John Rogers
Quarter..............George Walsh

Newspaper attacks will probably pulmotor the chances of this one materially. As a picture it is again Mae West with the usual formula of wisecracks. That is no longer enough.

The basic idea of the story is absurd. Scene is the early '90's, the time of the Klondike rush. Miss West kills her Chinese paramour and flees to Alaska for safety. This projects her into the story as a prostie and a murderess. The situation is evidently contrived as a buildup for that in which the soiled dove feels the regenerative effects of a Salvation Army mission up north. This might possibly have had some dramatic effect except that Miss West plays it always in the same key, so the mission scenes are merely the peg for some canting hypocrisy and a farcical development that may give more offense to earnest church workers than anything since Chaplin's 'The Pilgrim.' It is in this, rather than the supposed indecency, that offense is apt to be found. And it is unnecessary.

Miss West's final sacrifice is a return to Frisco to face the murder charge, in the arms of the boat captain who won her on the up trip, tossing over the U. S. marshal she beguiled from his sworn duty. In other words, Miss West really ought to let someone else have a word as to her stories.

There is a rough, if unpalatable humor in the mission scenes, with the entertainers from the dancehall singing new lines to old airs to pep up the congregation and increase the collections. But in general the picture lacks comedy points even though McLaglen puts perfume back of his ears and uses breath pastilles to increase his appeal. Miss West retains most of the laughs. Which may be okay for Miss West but doesn't help the film.

There are a number of songs. Most have been written to fit the script and lack general appeal.

Miss West is handicapped by having to wear rather dowdy dresses in about half the footage. In other portions she struts fine feathers and wears a set of furs that will make the women gasp.

McLaglen is clearly uncomfortable and under wraps here and Philip Reed is far too much the matinee type to suggest the marshal of a frontier town. Harold Huber has a brief but spiritless moment as the Chinaman while Lucille Webster Gleason troupes two scenes gorgeously. Most of the bits are well cast.

'Annie' is baldly told, insincerely acted and largely lacking in the salty quips anticipated. *Chic.*

Love Before Breakfast

Universal release of Edmund Grainger production. Stars Carole Lombard; features Preston Foster, Cesar Romero, Janet Beecher. Directed by Walter Lang. From Faith Baldwin novel, 'Spinster Dinner'; adaptation, Herbert Fields; camera, Ted Tetzlaff. At Roxy, N. Y., week March 13, '36. Running time, 65 mins.

Kay Colby..............Carole Lombard
Scott Miller..............Preston Foster
Mrs. Colby..............Janet Beecher
Bill Wadsworth..............Cesar Romero
Contessa Campanello......Betty Lawford
College Boy..........Douglas Blackley
Stuart Farnum..............Don Briggs
Fat Man..............Bert Roach
Charles..............Andre Beranger
Brinkerhoff..............Richard Carle
Jerry..............Ed Barton
Clerk..............Diana Gibson
Mary Lee Jackson..........Joyce Compton
Johnny..............John King
Captain..............E. E. Clive
First Mate..............Forrester Harvey
Yuki..............Mia Ichioka
Dickson..............John Rogers

Boy meets girl, boy loses girl, boy gets girl, as the Spewacks have previously noted. And vice versa.

Miniature Reviews

'The Country Doctor' (20th-Fox). Dionne Quintuplets and Jean Hersholt in an intelligently fictionized film of Canada's miraculous family. A cinch claimant for hefty grosses.

'Klondike Annie' (Par). Mae West and Victor McLaglen. Fair picture. Where helped by newspaper attacks should be good for business.

'Love Before Breakfast' (U). First-rate production job overcomes second-rate story sufficiently to indicate fair b.o. possibilities.

'The Robin Hood of El Dorado' (Metro). Stirringly told story of a Mexican peon who takes to banditry and wholesale slaughtering of Americans in revenge for persecutions. Warner Baxter gives crack performance in name role.

'Tough Guy' (Metro). Jackie Cooper, Joseph Calleia and Rin Tin Tin, Jr. (dog) in an action-ful gangster-type yarn that should go over average levels at box offices.

'Every Saturday Night' (20th-Fox). Lightweight but nice.

'Song and Dance Man' (20th-Fox). Formula backstage talkerization of old Cohan play, with dated plot limiting it to duals.

'Hitch Hike to Heaven' (Chesterfield). Of minor appeal. Herbert Rawlinson best known of cast.

'Western Courage' (Col). Original western story, one of Ken Maynard's best.

'Love Before Breakfast' is the old plot malarkey wrapped up in some pretty fancy trimmings and handled capably by all departments so as to rate as fairly good entertainment. As a grosser it likewise should be fair.

A society girl, Carole Lombard, loves a boy, and is in turn loved by a wealthy big business man. Latter gives the boy a job in Japan to get him out of the way so he can go to town with the lady, lavish her with gifts and win her over. He does, after 65 minutes. In fact, he wins her sooner than that, only the lady won't admit it, and the last half concerns her spectacular exhibition of the correct way to hold out.

Miss Lombard wears some stunning clothes and conducts herself competently. Janet Beecher plays her broadminded mother for all that the part's worth, and a lot more. Betty Lawford is a good-looking femme semi-menace. In the male contingent are Preston Foster, the b.b. man, in a much lighter role than he's usually holding, but accomplishing the change successfully; Cesar Romero in the unsympathetic other-man role, and Richard Carle for comedy. Cast is excellent all around.

So is the dialog, the direction and the mountings. Everybody connected with the production seems to have done their best, but they had a very slim foundation to work on. Result is a Grade B egg in a Grade A shell.

Incidentally, exploitation for the picture could include a prize contest for the best answer as to what the title has to do with the subject. And the best answer would be nothing. *Bige.*

Robin Hood of El Dorado

Metro release of John W. Considine, Jr., production. Stars Warner Baxter; features Ann Loring, Bruce Cabot, Margo, J. Carrol Naish. Directed by William A. Wellman. From the book by Walter Noble Burns; adaptation, William A. Wellman, Joseph Calleia, Melvin Levy; musical score, Herbert Stothart; camera, Chester Lyons. At Capitol, N. Y., week March 13, '36. Running time, 84 mins.

Joaquin Murrieta..............Warner Baxter
Juanita de la Cuesta..............Ann Loring
Bill Warren..............Bruce Cabot
Rosita..............Margo
Three Fingered Jack.......J. Carrol Naish
Madre Murrieta..........Soledad Jimenez
Jose Murrieta..........Carlos de Valdez
Johnnie Warren..............Eric Linden
Sheriff Judd..............Edgar Kennedy
Ramon de la Cuesta...Charles Trowbridge
Captain Osborne..........Harvey Stephens
Judge Perkins..............Ralph Remley
Tomas..............George Regas
Pedro, the Spy..........Francis McDonald
Louise..............Kay Hughes
Wilson..............Paul Hurst
Tabbard..............Booth Howard
Pete..............Harry Woods

Uncommonly exciting, colorful and well-balanced job has been done in transcribing this tale of a Pancho Villa type whose exploits cut a bloody path all their own across the pages of early lower California history. Weaving through a mass of grim and gory sequences is a blend of tenderness that should have some success in weaning over the femme element. But essentially 'The Robin Hood of El Dorado' stacks up as fare which bids to be a little too strong for the softer sensibilities. Men should go for it in a big way, while with the kids it will rate as a western of extraordinarily high-powered dimensions.

'Robin Hood' can't escape from being compared with 'Viva Villa.' This film protagonist, Joaquin Murrieta, and Villa parallel in many ways as to character, early background and the deeds that drove them to careers of banditry and wholesale butchery. Thing that gave 'Villa' a sweeping dramatic canvas is missing in 'Robin Hood,' and that was Villa's love for his fellow peons which reeked with patriotic zeal. In the case of Murrieta it was hate that started him off on his rampage of gringo slaughter and it was hate that spurred him right up to his death.

Occasionally 'Robin Hood' drops its mad streak of realism and takes a dip into extravaganza of the operetta sort, showing the bandit gang and its women followers at play against a background of eye-filling outdoor grandeur. These scenes of laughter, love-making, choral singing and divers highjinks not only make swell production touches but serve as effective idyllic interludes in a narrative that is sorely in need of them. The shears have been plied well every place but during that portion of the story which precedes the finale clash between the bandit crew and the American posse. At this point there is a sharp let-down in the fine pace that marks the picture, with the fault lying mainly with the repetitiousness of the hideout sequence.

Warner Baxter plays the part of Joaquin Murrieta in faultless fashion, creating a character whose inner qualities and motivations are easily recognized and productive of sympathy. His development from a peace-loving farmer to the leadership of a band of ruthless marauders is sketched by him with a keen and lively understanding of his task. The support is okay all the way through, with J. Carroll Naish winning standout attention as the mocking Mexican bandit leader who cordially yields his position to Murrieta. Bruce Cabot makes telling work of the young settler who after long siding with the hunted Murrieta becomes his bitter foe and tracks him down to his death. Of the women Margo brings light and shade to the role of Murrieta's girl-wife, while Ann Loring not only adds heaps of beauty but delivers a fetching performance to the part of the hacienda senorita who throws her lot with the bandit chief following the death of his mate.

Dramatic punch is piled high in the forepart of the picture. The humiliations that are heaped on Murrieta when the gold-seeking squatters drive him from his land make for one stirring scene after another. It is after the squatters top their deviltry by ravishing and killing his wife that Murrieta takes to lawlessness and on each of the four Americans involved he wreaks revenge. Persuaded by his friend, Cabot, to go into hiding, Murrieta repairs to his brother's farm. But it isn't long when the Americans again single him out for unjust treatment. In this second fray Murrieta's brother is given a mob hanging while the former receives 30 lashes across the back. From then on it's a rapid series of settler raids, highway robberies and wild slaughtering until the accidental death of an American bride-to-be stirs the posse to extermination of the bandit foe. *Odec.*

KURIER DES ZAREN

('The Czar's Courier') (GERMAN MADE)

Berlin, Feb. 26.

Europa release of a Richard Eichberg film for Etmolieff Production. Stars Adolf Wohlbrueck. Directed by Richard Eichberg; story by Jules Verne adapted by Hans Kyser; photography by Ewald Daub and A. C. Weitzenberg. General supervision, Pierre O'Connell.

(In German)

A super production which justifies its investment, a very costly one. Tension and speed, rare attributes of a German fil , effectively lead up to the climax and breath-taking situations.

Though the story's stark realism is relieved by comedy which strongly smacks of Sennett burlesque, there is never enough of it to become objectionable because the director, Richard Eichberg, knows just how to dole out the right portions for a successful mixture.

Book by Jules Verne, a re-make of a silent, gives plenty of opportunity for action. Russian and Tartar fighting scenes (including several regiments of Bulgarian soldiers in bleak Bulgarian mountain scenery), burning villages, a troika chase, the searing of eyes and brutal whip-lashing of faces, and plenty of close-in fighting, build up the strongly melodramatic story. Scant dialog helps put the stress on the action.

By order of the Czar, Michael Strogoff sets out from St. Petersburg to deliver important documents to the Russian General Staff in Irkutsk; the Siberian City which is the object of the Tartar invasion. Starting with the female spy, who dogs his footsteps from Petersburg on, Strogoff's hectic journey by rail, water, on horseback and on

(Continued on page 29)

Talking Shorts

MARCH OF TIME NO. 12
Newsreel
16 Mins.
Center, N. Y.
RKO-Radio

'March of Time,' No. 3 in the 1936 series, has three subjects, two of them quite library, but the Japanese political analysis is most topical because of the still current repercussions of the Tokio revolt.

In its usually concise journalistic picturizing, the political significance of the Japanese uprising is graphically traced. There is an ominous sign-off as 'Time' observes that the rest of the world wonders what may happen when 'the Far East war dogs again become unleashed.'

'Devil's Island' is lent a somewhat timely aura by the exposition that recent trafficking in escape from French Guiana has become something of a widespread industry. But otherwise, anybody having seen Columbia's film, 'Escape from Devil's Island,' will recognize the geographical parallelisms in the modus operandi of the escape channels and the grim prison life.

'Fisheries' deals with the Gloucester fish industry and what American legislation did to protect the New Englanders from the threatened inroads of the Nova Scotians. There is an element of international strife between the U. S. and Canadian fishermen, but that's glossed over, with the legislative victory on tariff protection permitted to tell its own story.

Newest 'March of Time' maintains the same high parity of informative newsreeling. *Abel.*

ANDY CLYDE
'Hot Paprika'
18 Mins.
Globe, N. Y.
Columbia

Andy Clyde has made some of his funniest comedies since joining the ranks of this company. As in other recent shorts, he has been favored with comparatively original story material. In this one, considerable credit for swell scripting should go to Harry McCoy. Contains abundance of original ideas and situations to pile up laughs aplenty.

Warned by kidding doctor that he has only three months to live (doc did it to scare away his hiccups) Andy starts out to do all the things he's wanted to all his life. Starts by kissing the office girl, spilling ink on the bookkeeping crab and upsetting his boss. Then he sails on world tour that lands him in the Republic of Paprika. There he goes big for a Latin damsel before finding himself in the midst of a revolution.

Conception and execution of gags carry this vehicle along at racing speed. Even the old comedy tricks have been disguised to take off their curse. Capable supporting cast including a rhumba orchestra and beauteous dancer help Clyde. Nice production values in evidence. *Wear.*

THE GAME OF JAI ALAI
Sport
8 Mins.
Center, N. Y.
20th-Fox

This short could have been a sock. Instead it's mediocre due to careless preparation and presentation. Part of Educational's 'Treasure Chest' series, Ed Thorgerson spiels his little say on 'the world's fastest game' in ordinary manner.

Had it been done under the Pete Smith (Metro) technique, for example, it would have been specially produced and properly lighted, with contrasting uniforms, to let the auditor in on the game's niceties. Instead, a few clips from a Mexican fronton (instead of the crack frontons in Havana, for example) are dovetailed into the footage, after some rather ordinary preparatory efforts to indicate the entymology of the game.

Lighting and pacing are also of undistinguished quality, and what should have been a highly interesting, informative and exciting reel about the feverish Latin game shapes up as an indifferent proposition. *Abel.*

GOING PLACES
Cartoonland Mysteri
Revealed and Explai /ell
Thomas
10 Mins.
Universal

Cartoon comedies have been exposed via newspapers and mags for years, but this is probably the initial attempt by a film company to explain intelligently in a short how talking cartoons are produced. Chief criticism is that it may make animated cartoons seem flat after all this backstage stuff has been described pictorially and via Lowell Thomas' spiel.

Various steps in creating, drawing and photographing cartoon shown. Then musical score, sound effects and voices are described. Factual material is supplied by narrator, and few will remember much of it. Comedy and novel slants are sufficiently frequent to break monotony of straight fact compilation. Doubtlessly one of most interesting in this U series. *Wear.*

OUR ANSWER TO THE

THERE have always been in show business a few who envy anybody else's success. They take joy in spreading false propaganda about their competitors or their competitors' product.

It is unfortunate that a grand production, such as "THE COUNTRY DOCTOR", which is both a credit and an asset to the entire motion picture industry, should be the victim of this propaganda.

Certain people have gone out of their way to spread the rumor that this picture is flopping. We have a good idea who are behind it and it should be to their eternal shame.

For the benefit of those who bought the picture and who have still to run it, I want to quote a few statistics about one of the most successful pictures this business has seen in many a day:—

"THE COUNTRY DOCTOR" opened in 322 theatres between March 3rd and March 8th.

Of those theatres playing the picture for a week's engagement, 53 held "THE COUNTRY DOCTOR" over for a second week or transferred it to another first-run theatre for a second week.

48 theatres extended their engagements from three to four days.

31 theatres extended their engagements two days, and 80 theatres found it necessary to play the picture an extra day.

In all, 215 theatres—or more than 67 per cent—of the 322 that played the picture in its first week of release, held the picture over for additional playing time.

One of the most successful pictures released by Twentieth Century-Fox Film Corporation this year was Shirley Temple in "THE LITTLEST REBEL." Released on Christmas Day, it played during the holidays to enormous business.

"THE COUNTRY DOCTOR" already has surpassed "THE

WHISPERING CHORUS

LITTLEST REBEL" in receipts by more than 15%.

Of course, there are individual spots affected by terrific weather conditions that have not done as well as the exhibitor might have hoped. We speak of the average.

We are proud to point to the chorus of critics' praise which has greeted the picture from coast to coast and from Canada to the Gulf. Not only have the motion picture reviewers accorded "THE COUNTRY DOCTOR" their highest rating and most enthusiastic praise, but great publishers and editorial writers have gone out of their way to urge the American people to see this great human document.

Elsewhere on this page are printed excerpts from some of these reviews.

We are not responsible for certain greedy individuals who hoped this picture would pay off the national debt. We are, however, humanly happy that "THE COUNTRY DOCTOR" has brought profits to our customers, entertainment to millions and has been a credit not only to ourselves but to the entire motion picture industry.

This picture is a sincere contribution to the business we are all making our living out of. It is an asset to the cause of better pictures, no matter who turns them out.

This, then, is the record of "THE COUNTRY DOCTOR." These figures do not lie, and if this be a flop, we pray give us more like it.

Sidney Kent

President,
Twentieth Century-Fox Film Corporati

VARIETY
Quints Romp Through L. A. for Smash $33,000 at State-Chines

HELD OVER, MILWAUKEE

HELD OVER, SEATTLE

VARIETY
…e,' Quins, 6G Each, Balto

"An epochal event. The summit of showmanship. Tops as entertainment!" —Los Angeles Times

VARIETY
'DOC' DELIVERS $15,000 IN CINCY

HELD OVER, PORTLAND, ME.

"A picture every mother and daughter, every father and son will relish, because to see it is to love it!" —Milwaukee Sentinel

HELD OVER, PITTSBURGH

"A masterpiece!" —Pittsburgh Sun-Telegraph

HELD OVER! RADIO CITY MUSIC HALL

"A grand, magnificent picture without the quintuplets—with them, it is sensational!" —Los Angeles Herald and Express

"The screen's proudest creation!" —Hartford Times

HELD OVER, SPRINGFIELD, ILL.

HELD OVER, ST. LOUIS

HELD OVER, LOS ANGELES

"Much has been heard about the greatness of this picture. It does not disappoint!" —New Haven Register

VARIETY
'Country Doc' A Sock $26,000, Ch…

HELD OVER, PHILADELPHIA

VARIETY
'Doctor' $14,000, Ted Lew Up Mpls.; …

"One of the finest pictures that has come out of Hollywood!" —St. Louis Post-Dispatch

HELD OVER, ATLANTA

HELD OVER, DETROIT

VARIETY
'Doctor' Strong, $35,000

HELD OVER, DALLAS

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

"Must be seen by everybody!" —Indianapolis Star

FEDERAL TRADE COMM. CHALLENGES BLOCK BILL AS 'UNCONSTITUTIONAL'

Pettingill's Anti-Block Booking Measures Deemed 'Abitrary'—Pros and Cons on Block Film Selling Goes Over Same Ground with Almost Same Cast

Washington, March 17.

Depth-bomb from the Federal Trade Commission, challenging constitutionality of a vital feature of the Pettingill bill, exploded Monday (16) in the laps of the House Interstate Commerce subcommittee conducting hearings on the vices and virtues of block booking.

While the House group continues its efforts to understand the whys and wherefores of the industry distribution problem, members of the Senate Interstate Commerce subcommittee who held hearings on a companion bill two weeks ago were debating the feasibility of setting up a select committee to make an ambitious study of all phases of the controversial practice.

The Senators, members of the Neely sub-committee, were reported bewildered by technical aspects of the leasing system and by barrage of conflicting arguments by reformers, producer spokesmen, and warring exhibitors. As a way out of the snarl, they were thinking strongly about urging that a hand-picked, well-heeled group be ordered to spend time, during the summer recess finding out what the bickering is all about. The sub-committee has failed, however, to hold any meetings since public gabfest ended Feb. 28.

Creating not even a ripple among spectators and proponents of the bill, a memorandum written by the chief counsel of the F. T. C. and tearing down one section of the bill as 'arbitrary and discriminatory,' was quietly slipped into the record by Chairman Pettingill, sponsor of the measure which seeks to ban block booking.

Referring to the requirement which insists that a complete and accurate synopsis of each picture be provided exhibitors, F. T. C. Chief Counsel W. T. Kelley declared, 'It is, we think, arbitrary and discriminating. There is reason to believe that this is contrary to the protection guaranteed by the Fifth Amendment against depriving 'of life, liberty, or property without due process of law.'

'The synopsis condition, to say the least,' Kelley continued, 'is a burden upon the sale or leasing of a future. Sales of futures are a recognized incident of property ownership.'

Kelley found valid the portion of the bill regulating transportation of films, declaring it to be within the powers of Congress, but found, in his conclusion, that 'The current bill takes a business method which has grown up with this $2,000,000,000 industry during the past 20 years and stamps the business method as a monopolistic practice, and, overlooking available experienced administrative machinery for the treatment of such practices, proceeds to define it as a crime.

'The present legislative designation of these current extensive practices as being unfair, ought not to brand them as being inherently more malum in se than the classification of unfair competition cases defined by volumes of court decisions.

'They would seem very properly to come within the competence of the Federal Trade Commission and its precedents, rulings and decisions on price, sales promotion, and trade relation policies.'

Moldover Dope

Pages of legal data left over from the F. T. C. litigation against Famous Players-Lasky, in which a ccase and dcsist order against the film company was later thrown out by the courts, accompanied a second memorandum submitted by Eugene W. Burr, a member of the Trade Commission's legal division. In conclusion, Burr admitted, 'my views with respect to the public policy involved in the practices dealt with in the bill have not been sufficiently informed; they cannot be made worthy of submission to the Commission unless I were to make a careful study of the record made in the above litigation.

'For the reasons given at the outset, this memorandum must close without recommendation as to the public policy involved in this bill,' Burr continued, 'and therefore without recommendation also as to the merits of the measure.'

Commerce Department, also asked to render an opinion on block booking, politely refrained. Thomas Burke, chief of the division of motion pictures and specialities of the Bureau of Foreign and Domestic Commerce, neatly passed the buck to the Trade Commish, declaring, 'It seems logical and just to consider the tremendous capital and employment factors involved and to recommend that the Federal Trade Commission be called upon to offer its opinions and findings.'

Seemingly endless parade of moral betterment organizations boosting the Pettingill legislation came to an end Monday, with Canon William Sheafe Chase, sapolio ace and superintendent of the International Reform Federation, putting on a lively show as the final witness for the proponents.

Federal government would peek over the shoulders of producers from the moment a picture was dreamed of and a special commission would sit in Washington with nothing to do all day except enforce film legislation, if the white-whiskered reformer put through his deal for stringent amendments to the Pettingill measure.

Chase Would 'Choose'

Beginning with the frank remark, 'I would choose the Culkin bill in preference,' Chase produced long string of amendments of his own and also suggested Pettingill 'take the essence out of the Culkin bill and—fit it to deal—directly—with the moral issue.'

Federal supervision at the source of production, which will save the expense of making unfit pictures' was the theme song of the veteran moral campaigner. Also Canon Chase told the committee that a special commission would be necessary to enforce the provisions of the bill because, at present, the proposed legislation 'puts enforcement in the hands of the Department of Justice.' Explaining that he meant no offense toward the G-men, Chase confided that 'what we need is to have the bill referred to a few people who have that, and only that, to handle.'

Interrupted by Chairman Pettingill who pointed out that Congress would be powerless to establish a Federal censorship within the big studios and 'does not have control of production,' Chase amended his suggestion in favor of government licensing of films. 'You could say that no picture could pass over the state lines until it has a license,' he urged. Pettingill agreed that Congress could establish a board to say what pictures could enter States, but Chase objected to the idea because 'any state could make pictures and exhibit them within its boundaries, in defiance of Federal laws.'

Pix and Politics

Squawks about use of the motion picture politically also were registered by the aged moralist who demanded further provision in the bill to 'see that no unfair advantage is taken in newsreels or shorts, by either side.'

Letter from an exhibitor owning theatres in four small counties in Pennsylvania, attacked independent exhibitors testifying before the committee as representing the minority and accused the committee of having been 'mesmerized by arguments presented by selfish groups.'

Read by Representative Pettingill of New York, who commented he had received a lot like it, the message was signed by Michael Freedman of the Roxy theatre, Wetherly, Pa. Freedman 'over a period of years' has not been forced to exhibit pictures not wanted by the community, he said, a statement that was immediately protested by Abe Myers, Allied States counsel, who remarked 'his experience must be different from any exhibitor in a similar situation.'

Myers charged that the letter probably had been written at the request of a distributor, and asserted that 'exhibitors are being requested to come into the film exchanges and are invited to write or wire the committee.'

To-do over the Catholic Legion of Decency's stand in opposing the Pettingill bill continued, with five more Catholic groups, including the Knights of Columbus, registering kicks at block booking in contrast to policies outlined by the Bishops' Committee. Canon Chase attacked the Legion, reading from its film ratings which, he claimed, had listed 46% of studio output as 'Class B,' or not recommended for kids and adolescents.

Endorsements of the measure continued to pour in from clean-up groups, with Y. W. C. A., Y. M. C. A., National Congress of Parents and Teachers and the National Women's Temperance Union, adding screams of protests against 'vicious' practice of compulsory block booking.

The Church Stance

Question of the Bishop's Committee on Motion Pictures of the Catholic church to represent itself as a mouthpiece for the Catholic population of the United States, in defense of block booking, presented itself Tuesday (17) when members of the Pettingill committee grilled a Legion of Decency representative as to relationship between the Legion and other Catholic organizations.

Taking exception to statement by Rev. Dr. Joseph A. Daly, Legion secretary, committee members pried curiously into the reason why numerous Catholic groups, including the National Catholic Welfare Council, had appeared earlier to endorse the bill, and mentioned several diocesan publications which had printed editorials in direct contrast to views expressed by the Bishop's committee on Feb. 26. Father Daly appeared before the committee as authorized representative of the Episcopal committee on motion pictures of the Catholic church in the U. S., and claimed that 'The Bishop's committee is alone able to speak authoritatively for the 22,000,000 Catholics in the U. S. on matters involving the morality of motion pictures and is exclusively authorized to dictate the policies and practices to be followed by the Catholic people of the U. S. in the campaign for wholesome motion pictures.'

Unshaken by Congressional quizzing, Father Daly stuck to his point that while 'in matters of policy we sometimes find organizations disagreeing with us, individual Catholics are guided by the Catholic Bishops of the U. S. The committee having been appointed by the Catholic Hierarchy was the only group within the church that had the right to speak officially,' the Legion of Decency representative insisted.

Exhib QK's Industry

Opposing the proposed ban on block booking, Father Daly quoted from the bishops' statement of last month, and added that 'the Legion of Decency does not believe in nor offer support to any legislative short-cut to a wholesome screen. It does not believe that there is promise or hope of a wholesome screen through the agency of legislative enactment.

Unusually severe bouncing around was given Stanley Sumner, independent exhibitor from Cambridge, Mass., who told the committee that in 20 years of managing theatres he had never had trouble with distributors and had been able to cancel up to 33% of film blocks. Sumner, who charged that independents would be seriously harmed if the bill were passed, was subjected to endless questioning by Chairman Pettingill, author of the measure. Tieup between Sumner and the big producers was intimated by the nature of Pettingill's inquiries.

Operation of film houses is a matter of common sense if distributors and producers are willing to cooperate with exhibitors who will play fair, the New England exhib declared. 'If you were to do away with the present system of buying pictures I would have serious difficulty in getting the films I want to have,' he said. 'I feel that I would get the leftovers after the chains had made their choice.'

A spirited defense of the block booking system, which he tagged 'group selling or wholesaling of products,' was made by Sidney R. Kent, president of Fox Films. 'The atmosphere might lead one to believe that it was a poisonous method forcing something poisonous down the throats of the exhibitors,' Kent exploded. 'I hope the committee won't think that we are so foolish as to toss business over our shoulders.'

Attacking the brief filed by Abraham F. Myers, Allied States counsellor with the Neely Committee some weeks ago, Kent charged that exhibitors testifying in support of the Neely-Pettingill measure were '1,000% away from the truth' in their claim that they are forced to take 100% of film blocks.

'You are not told,' he said, 'that these men buy 100% to keep films away from their competitors. Thousands of adjustments are made annually by all the big companies,' Kent stated, 'and contracts by no means bind the exhibitors or force them to accept immoral pictures as claimed in Myers' brief. At the height of the Legion of Decency's campaign there was not one cancellation in the U. S. of of the two Mae West pictures running at that time,' the Fox official declared.

Kent blasted monopoly charges of the opposition by hinting out that automobile companies and the telephone trust are controlled by fewer than eight companies and that there are numerous outside film companies producing and selling films. Striking at exhibs who have wailed that block booking is responsible for dirty pictures, Kent asked the committee, 'Why don't you put a bill in here making the exhibitor buy one at a time after he has seen it?'

'I don't see why the argument cannot be settled by subpoenaing the records,' the Fox head snorted.

Viewing block booking-less future through rose-colored specs, independents and spokesmen for women's groups bewailed l. a s t Wednesday (11), for the third consecutive day, the 'strangle-hold' which the eight big companies have on film biz.

Exhibs' Squawks

Harsh tactics of RKO, in dealing with small exhibs, were pictured by Walter B. Littlefield who told the committee that efforts to procure individual pix, or a smaller block, were answered by a heartless 'I'm selling 50 pictures,' when RKO salesmen called with line-up of new films. Exhibs are forced to take all 50, or none, Littlefield claimed.

Describing the synopsis clause of the Pettingill bill as offering a 'happy medium' between an actual trade viewing of pictures by independent exhibs and the present system of buying 'blind,' Littlefield expressed himself satisfied with the proposed requirement which would provide printed data on contents on each film sold. Exhibitors are 'entitled to know whether they are getting 'Alice in Wonderland' or 'The Postman Rings Twice,' the Boston indie exhib declared.

Tale of vigorous supervision by moral groups was told by H. M. Richey, general manager of Allied Theatres, Detroit, who pointed out that 'these silent stockholders in our theatres' had rejected from 30 to 40 films which had been passed by the local police censor board. Detroit independents are in tough spot, Richey walled, because block booking does not apply in houses affiliated with the 'big eight' and mediocre films are pawned off on independents, after chains have scooped up box office hits. 'The affiliates have the call on the entire output of the big companies,' Richey complained, specifying that local Fox theatre 'picked' up the best of the others, Columbia, Universal and British Gaumont.'

Richey also asserted that there is 'no such thing as a cancellation privilege' in contracts offered by the big companies, because independents must speak up within 14 days of the release date of a picture, if they want to take advantage of rejection clause.

Specials, he claimed, cannot be cancelled and must be run on Sundays, unless barred by censors.

Majors in Competish

Mild interest was shown by committee, in Richey's talk, with Chairman Pettingill remarking that, in offering blocks, it would seem that big eight are competing among themselves and that 'it would seem to me they are trying to please their customers.'

Texas exhibitors are under contract not to show pictures at less than 25c. and Texas smallies have been forced to boost admish prices and ruin their business, grieved Col. H. A. Cole, Allied Theatre Owners prez, who represented 225 indies listed with his organization. Claiming that house managers 'have to figure on which price is the best price that will get us the best money. Col. Cole wept on the committee's shoulder and besought return to the good old days of 10c. and 15c. admissions.

A rift between Catholic organizations, over the controversial subject of block booking, appeared when the executive secretary of the National Council of Catholic Women, Agnes G. Regan, read a resolution supporting the Neely-Pettingill bill endorsed at three successive conventions by her organization. In reply to questioning by the committee, Miss Regan said that she 'wouldn't care to comment' on the recent statement made by the Catholic Bishop's committee opposing anti-block booking legislation.

Block booking is 'a cancer on the body of the industry' and is used as 'a club to beat independents into submission,' yelped Jeanette Willensky, representing indie motion picture owners of Eastern Pennsylvania.

U Refinancing

(Continued from page 5)

which stock there are 17,864 shares outstanding.

Book value of U's common, after providing for 1st and 2nd preferred; at $110, plus accrued dividends, as of July 27, 1935, is given as $6.365.

U's present 1st preferred 8% stock has been in arrears on dividends since Oct. 1, 1932.

In contemplating the forming of a voting trust to acquire the SC group's newly purchased U shares, it is proposed to issue forthwith $3,000,000 of the authorized $4,000,000 5%, 10-year debentures, and a minimum of 418,604 shares of the authorized 1,500,000 shares of common (voting trust certificates). This is calculated to yield the trust $6,000,000.

The debentures will be convertible at any time into common stock (voting trust certificates) at the following prices:

First two years, $15 per share; 2d two years, $17.50 per share; 3d two years, $20 per share; 4th two years, $22.50 per share, and 5th and last two years, $25 per share.

The result of these issues would be that there would be outstanding $3,000,000 of 10-year, 5% convertible debentures and 418,604 shares of common stock (voting trust certificates). After making the first payment to Carl Laemmle, amounting to $1,500,000, for securities purchased, under instalment, the trust figures to have $500,000 cash, $4,000,000 in securities which are to collateralize the deferred payments to Laemmle, and 380,000 shares of recapitalized U common stock, with a stated book value of $6.35 per share as of July 27, 1935, or $5,588,000 aggregate value. The trust's assets thus would total around $10,088,000.

However, if it is deemed desirable to issue more than the minimum 418,604 shares of the voting trust's common stock, in the first instance, a corresponding increase in the trust's working capital will be arranged.

It is proposed that in exchange of the SC group's rights under option on the U shares, 20-year warrants will be issued with the right to subscribe at $10 per share for 33 1-3% of the trust's common stock to be issued at the first instance, amounting, it is figured, to around 209,302 shares.

Under the plan, major executives of the operating or holding companies are to be given options to purchase common stock in the voting trust, or the operating company, or else a profit-sharing plan is to be worked out for them.

If options are given, such options may be exercised only at the rate of one-fourth of the total amount each year for 4 years, providing the individual or individuals holding such options are in the employ of the company at the time designated when such stock might be purchased.

It is to be covenanted under the debentures: (a) That 75% of all dividends received by the voting trust shall be used either for the payment of interest and/or the retirement of debentures; (b) That none of the U stock (voting trust certificates) shall be sold for less than $6.35 per share, without the consent of 51% of the debentures.

Robbins' Coast O.O.

Herman Robbins, head of National Screen Service, sailed Saturday (14) for California, via the Canal, to check into production activity on the Coast.

It's Robbins' first trip to the Coast in over a year. His plans remaining there about two weeks and on the way back will stop off at National Screen branches.

Advance Production Chart

Hollywood, March 17.

Production activity in Hollywood fell off four features from the score of pictures in work registered for the preceding week. Past week's activity shows 38 features in work, 32 editing, 65 preparing. New pictures going into work last week registered a new low for many months with only four starting. Number of pictures completed and previewed for same period showed 11. Metro screened three, Paramount, 20th-Fox and Warners previewed two each, while Radio and Republic previewed one each.

Titles of the pictures previewed showed 'The Great Ziegfeld,' which after two years of preparation and shooting, was shown to the public for the first time in Oakland. Picture ran 184 minutes. Studio is now laboring over the task of reducing this footage to roadshow length. Present plans are to roadshow the picture as a three-hour show with intermission between halves.

Metro during the week also previewed 'Petticoat Fever' and 'Robin Hood of El Dorado.' Paramount screened 'Too Many Parents' and '13 Hours by Air,' 20th-Fox, 'Everybody's Old Man' and 'Charlie Chan at the Circus,' Warners, 'The Singing Kid,' new Jolson picture, and 'Broadway Playboy,' Radio previewed 'Two in Revolt,' a novelty, featuring a horse and a dog; Republic concluded the week with 'Doughnuts and Society.' Latter is the last of the Mascot program of features sold by Nat Levine on the current year's program. Will be released as one of the Republic program of pictures.

Paramount leads the major production field for activity with nine features before the cameras, four editing and 10 preparing. Metro follows with seven in work, two editing and eight preparing. Warners has six, six and 14; 20th-Fox, five, four and four; Universal, four, four and six; RKO-Radio, four, three and seven; Columbia, two, four and four; Republic, one, four and six; United Artists, zero, one and six.

Combined studios of major group plan to get under way this week with an exceptionally large batch of new pictures. Warners promises the most, with a group of five. 20th-Fox, Radio, Paramount and Columbia all promise to put at least three each in work.

Columbia

Two in work, four editing, four preparing. In work:
'AND SO THEY WERE MARRIED,' reported Variety issue Feb. 19, and **'BLACKMAILER,'** reported March 11. No new pictures started here last week or previewed.

Frank Capra's next, **'THE LOST HORIZON,'** is slated to start sometime this week with Ronald Colman, Jane Wyatt, Isabel Jewell and E. E. Horton.

B. P. Schulberg is lining up his next picture to go into work shortly under title of **'QUEER MONEY.'** Will co-feature Chester Morris and Margot Grahame.

Writers were assigned to adapt **'PARTNER, YOU'RE IN LOVE'** for early production.

Metro

Seven in work, two editing and eight preparing. In work:
'SMALL TOWN GIRL,' reported in Variety Jan. 15; **'ROMEO AND JULIET,'** reported Jan. 22; **'THE UNGUARDED HOUR,' 'SAN FRANCISCO,'** reported Feb. 19, and **'ABSOLUTE QUIET,'** reported Feb. 26. **'MOB RULE'** and **'GOOD EARTH,'** reported March 4.

No new pictures started here last week.

Pictures completed and previewed during past week were **'GREAT ZIEGFELD,' 'PETTICOAT FEVER'** and **'ROBIN HOOD OF EL DORADO.'**

Pictures slated to start this week are **'SUICIDE CLUB,'** with Robert Montgomery, Rosalind Russell, Reginald Owen and Frank Morgan. Louis D. Lighton will produce.

'GORGEOUS HUSSY,' to star Joan Crawford goes into work April 1, Clarence Brown directing. This has been substituted for **'LADY COMES TO TOWN,'** previously slated as the next Crawford starrer, Brown directing.

New stories purchased and being readied for early production lists **'MONEY BOX'** (Laurel and Hardy feature) to be produced by Hal Roach. Company has assigned writers to work out the fiimusical in which Jessie Matthews is slated to star. Writers also are working on the next Marx Bros. comedy which will have Santa Anita racetrack background. Company is bringing Maria Korja, singer of Berlin Grand Opera, here to play lead in forthcoming production **'THE LIFE OF JOHANN STRAUSS.'**

Paramount

Nine in work, four editing, 10 preparing. In work:
'FATAL LADY,' (formerly **'BRAZEN'**) and **'FLORIDA SPECIAL'** reported Variety issue Feb. 12; **'BIG BROWN EYES,' 'PRINCESS COMES ACROSS'** and **'BORDER FLIGHT,'** reported Feb. 26; **'POPPY,'** reported March 4; **'CASE AGAINST MRS. AMES,'** and **'SOMETHING TO LIVE FOR'** reported March 11.

'EARLY TO BED.' Starting this week, produced by Harlan Thompson, directed by Norman McLeod from original by Lucien Littlefield and Chandler Sprague. Cast: Charles Ruggles, Mary Boland, George Barbier, Gail Patrick, Robert McWade.

Story.—Typical Ruggles-Boland marriage farce, Ruggles as bookkeeper in a glass eye factory who must have his sleep against wishes and exploits of a society-craving wife.

Completed and previewed last week were **'TWO MANY PARENTS'** and **'13 HOURS BY AIR.'** To start this week is **'I LOVED A SOLDIER,'** which Marlene Dietrich started with but did not finish. Company has borrowed Margaret Sullavan to substitute for Dietrich. Being readied for early production are **'RETURN OF SOPHIE LANG,' 'LET'S GET MARRIED'** (Gary Cooper, Fred MacMurray), **'THE NEW DIVORCE'** (Gladys Swarthout) with possibly Franchot Tone opposite.

RKO-Radio

Four in work, three editing, seven preparing. In work:
'DANCING PIRATE' reported Variety issue Jan. 29; **'The EX-MRS. BRADFORD** (formerly **'ONE TO TWO'**) reported Feb. 26; **'MARY OF SCOTLAND'** and **'SPECIAL INVESTIGATOR,'** reported March 4.

No new pictures started last week. Completed and previewed, **'TWO IN REVOLT,'** formerly titled **'THOROUGHBREDS ALL.'**

Pictures lined up for early production, **'HIS MAJESTY BUNKER BEAN,' 'MOTHER CAREY'S CHICKENS'** for Ann Shirley; **'NEVER GONNA DANCE,'** for Fred Astaire and Ginger Rogers; **'SAVE A LADY,'** for Ann Sothern, and **'ROBBER BARONS'** for Edward Arnold.

Republic

One in work, four editing, six preparing. Started last week:
'THE HARVESTER.' Supervised by Victor Zobel. Directed by Joseph Santley from Gene Stratton-Porter novel of same name, adapted by Homer Croy. Cast: Alice Brady, Russell Hardie, Frank Craven, Ann Rutherford, Joyce Compton, Eddie Nugent, Cora Sue Collins, Buck, the dog.

Story.—Down-to-earth saga of American farm folk, laid in Indiana. Remake from silent picture made by F.B.O. several years ago. Young farmer boy who becomes matrimonial bait for the community. His mother has selected wealthy girl of his own position to marry. He favors poor girl, who despite parental opposition he marries.

Completed and previewed last week, **'DOUGHNUTS AND SOCIETY.'** Being lined up for early production, **'GLORY PARADE'** and **'MY OLD KENTUCKY HOME.'** Company has made a deal with Peter B. Kyne to produce a series of five **'CAPPY RICKS'** stories, one a year.

20th-Fox

Five in work, four editing, four preparing. In work:
'ROAD TO GLORY' (formerly **'ZERO HOUR'**), reported Variety issue Feb. 5; **'POOR LITTLE RICH GIRL,'** reported Feb. 26; **'THE FIRST BABY,'** reported March 4; **'TURMOIL,'** reported March 11, and **'HALF ANGEL,'** started last week.

'HALF ANGEL.' Directed by Sidney Lanfield, original by Tennyson Jesse, adapted by Gene Fowler and Bess Meredyth. Cast: Frances Dee, Brian Donley, Charles Butterworth, Henry Stevenson, Paul Stanton, Etienne Girado, Gavin Muir.

Story.—Murder mystery centered around young girl, saved from convincing circumstantial evidence by newspaper reporter.

Completed and previewed last week, **'EVERYBODY'S OLD MAN'** and **'CHARLIE CHAN AT THE CIRCUS.'**

Pictures being readied for early production are:
'WHITE FANG,' outdoor dog picture with Lightning, the police featured in RKO's production, **'TWO IN REVOLT.'**
'PRIVATE NUMBER' (Loretta Young and Robert Taylor) and **'TO MARY—WITH LOVE.'**

Company is now lining up story on the life of Jesse James which will be produced on a lavish outdoor scale.

Sol Lesser has four Harold Bell Wright and two Zane Grey stories which he will produce for 20th-Fox. Wright stories set are: **'ALIAS BRIAN KENT,' 'DEVIL'S HIGHWAY,'** and **'UTAH TRAIL.'** Zane Grey stories are **'SMOKY RANGE'** and an untitled novel to be published this fall.

United Artists

None in work, one editing six preparing.

Studio continues to be dark as far as pictures in work are concerned. Selznick-International preparing for **'GARDEN OF ALLAH,'** which is expected to go before the cameras this week. Pickford-Lasky whipping final story treatment together for early starting date on the Nino Martini picture. Company has bought **'THE GAY DESPERADO'** for second Martini starring picture.

Universal

Four in work, four editing, six preparing. In work:
'SHOWBOAT,' reported in Variety Jan. 15; **'DRACULA'S DAUGHTER,'** reported Feb. 12; **'UNCONSCIOUS'** and **'BANISHED,'** reported March 11. No new pictures started here last week.

New pictures being lined up for early production lists **'MY MAN GODFREY'** (William Powell), **'INTERNATIONAL TEAM,'** for Jack Holt; **'IT'S A SMALL WORLD'** and **'WHAT PRICE PAROLE.'**

Warners

Six in work, six editing, 14 preparing. In work:
'HEARTS DIVIDED,' reported Variety, issue Jan. 15; **'MURDER IN THE BIG HOUSE,' 'BIG BUSINESS,'** and **'TWO AGAINST THE WORLD,'** reported Feb. 26; **'ANGEL OF MERCY,'** reported March 11. Started last week:

'EARTHWORM TRACTOR.' Produced by Sam Bischoff. Directed by Ray Enright from William Hazlett Upson Satevepost story, adapted by Richard Macauley, Joe Traub and Hugh Cummings. Cast: Joe E. Brown, June Travis, Guy Kibbee, Carol Hughes, Gene Lockhart, Dick Foran, Craig Reynolds, Henry O'Neil, Olin Howland, Joseph Crehan, Addison Richards.

Story.—Typical Joe E. Brown comedy fodder depicting Brown as a tractor salesman who sets out to become the greatest salesman in the world. His ambition is realized when he lands the largest tractor order ever made and with it he gets the daughter of the man who places the order. Comedy situations that lead up to this event are laid in the rural districts, climaxing at a time when Brown goes through dangerous tests to prove the merit of his product.

Completed and previewed last week, **'THE SINGING KID'** and **'BROADWAY PLAYBOY.'** Being readied to start this week, **'THE CASE OF THE VELVET CLAWS'** (Warren William and Claire Dodd); **'LOVE BEGINS AT 20'** (Hugh Herbert, Paul Cavanaugh, Patricia Ellis); **'THERE'S MILLIONS IN IT'** (Ross Alexander, Beverly Roberts); **'BULLETS AND BALLOTS'** (Edward G. Robinson, Joan Blondell, Barton MacLane, Humphrey Bogart and Frank McHugh).

Production Table

Shows current standing of the various production schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Preparation
COLUMBIA	40	26	6	8	4
GAUMONT-BRITISH	16	Made in London			
METRO	50	23	9		
PARAMOUNT	65	42	13		
Westerns	6	4			
RKO-RADI	49	25			
REPUBLIC	32	14			
Westerns	21	7			
20TH-FOX	53	44			
Westerns	4	2			
UNITED ARTISTS					
Sam Goldwyn	7	7			
Selznick-Inter'l	5	1		4	
Pickford-Lasky	4			3	
Reliance	1			1	
Korda-London	5	Made in London			
UNIVERSAL	36	19	8	9	5
Westerns	9	6	1	2	1
WARNERS	60	49	12	1 over	14
Totals	462	269	70	103	68

2 'MISSES N. O.' MAKE GOOD

New Orleans, March 17.

Two 'Misses New Orleans' have joined the local film row beauties. Mary Healy is a booker for Gaumont-British films, and Helen Moore is a secretary at 20th Century-Fox.

Conn Signs Cohn

Hollywood, March 17.

Maurice Conn, head of Ambassador Pictures, signed Martin C. Cohn to supervise and edit two features.

Cohn will function on pictures starring Frankie Darro and Kermit Maynard.

Hirliman Perfects Color Device for Camera Attachment

Hollywood, March 17.

Claiming that cost is only slightly in excess of black and white film, George Hirliman, after five years of experiments, announces perfection of a color process system for which he has applied for letters patent.

Basis for process lies in special device that can be applied to any regulation standard camera. Developing and printing can be handled without additional equipment, labor or time at any color laboratory.

New process will be known as 'Hiriacolor.' It was first used by its inventor in photographing 'Captain Calamity,' his latest color feature, just completed. Heretofore, producer used Magnicolor for his productions.

Inventor claims new process does not require special lighting or color schemes, and that it will photograph objects in their natural tint, with perfect spectrum and without exaggeration or distortion.

DISNEY VIA RKO NOT UNTIL JANUARY, '37

RKO will not start getting Walt Disney product, under deal signed recently, until January, 1937. Contract calls for from 12 to 24 shorts and one feature a year. First feature is expected to be the one on which Disney recently started preparation, 'Snow White and the Seven Dwarfs,' in color.

Under his old contract with United Artists, Disney has a total of 16 shorts yet to deliver, half of which go to the Music Hall first run, the other half to the Rivoli, N. Y. Expectation is that the Hall will have first crack on all Disney product when the producer starts selling through RKO.

Cost of the Disney shorts has been running over $50,000, with average profit on distribution well over $100,000.

RKO-PATHE STUDIOS' HEAVY PROD. SCHEDULE

Hollywood, March 17.

Six units working at the RKO-Pathe studios will turn out 46 pictures this year.

Selznick-International is making 10; Lesser, 10; M. H. Hoffman, 18, and Invincible, 8.

All for different releasing companies.

20th-Fox Charged With Manikin Lift in Suit

Hollywood, March 17.

Infringement on letters patent for an improvement in producing manikin actors is charged against 20th Century-Fox in suit filed in U. S. district court here by attorneys for Paul W. Bianton.

Complaint asks injunction restraining studio from using improvement in making of its pictures, seeks an accounting of damages due and demands seizure of film alleged to have used patent.

Team Nagel, Hunt in 8

Hollywood, March 17.

Eleanor Hunt and Conrad Nagel will be co-featured in 'Yellow Car ,' first of series of eight picts to be made by George Hirliman under banner of Pacific Productions. Crane Wilbur will direct.

Hirliman plans to establish the pair as a team, and use them in entire series.

Polish Pix Ask Hays' OK

Eastern film code office of th Hays organization, which is a duplicate of the Joe Breen purity office on the Coast, has been asked to pass on six Polish feature productions by the Polish-American Film Corp. of Chicago.

All films, which will be distributed in the U.S., are in that language, the first entirely foreign language productions to be submitted the Hays eastern purity seal division.

ANOTHER HOMESPUN HIT BY THE AUTHOR OF "STATE FAIR"
with
FRED STONE
as the lovable Iowa farmer who accidentally reached star-dom in the movies—and wished he hadn't . . . when his wife and pretty daughter "went Hollywood" under a wave of sudden wealth.
PHIL STONG'S
popular novel and Saturday Evening Post serial made into a picture as human as home folks . . . as brilliant as Hollywood's lure.
THE FARMER IN THE DELL
FRED STONE
JEAN PARKER
ESTHER DALE ★
MORONI OLSEN ★
FRANK ALBERTSON ★
RKO RADIO PICTURE
DIRECTED BY BEN HOLMES
ASSOCIATE PRODUCER ROBERT SISK ★

1935 Testimony Dissected by Counsel At 3-Day ERPI Hearing in Wilmington

Wilmington, March 17.

Contentions that talking picture equipment licenses of Electrical Research Products, Inc. (Western Electric) excluded all other manufacturers, on the one hand, and that they were non-exclusive but necessary to protect the ERPI interest in talkers, were tugged back and forth last week by counsel before Judge John P. Nields in U. S. District Court during three-day arguments in the monopoly action of General Talking Pictures (De-Forest) and Duovac Radio against ERPI, Western Electric and American Telephone & Telegraph.

Arguments were based on testimony adduced at the trial last year and were the final proceedure before the decision, which will be months in coming. Permanent injunction to follow the temporary injunction already granted to restrain ERPI's equipment contracts, is sought by plaintiffs.

Samuel E. Darby, Jr., chief plaintiff counsel, attacked the ERPI exhibitor licenses as entirely illegal in constituting restraint of trade, even with what he called the 'loophole' of the equality clause by which ERPI agreed to permit reproduction of pictures on other than ERPI equipment, provided the equipment were up to ERPI standard. He argued this was not a relaxation of the earlier ERPI contracts because ERPI was to be the sole judge of the non-ERPI equipment's quality under the provisions of the clause.

Darby Attacks Contracts

One of his chief attacks was on the ERPI recording contracts with producers, most of which were concluded May 11, 1928, particularly the clause providing the producers could record non-ERPI equipment, unless they used technical knowledge obtained from ERPI, in which case they would have to pay the $500 per 1,000 feet, regularly charged by ERPI.

This clause did not clear ERPI, Darby argued, because it was impossible then to record sound without using nical knowledge obtained from ERPI, all the producers having first obtained their technical knowledge from ERPI, as a result of th contracts, even though it might have been available elsewhere.

First real judicial cognizance of a freedom-of-speech issue with respect to pictures came when Judge Nields interrupted Darby's presentation to inquire of him if there is any 'analogy' between freedom of speech in talkers and freedom of the press. Darby suggested Judge Nields was referring to newsreels and 'The March of Time.'

Responded Judge Nields: 'I was thinking of the constitutional rights of free speech, free press and possibly the right not to be unduly restrained in the matter of enter-

(Continued on page 71)

MINN. TEST ON 'BANK,' DICKERMAN'S PLEA

Minneapolis, March 14.

Harry Dickerman, owner of three independent neighborhood theatres which were holding consolidated gift nights, has pleaded not guilty in district court here to the charge of violating the state lottery law following the grand jury's return of an indictment against him.

Dickerman has accused competitor members of Northwest Allied States with having brought about his indictment through the use of pressure on the county attorney's office. Prior to his arraignment he had announced his intention to plead guilty in order that a blanket indictment might be returned against all local exhibitors using gift nights of any sort and that these other theatre men might be compelled to fight the 'test case,' instead of him.

The Dickerman announcement followed a meeting of Twin City Northwest Allied States' members who voted not to aid Dickerman in the case and to recommend his expulsion from the body for holding the combined gift nights. Dickerman, however, beat the organization to the gun by resigning. At the same time he called attention to the fact that when 'bank night' was being attacked before the Code Authority he personally financed a fight to prevent its invalidation, even sending an attorney, S. P. Halpern, to Washington and New York. It was indicated that 'bank night' interests induced Dickerman not to plead guilty and to fight the case through until a ruling is made by the state supreme court.

After Dickerman's indictment, the Star commented editorially on the theatres' cash nights, declaring that 'in the movie theatres, they are distinctly out of place, an intrusion into a realm of entertainment which in time would pervert such entertainment and run the movie business into the red, if not into the ground.'

Rockland, Me., March 17.

Joseph Dondis, manager of the Strand and Park, was found not guilty of conducting a lottery and game of chance in connection with a 'bank night' after a long hearing in the Rockland municipal court. In the Rockland municipal court. Horace Keizer of Thomaston was the complaining witness.

Tail Enders

Hollywood, March 17.

Getting as far away as possible from major company precedent, Poverty Row film producers designate their class picture as X. Specials get a Y classification and programmers are Z picts.

B&K vs. JL&S In Hot Chicago Theatre Scramble

Chicago, March 17.

Battle lines between Balaban & Katz and the Jones, Linick & Schaefer circuit are being drawn out on new front as three more theatres are tossed in the ring. Struggle now starting between the two circuits for control of the loop McVickers, the westside Marbro and the northside Granada. B & K is fighting to continue and extend its hold on the loop, feeling that the downtown sector is the key to the entire city's film situation. B. & K. now controls six of the loop's nine major houses and is angling in every way to secure the other two.

Firm is advancing considerably towards getting control of the RKO Palace on a possible operating deal. Has been sniping for several years at the J. L. & S. State-Lake and at one time had a bid of $125,000 in for the house. Now the center of attention is directed at the shuttered McVickers which is the property of the school board.

In an open bidding session, J.L.&S. came through last week with a high bid of $48,000 annual guaranteed rent against a percentage. Next bid entered was by the Victor Amus. Co., 175 N. State street, which address is the Chicago theatre. Victor offered $38,500 annually against percentage. Other offers now being considered by the board are from parking companies.

These bids are now to go before the school board exec body for final decision on the disposition of the property. Likely that the house will be given to one of the circuits for amusement operation rather than permitted to be torn down to make parking space.

Jones, Linick & Schaefer is eyeing the Marbro and Granada, key nabe houses on the B. & K. string, having entered bids for both houses with decision on the bid scheduled for late this month. Both houses are undergoing financial reorganization and both B.&K. and J.L.&S. have submitted reorganization plans. Understood that the J.L.&S. offer is a straight percentage arrangement. Should J.L.&S. secure these two houses, it will mark the circuit's return to the nabes after nearly 15 years. J.L.&S. at that time withdrew from its widespread interests in the neighborhood, selling out their interests for sufficient coin to give each member of the firm at least $5,000,000.

N. W. Thawing Out

Minneapolis, March 17.

More than 50 theatres in the territory which have been closed because of the long stretch of subzero weather and blizzards are reopening.

A survey of the section shows that more houses were dark in February and early March because of weather condition than at any time in the industry's history.

Striking Newsmen Picket Milwaukee Picture Theatres

Milwaukee, March 17.

The American Newspaper Guild strike at the Wisconsin News is having a telling effect on downtown Milwaukee theatres. Striking newspapermen have taken to picketing the theatres in effort to have them withdraw advertising from the News. The paper sought an injunction to halt the secondary picketing but the court ruled the strikers could picket business places which advertise in the paper so long as the signs do not carry anything relating to the place of business. Signs which had read: 'Do Not Patronize This Theatre, It Advertises in the Wisconsin News' are barred.

Only theatres hit by the strikers are the Warner and Riverside. Fox theatres are not being picketed and according to News management this is due to a 'friendly attitude' between Charles Lowenberg, ad chief for Fox, and J. Nash McCrea, strike chairman and former amusement editor of the News. Strikers were non-committal on their failure to picket Fox houses although the Fox chain gives the paper 100% copy.

Strike is now in its fifth week with only difference now being the refusal of the Hearst executives to sign a contract. Paper management alleges it is willing to accede shorter hours, wage increases and minimum scale but stands pat against signing a closed Guild shop agreement.

Guild is negotiating similar contract with locally owned Journal. Negotiations there held up after L. W. Nieman, publisher, and Agnes Wahl Nieman, his widow, died within space of a few weeks, leaving ownership of sheet in doubt. Harry Grant has now assumed responsibility for paper.

RIVAL BALTO DAILIES' SHOW BIZ SIDELINES

Baltimore, March 17.

To all appearances the Eve Sun and its arch rival, Hearst's News-Post, have gone into the picture production business for this week only, and as producing rivals are staging a merry fight. Sun tied in with the Durkee chain of 15 nabe houses, which surprised plenty in view of fact Durkee several weeks ago jerked all advertising out of the Sun papers because he didn't figure he was getting enough publicity; now, however, he has restored his space-buying.

Both rags are taking deep interest in the National Flower Show, current at Armory, and drawing around 20,000 floral fanciers daily at 75c a head. Sheets seem to have gone ga-ga on the civic pride and enterprise angles, and both are sponsoring shorts filmed daily at show. The Sun started it by getting a photog to shoot daily features at exhibit and having Durkee theatres screen the shorts following day; theatres pay for the filming, and the Sun spreads sheaths of publicity on stunt and theatres on first local-news page. Paper has also delegated reporter Bob Cochrane, who has had radio announcing antecedents, to spiel descriptions on sound track of film.

The News-Post was late in starting similar stunt, but had it well blooming yesterday (Monday), which was one day after the Sun leaped out. Downtown first-run New was hooked in with the News-Post on a deal similar to that cooked up 'tween Durkee houses and Sun. But the Hearst sheet cast around and bobbed up with a 'name' commentator for its sound track, getting Mrs. Howard W. Jackson, wife of the Mayor, to do the descriptive spieling. Paper is, of course, splashing plenty publicity on its short in its pages.

Reported heated feeling 'tween the News-Post and the Durkee chain. The link of theatres had a five-yea contract with Hearst rag to give sheet publicity on screens in form of slides, but on some legal technicality it is said that Durkee outfit managed to squeeze out and get a chance to co-op with the rival paper.

The Indie Way

Hollywood, March 17.

Approached by writer who wanted to sell idea to remake talker version of 'Ten Nights in a Barroom,' quickie producer, pondering for moment, came back with: 'On my short budget we would have to cut it down to five nights.'

Report RCA-AT&T Settlement Covers Television Also

Washington, March 17.

There is strong belief that RCA and the A. T. & T. reached an understanding also on television communication matters, at the same time that RCA's $10,000,000 monopoly claim against the A. T. & T., W. E., and Erpi, regarding the talker equipment field was settled. This reputed settlement of the Radio Corp. of America controversy with the American Telephone & Telegraph Co. may come up at the Federal Communications Commission's current inquiry into the affairs of the A. T. & T. and affiliated firms. The inquiry into the affairs of the A. T. & T. by and before the FCC got under way today (Tues.)

It is held that a court battle between the two giant electrics over rights in the talker equipment field, especially on the recording end was averted through the timely intervention of an influential intermediary and helped bring peace between the parties. This intermediary between David Sarnoff, RCA president, and Walter Gifford, A. T. & T. chief, may have been Owen D. Young or Newton D. Baker according to some belief.

The film industry benefited mostly from RCA's attack on the phone company's status in the talker equipment field, because it has resulted in Electric Research Products, Inc., releasing its licenses from observing the double royalty penalties in Erpi contracts to which Erpi licenses were subject. The recording side of the talker equipment field is thus opened to competition, on the face of things, although Erpi still is the controlling licensor of most of the recording field, and looks to remain in control.

Under this double royalty penalty in the Erpi contracts, Erpi licensees were prohibited from distributing films made on other than Erpi equipment unless paying a $500 per reel royalty on such product to Erpi. This was in the early years of talkers.

In this respect RCA's claims appear similar to those advanced by General Talking Pictures (De-Forest) in the pending anti-trust suit in Wilmington against A. T. & T., Western Electric and Erpi.

It was conditioned between RCA and the A. T. & T. to remain silent about the settlement and the terms thereof.

What kind of an understanding the electrics may have reached relative to television and whether it touched on patents in this field is not known.

Garmes on H-McA Pic

Final approval on script of 'The Monster,' Ben Hecht-Chas. MacArthur story, has been given by Paramount.

Lee Garmes, now a full-fledged director as well as cameraman, since making a film for Alexander Korda, will be finished abroad in time to take assignment as associate director and camera director for Hecht-MacArthur unit on this picture.

Badminton and Tennis on Stages To Follow Basketball as B. O. Hypo

Next Tuesday (24) Doc Joe Lee introduces Vincent ichards, tennis pro, who is avocationally addicted to badminton, as a regular weekly att on the stage of the Brooklyn Paramount with badminton contests. Richards is in for four weeks, then an English champion is booked for another four.

Badminton, a form of tennis, was snared away from the Roxy Broadway, which irted wit the idea. The badminton sporting goods manufacturers are behind the theatre movement as a means to popularize the game, utilizing the idea of limited space and modest investment.

Badminton on theatre stages, after the final screen showings on certain nights, follows Lee's innovation of basketball on the Brooklyn Par stage every Friday night. In its five weeks the Par has been stimulated exceptionally on those nights through the competitive cage games. Basket ball will continue on Friday.

And Maybe

Brooklyn, March 17.

Last Friday (13) was a real b.o. test for the basketball games at the Brooklyn Paramount with 'Trail of the Lonesome Pine' (Par) on the screen.

Bucking the Par in downtown Brooklyn currently are 'Follow the Fleet' (RKO) at the Albee and 'Wife vs. Secretary' (MG) at Loew's Metropolitan. The Par none the less maintained its usually strong b.o. Friday night.

The Capitol on Broadway flirting with Vincent Richards for exhibition tennis games on the Cap stage for next summer.

Lee says that if the vogue for athletics on the stage, in lieu of theatrical entertainment grows, he will take out a blanket athletic license to cover all sports. It may even lead to boxing (which has been one proposal made to the Brooklyn Paramount), or anything else.

Sporting goods manufacturers come into the scene as a vital co-operative element because the film fans become potentially new converts to this or that sport. This makes the theatre's financial contribution for the players relatively modest, because the sporting auspices also assume part of the financial overhead and either cutrate or contribute sports apparel, funds for the teams, etc.

Los Angeles, March 17.

Jess Willard, American badminton champ, and Bill Hurley, Coast champion, have been booked by Fanchon & Marco to play a match game at each show at the Paramount during the engagement of 'Trail of Loncsome Pine' (Par), opening Thursday (19).

Braven Dyer, L. A. Times sports writer, will function as commentator, with likelihood of act, which is outgrowth of Joe Lec's basketball on stage idea, at Paramount, Brooklyn, being held for two weeks.

MILSTEIN TO REPUBLIC, WESTERN SALES HEAD

Los Angeles, March 17.

J. J. Milstein, who resigned last week as branch manager of Metro exchange, joins Republic April 1 as western sales head, supervising distribution in 10 key spots westward from Kansas City. Jack Fier, who handled western sales, joins production department.

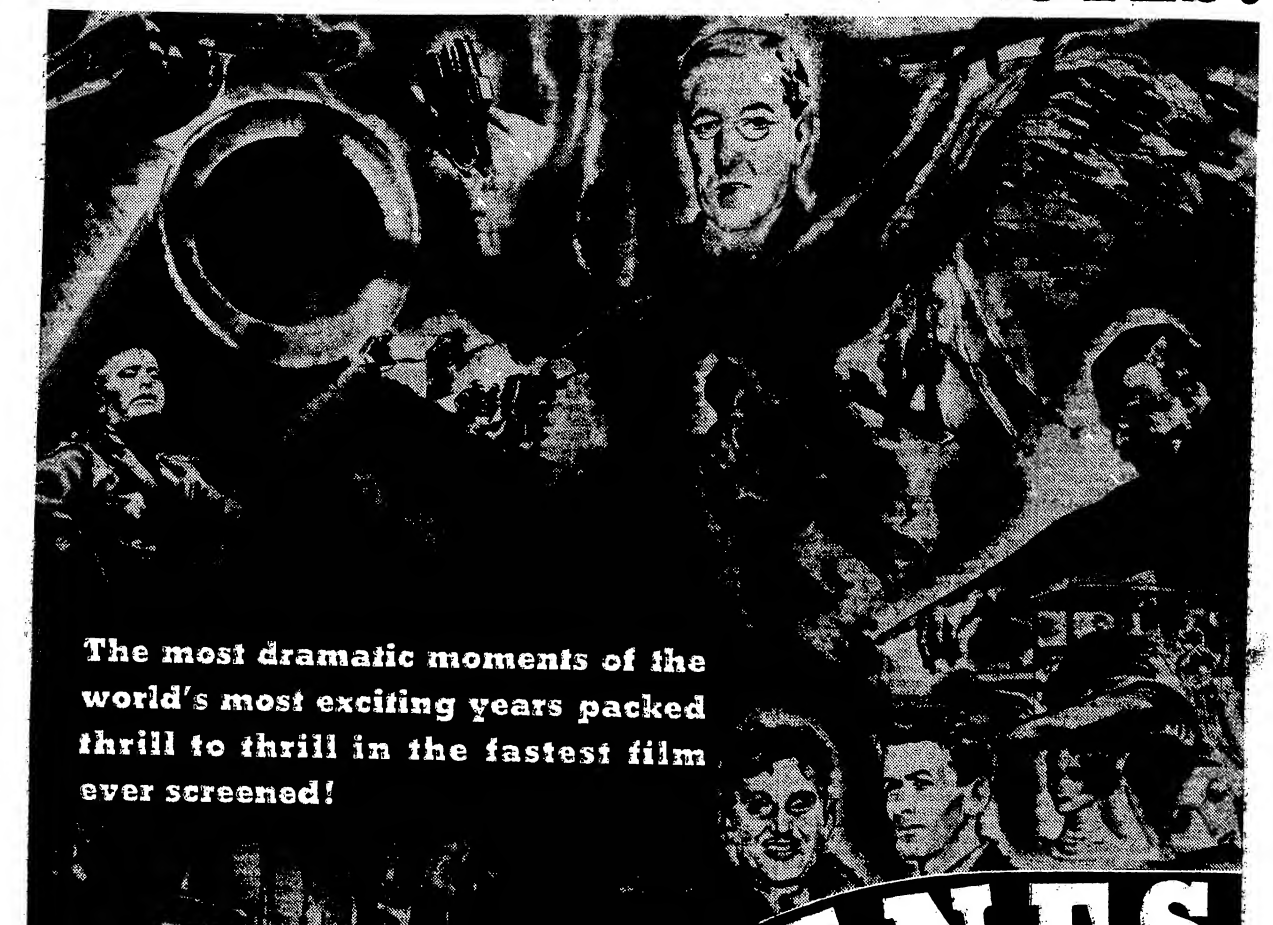
Milstein has been with Metro on the Coast for 12 years.

'Carmen' in the East?

Paramount is considering the production of 'Carmen' in the east, at the Astoria, L. I., studio. It would be among a half dozen or more pictures the company plans turning out on the Atlantic side.

Boris Morros, who has recommended the making of 'Carmen' for some time, would probably come on to supervise its production. Present thought is to do a modern version of the opera.

25 YEARS IN 25 MINUTES!



The most dramatic moments of the world's most exciting years packed thrill to thrill in the fastest film ever screened!

HEADLINES OF 25 YEARS

A SPECIAL TWO-REEL FEATURE ASSEMBLED BY THE EDITORS OF PATHE NEWS

DISTRIBUTED BY RKO-RADIO

PATHE NEWS 25TH ANNIVERSARY

Stock Market

(Continued from page 6)

More reassuring news Saturday (14) enabled many groups to regain most of ground lost in two previous trading days.

Trend of Amusement Group followed example set by the market as a whole. Never displaying uniform strength, the group wound up at 42¾ for a loss of .270 of a point as measured by the averages for 12 representative stocks. Low point was reached at 41¼ while the high for the group was 44⅝, considerably below the peak of the preceding week. Volume also fell back slightly.

4 New Highs

Four amusement stocks made new 1936 highs, as did one amusement lien. Universal Pictures, pfd., hung up a fresh top at 92 and was up 11 points for the week. Keith preferred edged upwards on small volume to 91¼, showing a gain of 1¾ at finish. Eastman Kodak, pfd., went to 166, up a point. Other top was that made by Universal common (on the curb); 11, an advance of 1⅝ points. General Theatre Equipment bonds pushed forward to new 1935 peak at 30½.

After dipping below 150, the Dow-Jones industrial averages closed the week with a loss of only .08 of a point at 153.25. Industrials experienced the first healthy shake-out they have had in months, the averages dipping 10 points below high mark recorded about two weeks previously. Other groups also encountered reactionary trend.

Despite tendency to get nowhere in particular, activity in the amusement list was marked by strong recoveries in stocks that of late have been weak sisters. Outstanding in this category were all three Paramount issues and Loew's common.

Market observers had anticipated an abrupt recovery for Loew, since this stock recently has been a market laggard. From its old low of 48, the issue roared ahead on Wednesday to 51¼, highest point reached in weeks. Even on the following day, when Loew's was selling ex-dividend, it managed to hold close to 49. The heavy selling wave on Friday, however, pushed this issue back to a new low at 47.

Recovery in the Paramount group was based largely on estimates that the forthcoming earnings statement would make pleasant reading. The common and both preferreds snapped back in Wednesday's trading, and then pushed ahead again in Saturday's come-back. The common got up to 10, being nearly a point ahead at the wind-up. The first preferred shot ahead to 74, after it had undergone a healthy shake-out to 70¼. Stock was up 2¾ at blow-off. The second preferred climbed to 11¼, but encountered fresh pressure in Monday's (16) trading session.

Universal pfd.'s remarkable showing was in reflection of Rogers-Standard buy-in which leaves control of the company in hands of this group. The preferred was up 12 points at the new 1936 high of 92. At the final quotation it still showed a gain of 11 points on the week. Universal common advanced more than two points, new peak for year being registered at 11. Issue sported a gain of 1⅝ at the finish. Both stocks probably will experience further bull moves in next few weeks presumably in anticipation of a new recapitalization plan.

Both Consolidated Film stocks climbed up close to the best 1936 prices on Wednesday. Move was based on the excellent earnings statement issued on previous day. The preferred was up more than a point at its best price but neither stock showed more than fractional gains at the blow-off.

Pathe common hovered near its high for the year following the action of directors in declaring regular dividend on the preferred. Stockholders also are anticipating a strong earnings statement shortly. The stock hit 8¾ and never dropped below 7⅝.

ressure

Amusement shares to feel the selling pressure greatest last week included Columbia Pictures (on curb), which hit a new low at 36¼; Eastman Kodak, which was off 7 points at one juncture; Loew common; both Paramount preferreds; 20th Century-Fox pfd., off 1 point, and Warner Bros. pfd., which dipped 3 points to 52. Warner common was down a point to 10¾ at the height of the selling but came back to show only minor fractional loss.

Pressure on Columbia Pictures was attributed to what was viewed as a disappointing six-month report showing a decline in net profit of 52c a common share. Actual decline amounted to about $138,000. Despite this, the company reported profit of $2.74 per common share for six months which easily covers divvy requirements. Company showed $3.26 a share in half year ending Dec. 29, 1935.

Stock market had to contend with numerous bearish factors Thursday (12). Background for early selling was war scare but in addition some got out of the market because they needed funds for tax purposes, income tax being due March 15. Another depressing factor was the fact that numerous stocks were selling ex-dividend, which automatically lowered their current value as rated by traders. Market also was overdue for a healthy reaction which probably accounted for withdrawal of lines by many professionals.

Trade news continued bullish, with steel operating rate climbing to 60% as against only 46.8 at this time last year. Carloadings and electric output still held substantially above comparable week in 1935.

With Congress still attempting to iron out some new tax measure and with the consequent uncertainty as to what form it will take, irregularity may prove dominant note in stock market for a time. Feeling that almost anything can happen in Europe, and with conflicting reports daily, also may tend to hold the market in check.

Good account was given by amusement obligations last week though General Theatre liens were only ones to reach fresh high ground. Both Warner Bros. 6s and Paramount Pictures 6s made a good showing, the former soaring 3½ points to 93½ and the Par liens pushing ahead to 90½, where they were up 1¾ points.

Keith 6s held even at 95 while Loew obligations retreated to a new low at 102⅝. RKO debentures were firm at 76.

Summary for week ending Monday, March 16:

STOCK EXCHANGE

1936 High.	1936 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
27	20⅝	8,700	American Seat	25	23	23⅝	– ¾
45¼	36	1,900	Col. P. vtc. (1)†	30	30⅜	30⅝	– ⅝
51¼	47	600	Col. Picts. pfd. (2¾)	47¾	47	47⅛	– ⅜
7⅛	5½	12,000	Consol. Film	6¾	5⅞	6½	+ ½
20⅛	18	5,100	Consol. Film pfd. (¼)‡	19½	18⅛	18⅝	+ ¾
167⅛	156½	2,400	Eastman Kodak (5)§	164	150½	161½	–1½
166	158	80	Do. pfd	*166	166	166	+1
41⅞	30⅛	71,800	Gen. Elec. (1)	40¼	37⅜	38⅜	–1⅜
91¼	85	30	Keith pfd. (1¾)‡	*91¼	91	91¼	+1¾
54⅞	47	35,600	Loew (2)§	51¼	¶47	47½	–1
108¼	105¼	300	Do. pfd. (6½)	105⅜	105½	105⅝	+ ⅜
12¼	8⅝	600	Madison Sq. Garden (60c.)	11⅞	11¼	11¼	– ⅝
12	9⅛	84,300	Paramount	10	9⅛	9⅜	+ ⅝
87	70¼	9,400	Do. 1st pfd	74	¶70¼	72⅞	+2¾
12¾	10	12,000	Do. 2d pfd	11¼	¶10	10⅜	+ ¼
8⅝	7⅝	20,100	Pathe	8¾	7⅝	8⅛	+ ⅜
14¼	11⅞	104,700	Radio Corp	13	11⅞	12⅛	– ⅛
58⅛	54¼	4,700	Radio pfd. A (3½)	55⅜	55¼	55¼	– ⅞
97	82½	18,100	Radio pfd. B	94⅞	91	93	+ ½
9¼	5	44,200	RKO	8¾	7¼	7⅝	– ⅜
82⅝	22⅛	7,900	20th Cent.-Fox	80¼		28⅜	– ¼
41	31½	12,200	Do. pfd. (1½)	30⅞		37	–1
92	50	1,230	Universal pfd	*92		91	+11
14⅝	9⅝	102,200	Warner Bros	12¾		11½	– ¼
57¾	50	100	Do. pfd	52		52	–3
122⅛	94¼	25,260	Westinghouse (3)	117¾		112½	–1¾
140⅛	128⅛	60	Do. pfd. (3½)	134		134	–1½

* New 1936 high.
† Plus stock dividends.
‡ Paid this year.
§ Plus cash extras.
¶ New 1936 low.

CURB

	Sales.	Issue and rate.	Net chg.
45	20	Columbia Picts. (1)†	–1¾
32½	34,800	Technicolor	+ ¼
5⅛	6,300	Translux (15c.)‡	
11	1,800	Universal Picts	+1⅝

BONDS

	Sales.	Issue	Net chg.
19	$158,000	Gen. Thea. Eq. '40	–1¼
92½	18,000	Keith 6s, '46	– ⅛
102⅝	12,000	Loew 6s, '41	+1¾
80½	270,000	Paramount 6s, '55	
75¼	28,000	RKO debs 6s	½
86	115,000	Warner Bros. 6s, '39	

OVER THE COUNTER, NEW YORK

Bid.	Asked.
51¼	52¾
98	100

* New 1936 high.
† Plus stock dividends.
‡ Paid this year.
¶ New 1936 low.

H'wood Scouts

Hollywood, March 17.

Fashion scouts have been installed in Hollywood by several New York garment manufacturers to spot new creations that might lead to practical togs for the femme trade.

Scouts get their advance flash of new creations at previews and duplicate copies of garments are on market long before picture is released.

Brit. Swing to U.S. Sentiments On 16mm. Film

ritish Standards Institution last week voted to approve the United States' standard as set by the Society of Motion Picture Engineers on all 16 millimeter talking film. Ruling ends a controversy lasting over a period of several years and means that an accord has been reached for all 16 mm. pictures among English speaking nations. It will result in the SMPE standard not only being effective in the U.S. but in Canada, England and all the British possessions.

Fact that the agreement has been made to apply in virtually every English-speaking country of the world will prove of inestimable value to American manufacturers, producers and others connected with 16 mm. talking film work because bulk of this business already is in the hands of U.S. firms. It will also aid all British manufacturers because of set standard but in comparatively small proportion.

Victory of SMPE is signal one because the German Industrial Standard was being considered and already is regarded as uniform in several smaller countries of Europe. Basically, the difference between the German conception and the SMPE-U.S. standard is in location of the sound track, Germans advocated placing this on the left side of film while Americans spotted it on right side.

Representatives of SMPE conferred in Berlin, Stresa and Paris about a year ago. British manufacturers for a time were divided on what standard should be adopted. After lengthy hearings, the British Standards Institution, which is comparable with the American Standard Association, decided to string along with the SMPE specifications. France still remains divided on whether to swing to U.S. standard or the German one.

Because the bulk of 16 mm. pictures are of educational character or industrial films, benefits to be obtained as a result of concord by England are obvious.

COAST LABOR HEADS EAST ON STUDIO BUZZ

Hollywood, March 17.

Producer-labor confabs on basic studio agreement, to be held in New York end of this month, will be attended by business agents of the four studio locals of the International Alliance of Theatrical Stage Employees.

President George rowne, of IATSE, wants biz agents, with Steve Newman, IA studio union rep, standing by during meetings in order that questions arising over various crafts can be handled.

Skeded to go east are Herbert Aller, representative of International Photographers, Local 659; R. L. Haywood, biz. agt. projectionists, Local 150; Lew C. G. Blix, Local 37, and Tom Bryan, biz rep for Local 687.

Raleigh's Big Day

Charlotte, N. C., March 17.

Two film notables were in Raleigh at about the same time. Randolph Scott, called to his native N. C. by the death of his father, gathered up his father's personal effects. He has returned to the Coast to resume on a picture.

Gary Cooper at about the same time stopped off en route from Miami to New York. His wife was with him.

Among the Women

By The Skirt

Best Dressed Woman of the Week
CAROLE LOMBARD
('Love Before Breakfast'—Roxy)

The only clothes on the stem this week are shown by Carole Lombard, in Universal's 'Love Before Breakfast' at the Roxy. Another version of 'Taming of the Shrew' and not so amusing.

Miss Lombard wears some gorgeous creations. She's married in the last sequence in a bathrobe of turkish towling. She appears first in a black velvet gown and silver fox furs. A white satin negligee is sable trimmed. For a fancy dress ball she wears a white feathered creation, a la Gaby Deslys. Another white frock is banded in crystal. There is a riding outfit and a cloth suit worn with a black blouse. A large black and white checked dress is worn with a white cape lined with the check and small white hat. Pajamas are of satin with lame coat. A huge star sapphire is centered in a brooch worn with most of Miss Lombard's wardrobe.

Janet Beecher in a mother role is nicely dressed at all times. An evening frock of black lace is sprinkled with sequins. White is combined with a good looking street dress.

The Gae Foster irls, in the stage show, do a drill in blue velvet outfits with white collars and red buttons. Gloves and slippers are also of red. In another dance the girls are in yellow ruffled dresses ankle length. In a 'truckin' number five colored girls wear costumes of varied colors.

recious Minutes

At the Music Hall Viola Philo is in the pit singing a 'Butterfly' aria in a black lace gown with an orange flower as sole ornament. A number called 'Trojan Horse' is a gladiator drill, with the girls in yellow, brown and gold costumes. A good old fashioned drill always peps up a show, and the Rockettes are never so happy as when drilling. Their timing i so perfect.

'La Valse,' a pretentious number, is costumed in a collection of gowns suggesting others seen before at this theatre. The color scheme is magnificent. Sequin scarfs of several colors are worn with matching satin gowns. The number itself, done on four platforms, could bear repeating. A masterful eyeful.

The picture is "The Country Doctor," and it is a fine piece of work. Dorothy Peterson rises to great heights with Jean Hersholt. Miss Peterson, like all nurses, is better looking when in uniform. Plain dresses and coats mean nothing. June Lang, a sweet little ingenue, wears simple frocks, mostly of the print variety.

Those five little babies, adorable in every pose, are only shown in the last few minutes, but those minutes are precious.

Mae's No Angel

Mae West is packing them in at the Paramount, despite the Hearst papers' 'unpleasant' publicity. Miss West, posing as an angel of mercy, doesn't set well.

In a Chinese gambling joint, the star, sitting in a gold circle, is in a spangled costume taking all lights. A huge headdress adorns her head. A princess dress is of black velvet and lace. A cloak and hood of sable and cae of silver fox are a nice setting for the blonde curls of this star. Hundreds of ermine tails trim another black velvet dress. The large hat is trimmed with bunches of black paradise. In her sleeping apartments Miss West is in what used to be called dressing jackets.

red Waring's band is the stage attraction, with two girls soloing, one in white, the other in black.

Emmett Wonders

The Capitol is going to have a quiet week with 'Robin Hood of El Dorado.' No medals will be hung on Warner Baxter for this one. It is so blood curdling and noisy one can't even sleep through it. But it has brought a new young miss to notice in the person of Ann Loring. Miss Loring should and probably will find a place in Hollywood. Beautiful of face and figure, and with the greatest essential, a lovely speaking voice.

Miss Loring wears the Spanish costumes attractively and is stunning in a Mex cowboy suit and sombrero. Margo, a Mexican maid in simple dresses, looks the part.

Mr. J. K. Emmett sat on his throne in the Capitol lobby and wondered where the talent of the future is coming from. He commented sadly that the days of the old burlesque training, jumping into vaudeville and being grabbed by the legit, was a day long past.

Spring at the State

It may have been the spring in the air that kept the State audience down to a minimum. 'The Ghost Goes West' should do better than at the Monday matinee. The show on a whole is above the average, as good as you can get into five acts, starting off with the Honey Family, with three girls in short pink satin costumes with silver sequin yokes, small caps.

Don Lee and Louise have a dancing act, pretentious in its setting, with two grand pianos draped in silver shawls. The two girls at th opening are unusually well dressed, one in a white chiffon skirt and fuschia taffeta three-quarter coat. The other girl is in turquoise chiffon with a full length gray taffeta coat. A tango done with Don Lee finds Louise in a black satin dress slit up front, with the bodice cut in most unexpected places. The dress is so abbreviated it's merely a covering. The high-kicking miss also dons black for the finish with no out-ins.

The girl with Herman Timberg is neatly dressed in grey, with red gardenias at the throat and a turned up hat. She appears later in a peasant outfit consisting of a print skirt and black velvet bodice.

Incorporations

NEW YORK

Albany.

Mt. Vernon Biltmore, Inc., Mt. Venron, N. Y.; general amusement business; capital stock, 200 shares, no par value. Incorporators: Samuel J. Resnick, Max M. Cohen, David Sherman, 250 West 57th street, New York City.

G. & S. Amusement Corp., Kings.; operate places of amusement, etc.; capital stock, 100 shares, no par value. Incorporators: Isadore Gottlieb, 402 75th street, Brooklyn; Isadore Goldmark, 7201 Fourth avenue, Brooklyn; Abraham Shenk, 1655 West 12th street, Brooklyn.

Jerlow Theatres Corp., New York; operate theatres, concert halls, etc.; capital stock, 100 shares, no par value. Incorporators: Thomas F. Corrigan, Beatrice Jay, 1167 Broadway, New York City; Edward Weinreb, 397 West End avenue, New York City.

Alra Amusement Corp., New York; motion picture films, etc.; capital stock, 100 shares, $100 par value. Incorporators: Eugene S. Shapiro, Rose M. Toll, Irene J. Epstein, 295 Madison avenue, New York.

Interstate Broadcasting Co., New York; general broadcasting business; capital stock, 1,000 shares, no par value. Incorporators: Gladys Noonan, 43 Polk street, Guttenberg, N. J.; Marie Kuncler, 6,111 Maspeth avenue, Maspeth, N. J.; Dorothy O'Brien, 280 Argyle road, Brooklyn.

CALIFORNIA

Sacramento.

Californ Anti-Racing League; no capital stock; Directors; Ragnar Bjorling, Louis Goodhume, Ralph Westover.

Maricopa Jockey Club, Inc.; no capital stock. Directors: Ray Fry, six dummies.

obby Breen Productions, Inc.; capital stock, 2,500 shares, no par. Directors; Sol Lesser, Louis R. Lurie, William D. Shapiro.

Certificate of dissolution
Plays, Inc., Los Angeles.

TEXAS

Austin.

Times Broadcasting Co., Inc., Wichita Falls; broadcasting; capital stock $6,000. Rhea Howard, J. H. Allison, B. D. Donnell.

KTSA Broadcasting Co., San Antonio; broadcasting; capital stock, $80,000. Elliott Roosevelt, W. M. McIntosh, Emilie J. Gough.

Lagondo Racetrack, ; racing course; capital stock, $1,000. James L. Latimer, Emy Latimer, Gilman Gounsoulin.

THE EVENT OF THE YEAR..
ANY YEAR!

A NEW
CAPRA
PRODUCTION

GARY COOPER
JEAN ARTHUR
in
"MR. DEEDS
GOES TO TOWN"
with
George Bancroft • Lionel Stander
Douglass Dumbrille • H. B. Warner
Screen play by Robert Riskin
Story by Clarence Budington Kelland
. . . COMING SOON FROM
COLUMBIA!

COLUMBIA PICTURE

EXPLOITATION

By Epes W. Sargent

Playing Up Pine

St. Louis.

Grimm & Gorley, largest floral company in downtown St. Louis, yielded to persuasionness of B. F. 'Dinty' Moore and Homer Harman, mgr. and p.a. of Warner Bros. Shubert-Rialto theatre in co-oping for swell exploitation of 'The Trail of the Lonesome Pine.' Florists donated one of their huge windows for display of 'Nature's Own Glorious Colors' with myriad assortment of all spring flowers. One of the scene stills, blown up in colors and carrying theatre copy, formed the back ground for the eye filling window display.

More than 90,000 dodgers were distributed to St. Louis homes, beginning two days before pic opened and running right down to opening day. The first called attention to fact that only two days more remained before feature would be shown; second said 'Tomorrow' and third read 'Now.'

Ten installment serialization of 'Pine' was planted in local paper week of showing and book department of Famous-Barr Dry Goods Co., large downtown department store and other book shops gave theatre plenty of free advertising in plugging the feature by generous display of book.

All Slidewell Bow Tie shops in town co-opped in displaying Fred McMurray cards and blowups in windows and on counters in stores. Radio hook up with KSD was a good one. Guest tickets were given to persons for best questions regarding city and to persons answering them on program which ran 20 minutes every morning, except Sunday, week before picture opened. This stunt went over big with the woman dialers.

One of the largest flags ever used in an exploitation campaign here, 75x12 feet, with 'Pine' copy, was fastened to a flagstaff on top of street corner building near theatre and flag could be seen for a dozen blocks in any direction. Flag went up 10 days prior to opening and remained during engagement.

Exploiteers also crashed town's only morning paper for a solid half-page art layout that was a honey and campaign's success is reflected in swell b.o. take.

Two Tie-Ins

Dick Wright, W-B zone manager for Cleveland, reports two recent tie-ins. First was a hook to a dairy made by Frank Harpster, of the Ohio, Mansfield. Tied in with 'The Milky Way' the dairy contributing prizes in the shape of a free supply of milk for a month. Coupons all carried advertising for the picture and theatre, and backed up by 40 inches of display ads co-op with the picture.

The other was less elaborate, but effective. Irwin Solomon, of the Lincoln, Massillon, sold a line to a used car firm. 'Anything goes, but our used cars keep going to a ripe old age.' Ads were illustrated with ad cuts for the picture. Cost the theatre nothing but the cut.

New Format

Arthur Cohn, of the Queen, Wilmington, Del., sends in a throwaway that looks a little different and consequently gets more attention. He wrote it also got more business. It is a sheet 7x11, full printed on one side and on the other printed in two columns to be folded and yield a 3½x11 throwout. Pinkish paper printed in deep blue, making a sightly appearance.

Handed out to shop, factory and office girls and stacked in the cosmetic stores. Aimed directly at that clientele with the cuts and captions steaming up what is basically a not-so-hot story. He doesn't say it's hot, so there's no comeback, and they liked the story after they saw it.

Full Line

Intending to make a series similar to 'The Leather Pushers' on the cover title of 'Joe Palooka,' Warners has contrived a full line of novelties. Pictures will employ actors and not penmen.

Stuff includes a mask, lapel button and skull caps for the juves, a sweatshirt, sweater, dolls and two style of miniature projectors for the adolescents and a murderous looking briar pipe for adults. Series will be two-reelers.

Full Page: 10 Tickets

It cost the Virginia theatre, Harrisonburg, W. Va., a Warner theatre, just 10 oakleys to ride in on a full page. Each of 23 spaces carried a large letter, from some of which the title of a picture at the Virginia could be formed. Pic was 'Ceiling Zero' (11 letters), and the theatre announced 'It Had to Happen,' which confused a bit.

House kicked in with 10 ducats and the co-ops added $10 in cash and paid for the insertion.

One Issue

M. W. Larmour, of the National theatre, Graham, Texas, who reported recently on his hand press sends along an addendum. Just happened to recall it when he got a request the other day for a copy of a newspaper he printed back in September, '34. That's a pretty long circulation period for an alleged daily paper, but it was the only issue printed, and people are still talking about it.

It happened just after Mr. Larmour got his press. A cavalcade of trucks came into town loaded with printshop material and word was spread that Graham was to have a live daily newspaper gotten out on metropolitan lines. There already were two weekly papers for the town of 5,000, and a look at the stuff brought in convinced Mr. Larmour that the new sheet could not last long, so he made capital of it by printing his own daily paper, the National News, with a front page editorial kidding the intrusion.

He had only sufficient type to set one 5½x8-inch page at a time, so he threw the type in and used it to set the next page, achieving four pages. As he put it, 'no one knew about it, not even the advertisers' until the intruder was ready to come out. Then he sent carriers out at 2 a. m. to put a copy into every house. The new arrival came out later the same day, but interest was centered in the News. Both the local papers gave it extended notice and more than 200 persons called at the theatre for an additional copy, with the demand continuing strong for three months, and even now he gets an occasional request for a copy.

Taking the town just right, he got an advertisement that was worth plenty to him, got him the goodwill of the older papers, and kept the National to the fore as a live wire. Just quick thinking.

Helping Out 'Lord'

Louisville.

Mark N. Silver, visiting in-Louisville, felt the hospitality of the south to such an extent that he spread himself on a campaign for 'Fauntleroy' which had the locals sitting up and taking notice.

Standout stunt was his arrangement with the Kosair Shrine Hospital for Crippled Children to have a telephone line piped into the assembly room of the hospital, which was in turn connected to amplifiers. Silver then talked over long distance with Bartholomew, and their conversation was amplified so that all in the hospital could hear. After the call was over, Silver as an aftermath called out 'Say, find out if my pay check was mailed, will you? This little incident brought laughs from the patients, particularly as Silver was unaware that his remark had gone out through the amplifiers and was heard by everyone there. The story was played up in both the Courier-Journal and Herald-Post.

In addition to that stunt, an advance contest was arranged in conjunction with the Herald-Post, to locate Bartholomew in the public in Louisville. There was a $25 cash prize offered, plus ten pairs of tickets for show.

Pushing It 'Round

Ed Rosenbaum, Columbia exploiteer, gave Richard Walsh, of the New Lafayette, Buffalo, a hand with a comprehensive campaign on 'The Music Goes 'Round' which included hourly spots on WOR and WKBW the day before as well as the songs on a sponsored period on WOR.

A taxi company used 110 of the Columbia tire covers for a 10-day period, and 5,000 True Confession mags were handed out with as many heralds while the Postal used about 3,000 stuffers. All of the music counters were decorated, with three windows and a break-in for the stars in a record window, as well. Writing a new chorus was sponsored by the Times and 1,000 membership cards, with the paper clip emblem were handed out.

All helped to beat down the weather opposition, which was plenty.

More Generosity

St. John, N. B.

Not content with introducing housie, alias bingo, beano, corno, in connection with talking pictures at the Opera House here, George and Fred Clark, father and son, have added for variety, puzzles. The cross words come after the puzzles are started. Prizes are awarded to those who solve the puzzles, the lights being switched on in the audtorium between pictures for 10 minutes while the puzzles have the call.

The prizes consist of household items. One of the puzzles comprised five rows of figures, five in the row, the winner being he or she who took any six of the numbers to add the total of 21. Demonstrations of puzzles were given from the stage, verbally and with blackboards, at every show.

One Colleen

Warners hung up 20 trick cigaret lighters for the first girls named Colleen to show up at the N. Y. Strand for the opening of the picture of that title.

According to Irving Windisch, pub. dir., just one girl of that mohiker turned up claim one in the first five days.

Good Idea

M. & P. theatres' press department has suggested to its managers that they start collecting the newspaper publicity on the Dionnes against the coming of 'The Country Doctor' to use as supplemental lobby advertising when the picture comes. It will give a clincher that comes only from authentic newspaper clips, and in most towns there is plenty. Right now the N. Y. papers are full of the Dafoe visit. That should be clipped if back numbers are available.

And here's an idea not from M. & P. Blow up an offer of free admission to all quintuplets attending in a body. With a large 'Free admission' and small type follow it should get a laugh.

'Melodies in Paris'

Paris.

Tying up with Harry Pilcer and the Phillips radio set manufacturing concern, Metro pulled an effective exploitation stunt here for 'Broadway Melody,' which has clicked at the Olympia.

Eleanor Powell's dancing being the feature of the picture that hit the Parisians biggest, a dance contest, open to pros and purees alike, was staged at Pilcer's dance spot on the Champs Elysees, with hoofing exclusively to melodies from the film. First amateur prize was a Phillips radio set. Pilcer gave a silver plaque as an additional prize on his own. Pathe newsreel took pictures.

As usual for Metro's Paris stunts, it cost the film company next to nothing. Did Pilcer a lot of good, too, for his place has been lagging badly since the new year.

Nite Clubs, Too

Practise of getting out a house organ has invaded the nite clubs, the first coming from Anna Held, Jr., in the shape of a four page bi-weekly giving gossip about spot and including a favored recipe. Has a nominal subscription rate and per-copy price.

First issue is well edited and nicely styled. If pushed, it should help the spot.

Repeating a Stunt

Several pictures have used the thumb print for local stunting, all who desire submitting to being printed and a prize going to the person whose thumb impression most nearly resembles that of the star being boomed.

One manager, who used th some time ago came across filed with the impression For some reason they had stored instead of thrown out the stunt. He picked five at random, put them on a lobby board and advertised he would give five pairs of tickets the originals of the impressions. He set the thumb printing outfit in lobby again and took the impressions of several hundred who had gone through th original stunt. No cheating, because the name of the original was written on the back of each card and false claimants were eliminated after the name was given.

Same thing can be done with lip impressions made for kiss pictures, and on similar gags, or they can be planned as a dual, if proper provision is made. For example a prize is given those who weigh closest to the weight of a star, the official weight being recorded in the lobby. Three months later prizes can be awarded to those who come closest to weighing what they did in the previous period. A variant can be to weigh the plump ones and hang the awards on the best relative reduction in poundage. Advance tip-off to bant should not be given.

Advantage of a revival stunt is that the gag is half over when it is first announced.

Knew Quints Were in Town

Los Angeles.

Fox West Coast and the 20th-Fox studio heavy on exploitation, publicity and advertising for day-date showing here of studio's 'The Country Doctor' at Loew's State, and Chinese. With George Waters, F-WC publicity chief at helm, half a dozen outstanding tieups, were made, including newspaper, mag and department store affiliation.

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Studio participated in posting of 100 24-sheets, and on extra display space in dailies.

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BEHIND *the* KEYS

incoln.

J. H. Cooper and Lincoln Theatres' Corp., last defendants in the Indie and State Theatres' $1,797,000 federal court conspiracy suit here to file, answered the amended petitions of the plaintiffs this week denying each and every allegation. This is the last step which can legally be taken before the case comes to trial and it is believed action will start sometime in April.

It's wedding bells for Johnny Echols, pub stunt man for the Lincoln Theatres Corp., and Marian Craig, non-pro.

Harry Thumow, who supervises the sale of Metro product in this area, is at present concentrating on his dentist.

Outstate theatres reopening after the recent blizzards included the Star, at Hildreth; the Gayety, at Arcadia, and the Comstock, Comstock, Neb.

Charlie Williams, the Omaha territory head of MPTOA, is in Miami for the executive meeting.

Business men of Colon, Neb., have purchased an old church and will convert it into a town hall and show motion pictures in addition to other community activity. Merchants are taking up a collection among themselves for a sound outfit. Cedar Bluffs, Neb., did likewise, voting bonds for a new auditorium, and it will be erected on the site of the old pix house which was recently torn down.

H. S. Carlstrom, Fremont showman, expects to get on the other side of the fence soon and go on the road for a Kaycee supply house.

St. Louis.

Joe Erber and Joe Smith, booking agents, who announced the dissolution of their partnership, have reconsidered and will continue in business together.

The Chesterfield Pictures Corp. of Missouri, with principal offices here, has incorporated with $5,000 capital. Incorporators are Blanche Komm, 10 shares; Sam Komm, 10 shares; Robert G. Taylor, 10 shares.

Still, Oberbeck, formerly conductor of Varsity Ork, has taken over p.a. position at Grand Opera House. His job will be to round up talent for amateur night held once weekly.

Caroline Curley, cashier at F&M's Missouri theatre, is qualifying for a private pilot's license at Lambert-St. Louis airport. She has several hours solo flying to her credit.

Maplewood Park, Inc., has been incorporated to operate soft ball park at Maplewood, Mo., suburb. Incorporators are Ethel M. Hitz, Clarge G. Hitz and Earl M. Hitz, all of St. Louis.

New theatre will be erected on South Florissant road, Florissant, Mo., by T. E. and H. E. Hulett, operators of another house in that community. Theatre will be 650-seater and estimated investment is $25,000.

Joel Lay, who recently quit lead in Shubert's 'The Student Prince' in New York, is now regional director of WPA music for this city. He has established offices at East St. Louis, Ill.

Charlotte, N. C.

R. L. McCoy, salesman from the Warner branch in Dallas, has been appointed manager of the WB exchange here, succeeding Frank Bryan, who died recently. McCoy arrived here Monday (16) to take charge.

Spartanburg, S. C.

Andy Hutchinson, manager of State, to Lenoir, where he will head two houses of the Wilby-Kincey group. Irvine Stone, Imperial, Charlotte, shifted here to fill State vacancy.

Proxy Carl R. Bamford of Publix-Bamford chain, back from Florida trip.

Sale of the Colonial and Strand theatres at Canton by J. E. Massie to the Cardinal Amusement Company announced. Price not divulged but estimated to run $60,000 per unit.

Massie has completed new $45,000 Park theatre in Waynesville and will concentrate his interests there.

Plaza, Asheville, has much more attractive new front, partly gift of PWA and city, as house was moved back off Biltmore avenue and new boulevard-type lane paved right by door instead of old brick stretch once led uptown.

Wheeling, W. Va.

Wheeling's $250,000 Capitol has been closed by court order. Capitol Enterprises, Inc. (Warner Bros.) has turned it over to the receivers, Attorneys Jay T. McCamic and Carl O. Schmidt.

Closing of the theatre resulted from long pending suit brought by the Cleveland Trust Co., trustee for bondholders, against the Capitol Theatre Co.

Galveston.

Joe McDonald named manager Eastwood theatre, third neighborhood house to be opened at Houston by Interstate since first of year.

Syracuse, N. Y.

Schine Enterprises is remodeling the fire-swept Eckel here.

City building permit shows that the work will cost $31,000, although a fire loss to the theatre of more than $100,000 was claimed in December. House is expected to reopen about May 1.

Sharon, Pa.

Hearing on a city ordinance which would license operators of motion picture machines and which would demand two men in the booth at all times has been postponed.

Elmhurst, L. I.

The North Shore of Queens will soon have another pic house. The new house is planned for the Bell Boulevard section of Bayside, near Bayside Hills. Will seat 600.

Queensboro, Elmhurst, is still dark. With the new Drake Theatre in Rego Park, it is unlikely that the Queensboro will open for some time.

Arlon, Middle Village, has amateur shows week-ends.

Bridgeport.

Sam Badamo upped from assistant managerial berth at Majestic (Loew-Poli) to manager of Globe, succeeding P. Alonzo. Larry Stack of Bijou, New Haven, comes to Majestic to help Manager Morris Rosenthal and Joe Dine assist Badamo at Globe.

Pittsburgh.

Bill Herron, assistant manager of Harris Memorial, McKeesport, named manager of WB's Victor, same city. He succeeds Don Stitt.

(Continued on page 29)

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DICK POWELL Starts Singing

JACK OAKIE Starts Swinging

RUBY KEELER Starts Tapping

JOAN BLONDELL Starts Trucking

HUGH HERBERT Starts Clowning

PAUL DRAPER Starts Stepping

LOUISE FAZENDA Starts a Riot

With Hundreds of Hollywood's Choicest Colleens. Directed by Alfred E. Green. Dances by Bobby Connolly. 4 Songs by Warren & Dubin.

WARNER BROS.' FIRST BIG MUSICAL IN NEARLY A YEAR

"COLLEEN"

Starts 200 Simultaneous Key Engagements March 21st!

. . . And The New York Strand Pre-release Run Starts Its Second Week With A Bang!

KURIER DES ZAREN

(Continued from page 17)

foot, trips him up without pause for breath.

Though the Tartars thought they had blinded him he was saved from it by the girl, Nadija, who leads him into Irkutsk in time to give warning of the Tartar danger. Ogareff, their leader, is taken prisoner and the Tartar hordes put to flight.

Strogoff is Wohlbrueck's strongest role this season. He plays it simply and his emotional appeal is direct, especially in the scenes with his mother whom, for the sake of his secret mission, he disavows but acknowledges impulsively when she is to be tied to the rack for his silence. And he puts just enough heroic acceptance into the gruesome searing of his eyes to make the scene bearable.

Ivan Ogareff, head of the Tartar hordes, is Alexander Golling. His own Mongel-like features, his powerful physique and steely voice predestine him for the part. But his performance would have been better if he had tempered it some. Maria Andergast as Nadja, the shrinking little girl and other half of the love interest, is as pretty and passive as the role demands. Female spy of Hilde Hildebrand tries to be different but only manages to be a considerable pain.

Camera work on locations and sets is superior.

Will be one of the heaviest box office draws on this side of the winter season. *Trask.*

Hitch Hike to Heaven

Chesterfield release of Maury M. Cohen production. Features Henrietta Crosman, Herbert Rawlinson, Polly Ann Young, Russell Gleason and Anita Page. Directed by Frank R. Strayer. Story and adaptation, Robert Ellis and Helen Logan; film director, Roland D. Reed; camera, M. A. Anderson. At Strand, Bklyn., half of dual bill week March 12, '36. Running time, 65 mins.

Deborah Delaney	Henrietta Crosman
Melville De La Ney	Herbert Rawlinson
Daniel Delaney	Russell Gleason
Jerry Daley	Polly Ann Young
Herman Blatz	Al Shea
Claudia Revelle	Anita Page
Spud	Syd Saylor
Gabby	Harry Harvey
Philmore Tubbs	Harry Holman
Kitty O'Brien	Ethel Sykes
Nadia De La Ney	Lela Bliss
Edgar	Crauford Kent
Charlie Reed	John Dilson

An independently-made picture of show folk, 'Hitch Hike to Heaven' is both mediocre and fanciful. It has the odds against it in holding to the water level at the box office. While the cast members perform capably under assignments that give them none the edge of it, there are no names for the mazda lamps.

Herbert Rawlinson and Henrietta Crosman rate the top billing. The former plays a screen actor, Miss Crosman the boss of a group of repertoire players. Polly Ann Young and Russell Gleason are the juvenile leads.

Through an odd sort of circumstances, Rawlinson is tossed from his star perch in pictures, with the girl (Miss Young) falling in with the legit bunch that's headed by Miss Crosman. Latter is the mother of Rawlinson. The boy (Gleason) is the son of Rawlinson, which gets 'em all mixed up for story purposes.

Miss Young is a film extra who years for that big chance and gets herself innocently named in the divorce action Rawlinson's wife brings against him. That's what finishes him in pictures. The last reel as expected sees Rawlinson restored to stardom, and the girl up there, too. Miss Crossman doesn't impress as the type who might be playing Camille in rep but she turns in a competent performance. Russell Gleason not much in this instance but Miss Young very good. She's going there.

The dialog is no better than the story and the direction is anything but spirited. *Char.*

TOUGH GUY

Metro-Goldwyn-Mayer release of Harry Rapf production. Features Jackie Cooper, Joseph Calleia and Rin Tin Tin, Jr. Directed by Chester M. Franklin. Story and adaptation, Florence Ryerson and Edgar Allan Woolf; film editor, James E. Newcom; camera, Leonard Smith. At Rialto, N. Y., week March 13, '36. Running time, 70 mins.

Freddie	Jackie Cooper
Joe	Joseph Calleia
Duke	Rin Tin Tin, Jr.
Chief Davison	Harvey Stephens
Doctor	Jean Hersholt
Tony	Edward Pawley
Chi	Ischa Auer
Vincent	Robert Warwick

Despite the liberties taken the story of 'Tough Guy' has developed into rather exciting entertainment. In Jackie Cooper, Joseph Calleia and Rin Tin Tin, Jr., it has a trio of compelling interest which with the tensity of action pushes the picture into a classification that looks like money. It won't get the women as much as the men and won't do a land-office business but everything points to over-average breaks.

Fundamentally, the tale concocted by Florence Ryerson and Edgar Allan Woolf develops the strong affection Jackie Cooper has for his dog. Joseph Calleia is drawn into their company in a rather strange and unconvincing manner but with resultant dramatic effect. As the picture goes along these three dominate it completely. Ending is a bit slow with an apparent effort to cram too much action into the last reel, but it works out all right.

Cooper is a lonely man's son who has flown the parental coop with his pooch because his father doesn't want the dog around. They are accidentally picked up by a tough gang of mobsters who have committed a crime and fear the boy may squeal. Escapes and dangerous situations figure for both boy and dog on several occasions. Meat of the story is built when the lad and his police dog are hiding from cops in the forest with the gang leader as company. In these sequences a strong affection blossoms between the mobster and his friends, the redman in the end rescuing the boy from a gang that's kidnapped him with a view to copping the reward which has been posted.

'Tough Guy' wins its point by making a tough youngster out of Cooper and a fairly hardened animal out of Kinty, Jr. Dialog maintains a good quality. It isn't overdone.

A fight in the last reel between Calleia and a mobster is one of the punchiest seen in a long time. Another exciting scene is one in which the dog tries to make hamburger out of a gunman.

Both Cooper and Calleia turn in fine performances. The latter can be a sympathetic and unsympathetic character, in turn, as demanded by the script and direction. The pooch has been expertly guided throughout. He means much to the picture. Jean Hersholt has a very small part. Harvey Stephens makes a convincing G man. *Char.*

Song and Dance Man

(WITH SONGS)

20th Century-Fox release of Sol M. Wurtzel production. Features Claire Trevor, Paul Kelly, Michael Whalen. Directed by Allan Dwan. From stage play by George M. Cohan; adaptation, Maude Fulton; songs, Sidney Clare, Lew Pollack; dances, Fanchon; camera, Barney McGill; music, Samuel Kaylin. At Center, N. Y., week March 11, '36. Running time, 70 mins.

Pop Carroll	Claire Trevor
Hap Farrell	Paul Kelly
Alan Davis	Michael Whalen
Patsy O'Madigan	Ruth Donnelly
Lieutenant Mike Boyle	James Burke
Sally	Helen Troy
C. B. Nelson	Lester Matthews
Cresby	Russell Hardie
Dolores	Gloria Roy
Mrs. Whitney	Margaret Dumont
Curtis	Billy Bevan
Goldie McGuffy	Irene Franklin

George M. Cohan's 'Song and Dance Man' was hot stuff when first authored, and in 1924, as a Paramount silent, it was significant because song-and-dance men were then still a very vivid contribution to the gaiety of a nation. Today the Cohan play, with theme and treatment that seemingly have been unable to cope with the actualities of the moment, makes a sorry film entry. It's dated in plot and no amount of Pagliacci by Paul Kelly; manliness by Michael Whalen as the moneyed juve; and forthrightness by Claire Trevor, as the femme angle in the triangle, can make it amount to much. It's for the nabes and the duals.

With radio and films what they are today in relation to the public's amusement wants, not even the hinterlanders will swallow the premise of what at one time was a vivid cross-section of the American scene. Vaudeville and variety troupers, machinating musical comedy stagers, laugh-clown-laugh song-and-dance men with hearts of gold behind their outlandish pantaloons, etc., are now pages from the lexicon of show business.

The performances don't offset matters. That goes for the feature three; Ruth Donnelly and James Burke in lesser opportunities, or any of the others. Irene Franklin as Goldie McGuffey, a vet vaudeville trouper, is as dated as the theatrical boarding house which background much of the footage. The bit with the wise-cracking switchboard siren is something out of the figment of the imagination of Maude Fulton, the scriptist. The phone girl is made to reel off slangy metaphors and aphorisms like H. I. Phillips. Doesn't ring true and never rings the bell despite the marathon of apparently laboriously sequenced ad libs. The girl is Helen Troy, something of a local name on the Coast with a radio series of switchboard monologs, which may account for the unusual importance and abnormal footage allotted her.

As the principal trio Michael Whalen, relatively new to films, suggests important juve possibilities. Lester Matthews as the irascible impresario and Ralf Harolde as the light heavy are also okay in their chores.

Familiar formula of the backstage theme, thoroughly popularized now via the recent avalanche of song-and-dancers, seemingly proved too much to overcome for Director Dwan and scenarist Fulton. Photography better than average.

The Clare-Pollack songs are incidental and the chorus routines staged by Fanchon of like lightweight timbre, made subordinate to the romantic plot of the Cohan play. *Abel.*

Every Saturday Night

Twentieth Century-Fox release of a Max Golden production. Features June Lang, Thomas Beck, Jed Prouty, Spring Byington. Directed by James Tinling. Screenplay, Edward Ellscu; based on play by Katherine Kavanaugh. Photography, Joseph August; film editor, Fred Allen. At Palace, N. Y., week March 13, '36, as half of double bill. Running time, 60 mins.

Bonnie Evers	June Lang
Clark Newall	Thomas Beck
Mr. Evers	Jed Prouty
Mrs. Evers	Spring Byington
Granny Evers	Florence Roberts
Jack Evers	Kenneth Howell
Roger Evers	George Ernest
Mrs. Newall	June Carlson
Mr. Newall	Paul Stanton
Paxton Sisters	Paxton Sisters
Bobby Evers	William Mahan
Patty Newall	Kay Linaker
Millicent	Phyllis Fraser
Jed	Fred Wallace
Mr. Dayton	Oscar Apfel

Lacking name strength, this film can't be expected to draw on its own, but once they're inside it should prove pleasant entertainment. For one thing, it's okay for everybody in the family, pure but appealing in its small way. Being a B picture, it's destined almost strictly for the dualers, but there it will hold up its end nicely.

It's a nice little production job by Max Golden, and rather well paced by director James Tinling. A family story, its chief characters are kids. Two of them especially turn in expert performances, June Carlson and George Ernest. The former is a nutsy film fan, spending most of her spare time impersonating screen actresses, while the latter is a juve usurer in his own family, using racketeering methods to extract principal plus interest from his older brother, Kenneth Howell.

Evers family is of a middle-sized town, with Papa Evers trying his hardest to keep his children from wrecking themselves by keeping up with the Joneses. His tactics are evidently wrong at first, but finally grandma and a sympathetic wife straighten him out for an okay finale.

Jed Prouty, as Daddy Evers; Spring Byington, as his wife, and Florence Roberts, as Granny, deliver okay performances. The love interest roles are adequately handled by June Lang and Thomas Beck, with young Kenneth Howell oke as the misunderstood adolescent who is always copping father's car to entertain Kay Hughes, an unbelievable little flapper. *Scho.*

Comedy is the predominant note in the film, though a touch of pathos creeps in now and then, which will serve as extra appeal to the femmes.

Der Fluechtling Aus Chicago

('The Fugitive from Chicago')

(GERMAN MADE)

Bavaria-Film-A.G. production and release. Features Gustav Froehlich and Luise Ullrich. Directed by Johannes Meyer; music by Hans Carste. At the 79th Street theatre, N. Y., week March 13, '36. Running time, 109 mins.

Michael Nissen	Gustav Froehlich
Werner Dax	Hubert von Meyerinck
Steffie Dux	Luise Ullrich
Praeulein van Zackenthin	Adele Sandrock
August P. Lemke	Paul Kemp
Eveline	Lil Dagover
Wolke	Otto Wernicke
Billy	Will Dohm
General Director V. Getten	Ernst Duecke

(In German)

This is a German attempt to prove that crime does not pay, particularly when it starts in Chicago. At first blush this would look like a Germanic, try at an American gangster picture. Fortunately, the scene shifts to Munich, another gangster centre, after a couple of reels, and it becomes a tiresome treatment of threadbare masquerading-for-a-friend thesis.

Director, author and Bavaria Film display an extremely vague conception of Chicago, its hotels, cops, cabarets, streets and people therein. Manner in which the Windy City sequences are manhandled furnish heartiest titters of feature. Teutonic idea of a gunmoll projected here is an absolute panic.

Obviously this Chicago fanfare was supposed to be exciting, and well failing to jell, 'Fugitive from Chi' goes to painstaking lengths to show the triumph of the American arrived in Germany to assume control of his motor vehicle factory. It seems that the real heir-to-be of the plant was detained in Chicago by simple expedient of a murder charge.

Director Meyer was overwhelmed with the idea that he could show the audience how an automobile was made. Endless views of noisy machinery and meaningless episodes eventually develop a romance between the young engineering head and the pretty member of the family.

Just to make sure there were no deviations from the accepted pattern, story drags back the role of the factory owner with usual complications. Plot had shown only material development at the time with romance and successful factory melding. Tacking on this new slant only means four or five additional reels, dragging in Lil Dagover in an absurd love scene.

Gustav Frielich shows acting ability when given half a chance. Luise Ullrich, a youthful blonde, plays opposite with sincerity in face of stumbling direction. Hubert von Meyerinck, cast as the real heir to the factory, makes a fairish sort of cad in later scenes, though it's hard to tell when he's sobbing and when he is laughing. Remainder of cast just standard, with Lil Dagover badly miscast in bit role.

Highly dubious if this will get by even with German audiences accustomed to better film fare than here offered. Technical inaccuracies, slipshod production, routine story and unintelligent treatment are a few of its drawbacks. *Wear.*

WESTERN COURAGE

Columbia production and release. Stars Ken Maynard. Directed by Spencer Gordon Bennett. Story, Charles Francis Royal; screen play, Nate Gatzert; camera, Herbert Kirkpatrick. At Arena, N. Y., March 13-17, '36, as half of double bill. Running time, 61 mins.

Ken Baxter	Ken Maynard
Gloria Hanley	Geneva Mitchell
Mr. Hanley	Charles French
Mrs. Hanley	Betty Blythe
Eric	Cornelius Keefe
LaCrosse	Ward Bond
Colonel Austin	Capt. E. H. Calvert
Betty Johns	Renee Whitney

One of best from Ken Maynard's stable in many months. Probably has more all-round entertainment than is uncovered in most western thrillers but still contains enough outdoor ingredients to appease most jaded cowboy fans.

'Western Courage' has no cattle-rustling theme, no stage coach hoddling, no sheriff and no round-up. It differs from accepted oaters opera by having two villains, a fem lead who knows how to act, three rescues of the damsel, two life-saving tricks by Maynard's prize mount and a real western plains downpour.

Starts out by contrasting the sterling character of Ken Baxter (Maynard), as foreman of dude ranch, with a city cad. Then bursts out as a 'tami...; the shrew' tale set in out-of-doors atmosphere, with the spoiled daughter of an eastern millionaire being tamed. Her old man gets Maynard into a heap of trouble, throws her into the hands of a feared bandit crew but she is thoroughly mollified after her western he-man has done everything except jump off a cliff.

Accepted western plot structure is employed but so neatly dressed up that it seldom gets annoying. Charles Francis Royal supplied a lively original story and Nate Gatzert performed neat scripting for the screen. Intelligent and pointed direction by Spencer Gordon Bennett helped definitely, what with the cast coming through in great fashion.

Maynard has improved considerably in reading lines. Always speaking with a familiar western twang, this betterment makes him among the western topnotchers both from thespian slant and his ability to carry through with the physical end.

Geneva Mitchell brings a zestful freshness to this outdoor film in striking contrast to familiar feminine inanities in pictures of this variety. A pretty girl, her portrayal of the spoiled rich gal is uniformly good.

Cornelius Keefe is okay as the fortune-hunter from the city while Ward Bond is the typical western outlaw. Betty Blythe, Charles French and E. H. Calvert are adequate in supporting roles.

Nice production given the picture by Columbia, and Herbert Kirkpatrick did swell lensing job. *Wear.*

Scotland Yard Mystery

(BRITISH MADE)

First Division release of BIP production. Features George Curzon, Gerald DuMaurier, Nelle Chrystall. From play by Wallace Geoffrey; adapted by Frank Miller; photography, James Wilson; film editor, Walter Stokvis. At Globe, N. Y., week March 15, '36. Running time, 63 mins.

Stanton	Gerald DuMaurier
Masters	George Curzon
Irene	Greta Natzler
Mary	Nelle Chrystall
John	Leslie Perrins
George	Walter Hatch
Floyd	Henry Victor
Paxton	Herbert Cameron
Bailey	Frederick Peisley

This melodramatic importation from England doesn't hold a bid for important American patronage. It's weak in all three of the prime phases of a picture, production, story and acting. For the dualers at best.

BIP sort of makes out the members of Scotland Yard to be a lot of sissies, which is especially n.g. for American audiences, who like their cops strong or dumb, or both, but not namby-pamby. Get the villain, say the Yanks, and don't spare your fists, but in this film the dicks even spare their brains. Or was the scenarist at fault?

One murder (of five) is committed under the very schnoz of Scotland Yard inspector, but only the audience is supposed to know that it's the police department's own pathologist who is giving the victims a dose of suspended animation. Some times he brings them back to life (after the insurance money is collected) and some times he doesn't, but the inspector's future son-in-law works as doctor for an insurance company and, when the deaths become too frequent, Scotland Yard steps in. George Curzon is the heavy and, though hardly top-notch, gives the only believable performance in the film.

Very little suspense by Gerald DuMaurier as the police inspector, and very little love interest provided in the script for Nelle Chrystall, as the policeman's daughter, and Walter Patch, insurance doctor.

Greta Natzler plays the villain's wife in all the slinky style of the screen vamps of 15 years ago. An albino makeup around the eyes makes her appear ridiculous at times. This, however, may have been the fault of the photography, which is generally poor. Thomas Bentley's direction is jumpy, as is Frank Miller' scenario. *Scho.*

Behind the Keys

(Continued from page 27)

who has resigned to go in for theatre promotional work.

Al Lefko of Cleveland has joined Mark Goldman's G-B force as a salesman.

Ira Cohn's 20th-Fox exchange here has been awarded $1,000 prize offered for best showing around country in increased George O'Brien sales. Pot will be split up among office's sales personnel.

Sioux City.

Granada reopened under the management of Abe Sadoff.

Canton, O.

M. J. Glick, who formerly operated the Lincoln theatre, Dennison, has opened the Palace in that city.

George Delis, district manager for the A. C. Constant in eastern Ohio, supervised the opening of the new Garden theatre in Portsmouth, O., Feb. 29.

Schine has taken over the Ritz theatre, Tiffin, from Saul Silverman. This makes a total of 13 Ohio theatres in Schine's northern Ohio circuit.

Shift of downtown managers moves Charles Freeman from the RKO Temple to the Century. Harry Holt, assistant, becomes manager of Temple. Kenneth C. Cobb, of the Capitol, which closed March 12, goes into the Century as assistant manager. Robert Quekemeyer, Martin Weiser and Fred Meyer, assistant managers at the Century, resigned.

Cutting Two Longies

Hollywood, March 17.

One job Universal editors view with no little trepidation is the scissor work on 'Show Boat.' Brought in with 274,000 feet on the spools, task is to cut it down to 13,000 feet. Studio currently not inclined to roadshow opus.

Following its initial preview at Oakland, 'The Great Ziegfeld' is back at Metro for cutting before being readied for road showing. Studio plan is not to cut story, but to eliminate around 1,500 feet from numbers. This will put finished pic in about 16 reels.

Detroit, March 17.

'Great Ziegfeld' has been booked for two weeks at the Cass, legit house, starting Easter Sunday. The showing will follow the third Detroit engagement of 'Three Men on a Horse,' which returns for a week's session April 5, after doing a nifty biz here last month.

INDIANAPOLIS

(Continued from page 13)

ads on beauty parlors, women's wear, etc. A fashionable tea at which the visiting film celebs were guests cracked the society pages, while additional radio and newspaper coverage was obtained on the guest appearance of the stars at the city's annual St. Patrick's Day breakfast celebration.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Doctor' (20th) (2d week) doing $3,000, fair. Last week $5,300, okay. It pulls heavily at matinees but fades away in the evenings.

Circle (Katz-Feld) (2,600; 25-40)—'Fleet' (RKO). Repeat date in which the results are lukewarm at $3,500. Last week dual of 'Goes' (Par) and 'Blood' (WB) both repeats, disappointed at $3,300.

Indiana (Katz-Feld) (3,100; 25-40)—'Desire' (Par) dualled with 'Bet' (RKO). Starting dual policy with a great deal of attendant publicity, but business only fair at $6,000. Last week 'Fleet' (RKO) sweet at $10,000.

Loew's (Loew's) (2,800; 25-40)—'Wife Vs. Sec' (MG). Gable-Harlow-Loy combination will mean a swell $10,800 on the week. Last week 'Fauntleroy' (UA) puny at $8,800.

Lyric (Olson) (2,000; 25-30-40)—'Personal' (U) and vaude headlining Bebe Daniels and Ben Lyon. Latter responsible for strong trade and gross will reach excellent $10,000. Last week 'Shark Island' (20th) and vaude very good, $9,000.

JUNIOR WINS, TOO!

Look how they advertise it on Broadway

The little rascal copped a statue! After Momma and Poppa Leo brought home the big Academy Award with "Mutiny on the Bounty" there was such excitement in the family when Junior showed up with the Prize for the Year's Best Comedy Short. The Prize Committee always has a tough time picking out the winning M-G-M Short because Leo, Jr., is awful smart at making em. It's hard to choose among Shorts like M-G-M's "Audioscopiks" and Chic Sale's "Perfect Tribute" and those wonderful Harman-Ising Happy Harmonies Color Cartoons and Pete Smith's fun films, etc. Exhibitors solve the problem by getting them *all*, which pleases us of course and ditto exhibitors!

P. S. By the way M-G-M won several other Academy Awards for Best Sound Recording, Best Dance Direction, Special Award for Technical Achievement and what not... *sure we're proud!*

CALENDAR OF CURRENT RELEASES

Chesterfield

1540 Broadway, New York, N. Y.

ridge of Sighs. A story based on the famous bridge of sighs. Onslow Stevens, Dorothy Tree, Jack La Rue. Dir. Phil Rosen. 66 mins. Rel. Feb. 10.

Condemned to Live (Invincible). Horror story. Ralph Morgan, Russell Gleason, Maxine Doyle. Dir. Frank Strayer. 62 mins. Rel. Aug. 15. Rev. Oct. 9.

Dark Hour, The. A murder mystery from the popular novel, 'The Last Trap,' with Ray Walker, Irene Ware, Berton Churchill. Dir. Charles Lamont. 64 mins. Rel. Jan. 10.

False Pretenses. Modern love story. Sidney Blackmer, Irene Ware, Russell Hopton. Dir. Charles Lamont. 67 mins. Rel. Sept. 1. Rev. Oct. 30.

Itch Hike to Heaven. Movie-struck girl takes a Hitch Hike to Heaven. Henrietta Crosman, Anita Page, Herbert Rawlinson. Dir. Frank Strayer. 64 mins. Rel. Nov. 1.

Lady in Scarlet. A mysterious woman in a mysterious setting. inald Denny, Patricia Farr, Claudia Dell. Dir. Charles Lamont. ins. Rel. Oct. 15. Rev. Jan. 8.

Little Red Schoolhouse, The. A story of school days. Junior Coghlan, Dickie Moore. Dir. Charles Lamont. Rel. Feb. 25.

Murder at Glen Athol. Crime Club story of a G-man on vacation. John Miljan, Irene Ware, Noel Madison. Dir. Frank Strayer. 68 mins. Rel. Oct. 1. Rev. March 4.

ing Around the Moon. Story of love on the rebound. Three people who dared love. Donald Cook, Betty Blair, Brian Moore. Dir. Charles Lamont. 68 mins. Rel. Dec. 1. Rev. Feb. 21.

Society Fever (Invincible). Grand but impoverished family struggles to keep up appearances. Leo Carrillo, Lloyd Hughes. Dir. Frank Strayer. 66 mins. Rel. Oct. Rev. Nov. 27.

Tango. The modern Tango girl. A story of a professional model. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 66 mins. Rel. Jan. 3. Rev. Feb. 21.

lo: Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Abdul the Damned. The story of Abdul Hamid II of Turkey. Nils Asther, Adrienne Ames, Fritz Kortner. Dir. Karl Grune. Rel. pending.

Case of the Missing Man, The. Candid camera turns detective. Roger Pryor, Jean Perry. Dir. D. Ross Liderman. 58 mins. Rel. Oct. 15. Rev. Nov. 27.

Calling of Dan Matthews, The. Harold Bell Wright's novel. Richard Arlen, Charlotte Wynters. Dir. Phil Rosen. 65 mins. Rel. Dec. 10. Rev. Jan. 29.

Cattle Thief, The. Western. Ken Maynard, Geneva Mitchell. Ir. Spencer Gordon Bennet. Rel. Feb. 28.

Crime and Punishment. From the novel by Dostoivsky. Edw. Arnold, Peter Lorre, Marian Marsh, Tala Birel. Dir. Jos. von Sternberg. 92 mins. Rel. Nov. 20. Rev. Nov. 27.

Dangerous Intrigue. Famous surgeon does a comeback. Ralph Bellamy, Gloria Shea. Dir. David Sliman. 59 mins. Rel. Jan. 4. Rev. Jan. 22.

Devil's Squadron. ichard Dix, Karen Morley. Erle Kenton. Rel. March 12.

Don't Gamble with Love. Expose of gambling backed by a dramatic story. Ann Sothern, Bruce Cabot, Irving Pickel. Dir. Dudley Murphy. 65 mins. Rel. Feb. 15. Rev. March 4.

Escape from Devil's Island. Just that. Victor Jory, Florence Rice. Dir. Al Rogell. 64 mins. Rel. Nov. 10. Rev. Nov. 27.

Feather in Her Hat, A. Vivid story of a mother's sacrifice. Pauline Lord, Billie Burke, Louis Hayward. Dir. Alfred Santell. 72 mins. Rel. Oct. 24. Rev. Oct. 30.

Gallant Defender, The. Western. Chas. Starrett, Joan Perry. Dir. David Selman. 57 mins. Rel. Nov. 30.

Gentleman Goes to Town, Formerly 'Opera Hat.' Gary Cooper, Jean Arthur. Dir. Frank Capra. Rel. March 21.

rand Exit. Novel story of a fire investigator. Ann Sothern, Edmund Lowe. Dir. Erle Kenton. 68 mins. Rel. Oct. 25. Rev. Nov. 13.

Guard That Girl. Mystery death threat story with an odd twist. Robert Allen, Florence Rice. Dir. Lambert Hillyer. 67 mins. Rel. Sept. 20. Rev. Nov. 13.

Heir to Trouble, Ken Maynard inherits a baby. Ken Maynard, Joan Perry. Dir. Spencer Gordon Bennett. 59 mins. Rel. Sept. 26. Rev. Feb. 12.

Hell Ship Morgan. Purgatory on a tuna fishing boat. George Bancroft, Ann Sothern, Victor Jory. Dir. D. Ross Lederman. 64 mins. Rel. Feb. 8. Rev. March 11.

If You Could Only Cook. Kitchen masquerade that ends in a wedding. Herbert Marshall, Jean Arthur, Leo Carrillo. Dir. Wm. A. Seiter. 72 mins. Rel. Dec. 30. Rev. Jan. 1.

Lady of Secrets. Love comes at last to sealed lips. Ruth Chatterton, Marian Marsh, Otto Kruger, Robt. Allen. Dir. Marlo nGering. 73 mins. Rel. Jan. 25.

less Riders. Western. Ken Maynard, Geneva Mitchell. S. G. Bennett. 57 mins. Rel. Dec. 28.

Lone Wolf Returns, The. Favorite screen and ction character reappears. Melvyn Douglas, Gail Patrick, Tala Birel. ir. Roy W. Nell. 68 mins. Rel. Dec. 20. Rev. Feb. 5.

Music Goes Round, The. Love on a showboat goes sour on Broadway. Harry Richman, Rochelle Hudson, Ed Farley and Mike Riley (authors of the song). Dir. Victor Schertzinger. 85 mins. Rel. Feb. 27. Rev. Feb. 26.

Mysterious Avenger, Chas. Starrett, Joan Perry. Dir. David Selman. Rel. Jan. 17.

One Way Ticket. Love in and out of prison, and a girl who weds a convict. Lloyd Nolan, Peggy Conklin. Dir. Herman Biberman. 71 mins. Rel. Nov. 25. Rev. Jan. 8.

Public Menace. Crime reporter on board ship. Jean Arthur, Geo. Murphy. Dir. Erle Kenton. 72 mins. Rel. Sept. 30. Rev. Sept. 25.

She Couldn't Take It. Gangster seeks to tame wild socialite. Geo. Raft, Joan Bennett, Walter Connolly, Billie Burke. Dir. Ty Garnett. 77 mins. Rel. Oct. 20. Rev. Nov. 13.

She Married Her Boss. Title tells the story. Claudette Colbert, Melvyn Douglas, Michael Bartlett. Dir. Gregory LaCava. 90 mins. Rel. Sept. 19. Rev. Oct. 2.

Speed. Speedboat environment. Norman Foster, Mary Carlisle and Florence Rice. Dir. Lambert Hellyer. 57 mins. Rel. Sept. 1. Rev. Dec. 4.

Thundering Hoofs. Western. Ken Maynard, June Gale. Dir. Spencer Gordon Bennett. Rel. March 28.

Too Tough to Kill. Newspaper girl saves a hard-boiled hardrock man. Victor Jory, Sally O'Neil. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 23. Rev. Dec. 25.

United States Smith. Charles Bickford, Florence Rice. ir. D. Ross Lederman. Rel. March 16.

Western Courage. Western. Ken Maynard, Geneva Mitchell. Dir. G. Bennett. 58 mins. Rel. Nov. 15.

Western Frontier. Ken Maynard meets a blonde Queen of the Range. Ken Maynard, Lucille Brown, Nora Lane. Dir. Al Hernan. 59 mins. Rel. Aug. 25. Rev. Dec. 26.

You May Be Next. A super criminal defies the world. Ann Sothern, Lloyd Nolan. Dir. Al. Rogell. 67 mins. Rel. Dec. 31. Rev. March 4.

DuWorld

ffice: 729 Seventh Ave., New York, N. Y.

rasquita (Ger). Austrian-made of Lehar musical. la Novotna. Dir. Carl Lamac. 85 mins. Rel. Jan. 1. Rev. Jan. 22.

Legong. Technicolor version of Bali with plenty nudity. Dir. Marquis de la Falaise. 60 mins. Rel. Oct. 1. Rev. Oct. 9.

Pecheur d'Islande (Fr). Pierre Loti's saga of fishermen. Yvette Guilbert. Dir. Pierre Guerlais. 75 mins. Rel. Sept. 15. Rev. Sept. 25.

Second Bureau (Fr). Spy story. Jean Murat. Dir. Pierre Billon. Ins. Rel. Feb. 15. Rev. Feb. 19.

First Division

Offices:

Releases Also Allied, Chesterfield and Liberty

Circumstantial Evidence. Reporter fakes murder in campaign against death penalty and almost goes to chair. Chick Chandler, Shirley Grey, Arthur Vinton. Dir. Charles Lamont. 70 mins. Rel. Aug. 1.

Dance Band (Alliance). A girl and boy band leader find a peppy, tuneful, exciting way to overcome rivalry. Charles 'Buddy' Rogers, June Clyde. Dir. Marcel Varnel. Rel. Nov. 8.

Dark Hour, The (Chesterfield). A fast-moving mystery, presenting a baffling problem in crime detection. Irene Ware, Ray Walker, Burton Churchill. Dir. Charles Lamont. Rel. Jan. 15.

rake the Pirate (Alliance). England's virgin queen in a human tale of devotion. Matheson Lane, Jane Baxter. Dir. Arthur Woods. 78 mins. Rel. March 1.

Death from a Distance. (Invincible). A girl reporter and a police detective match their wits. Russell Hopton, Lola Lane, George Marion, Sr. ir. Frank Strayer. 62 mins. Rel. Sept. 1.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time, clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Studio Placements

Hollywood, March 17.

Emily Fitzroy, 'Border Flight,' Par.

Harold Waldridge, James Farley, Mitchell Lewis, Ellen Lowe, Cy Kendall, Max Wagner, Nora Cecil, 'Dancing Pirate,' Pioneer.

Alan Hale, Sidney Toler, 'Money Box,' Roach.

Paul Parry, 'Up to You, U.

Robert Brister, 'Mob Rule,' MG.

Frank Conroy, John Roche, 'Unconscious,' U.

Laird Doyle, adapting 'Three Men On a Horse,' WB.

Roy Chanslor, adapting 'Lost and Found,' WB.

Bob Dillon, Sally Unterberger, screen play, untitled original, U.

Henry Hall, 'Murder in the Big House,' WB.

George Curzon, 'Angel of Mercy,' WB.

Al Hill, 'Big Business,' WB.

Spring Byington, 'Stage Struck,' WB.

Olive Cooper, dialog, 'Navy Born,' Rep.

William Berke, directing 'Desert Justice,' Berke.

Lawrence Grant, 'Mary of Scotland,' RKO.

Hoot Gibson; Phil Dunham, screen play, 'Feud of the Rocking Chair,' Futter.

William Farnum, Lon Chaney, Jr., Jack Mulhall, Llody Whitlock, David Horsley, Kenneth Lawton, 'Undersea Kingdom,' Rep.

Norman McLeod; Dick Barrows, screen play, 'Early to Bed,' Par.

Warren Hymer, 'Unconscious,' U.

Halliwell Hobbes, 'Angel of Mercy,' WB.

Eddie Shubert, 'Earthworm Tractor,' WB.

Eugene Forde, directing; Joe Hoffman, scripting, 'Thank You, Jeeves,' 20th-Fox.

Valerie Hobson, Paul Hervey, G. P. Huntley, Jr., Betty Compson, Claire McDowell, Howard Hickman, Frank Melton, Edgar Norton, Maynard Holmes, Dorothy Kent, Gigi Parrish; Charles Young, directing. 'August Week-End,' Ches.

Rex Bell, Connie Bergen, Margaret O'Connell; Bob Hill, directing, 'Too Much Beef,' Alex.

Morrie Ryskind, screen play, '1101 Fifth Ave,' U.

J. Walter Ruben, directing 'Suicide Club,' MG.

Ernie Smith, 'Undersea Kingdom,' Rep.

Jefferson Parker, Murray Roth, scripting 'Public Nuisance, No. 1,' 20th-Fox.

Tyler Brooke, Arthur Hoyt, 'Poor Little Rich Girl,' 20th-Fox.

Hilda Vaughn, Phillip Sleeman, Charles Butterworth, 'Half Angel,' 20th-Fox.

Joe Cunningham, Jack Pennick, 'Road to Glory,' 20th-Fox.

Henrietta Crosman, Virginia Weidler, 'Good For Nothing,' Par.

Frank Losee, Gertrude Simpson, Edgar Dearing, 'Border Flight,' Par.

Gaston Glass, 'Clutching Hand,' Weiss.

George Ball, 'Too Much Beef,' Normandy.

Lee Loeb, Harold Buchman, screen play, 'The Sky Writer,' Col.

Eddie Welch, scripting, 'Rhythm On the Range,' Par.

Warren Hull, Patricia Ellis, 'Love Begins at Twenty,' WB.

Joseph Fields, scripting 'Gentleman from Louisiana,' Rep.

Henry Kolker, Louise Beavers,

(Continued on page 33)

False Pretences. Sympathetic romance of a shady lady, powerfully developed. Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compson, Edward Gargan, Lucy Beaumont. Dir. Charles Lamont. 66 mins. Rel. Oct. 22.

Frontier Justice (Futter). A rip-roaring out-door drama of might and right. Hoot Gibson. Dir. Robert McGowan. 58 mins. Rel. Oct. 1. Rev. Jan. 8.

Girl Who Came Back, The (Chesterfield). The regeneration of a girl hopelessly involved in a vast counterfeiting plot. Sidney Blackmer, Shirley Grey, Noel Madison. Dir. Charles Lamont. 66 mins. Rel. Sept. 8. Rev. Sept. 18.

Gun Play (Beacon). Western. Big Boy Williams, Marian Shilling. Albert Herman. 59 mins. Rev. Jan. 1.

Happiness C.O.D. (Chesterfield). Hilarious solution to the money problem that besets every family. Maude Eburne, Donald Meek, Irene Ware, William Bakewell, Polly Ann Young and Lona Andre. Dir. Charles Lamont. 69 mins. Rel. Oct. 15.

Hitch Hike to Heaven (Invincible). Story of actors in a travelling troupe, and how they crash Hollywood. Herbert Rawlinson, Henrietta Crosman, Russell Gleason, Polly Ann Young, Anita Page. Dir. Frank Strayer. 63 mins. Rel. Dec. 1.

Hong Kong Nights (W. Futter). An exotic story of American courage and Oriental cunning. Tom Keene, Vera Engels, Warren Hymer, Tetsu Komai. Dir. E. Mason Hopper. 59 mins. Rel. Sept. 15.

I Conquer the Sea (Halperin). An exciting yarn of Newfoundland whaling waters—an outdoor story of unusual action and drama. Stefi Duna. Dir. Victor Halperin. 67 mins. Rel. Feb. 1.

Java Head (Associated). An adaptation of the Joseph Hergesheimer prize-winning novel also serialized in the Satevepost, a gripping drama of the barriers of race and prejudice. Anna May Wong, Elizabeth Allen, Edmund Gwenn, John Loder. Dir. J. Walter Ruben. 70 mins. Rel. Sept. 1. Rev. Aug. 7.

Law of the 45's (Normandy). A dashing tale of reckless courage triumphant over great odds. Mile-a-minute romance geared to the speed of hammering hoofs and rapid gunfire. Big Boy Williams, Molly O'Day. Dir. John McCarthy. 56 mins. Rel. Dec. 1.

Living Dead, The (Alliance). Coffins and chills—terror and thrills, and dead that live again! George Curzon, Sir Gerald du Maurier. Dir. Thomas Bentley. 66 mins. Rel. Feb.

MI I (Alliance). Murger's immortal love story freely adapted from 'La Vie de Boheme.' Douglas Fairbanks, Jr. and Gertrude Lawrence. Dir. Paul L. Stein. 76 mins. Rel. Oct. 8.

Murder at Glen Athol (Chesterfield). Crime Club story of a G man on vacation. John Miljan, Irene Ware, Noel Madison. Dir. Frank Strayer. 68 mins. Rel. Oct. 1. Rev. March 4.

Old Curiosity Shop (British made). Dickens story. Ben Webster. Dir. Thos. Bentley. 90 mins. Rel. Dec. 25. Rev. Dec. 25.

Penthouse Party (Liberty). Children reunite their divorced parents. Marguerite Churchill, Bruce Cabot, Evelyn Brent, Reginald Denny. Dir. Wm. Igh. 77 mins. Rev. Feb. 21.

Red Wagon (Alliance). Life under the big top with cross currents of love, hate, and revenge. Charles Bickford, Raquel Torres, Greta Nissen, Don Alvarado, Anthony Bushell. Dir. Paul L. Stein. Rel. Dec. 8.

Ring Around the Moon (Chesterfield). A strong human interest drama of the daughter of a newspaper publisher and a reporter. Erin O'Brien-Moore, Donald Cook, Ann Doran, Dir. Charles Lamont. 69½ mins. Rel. Jan. 22.

Society Fever (Invincible). A mad, merry saga of the zany Proutys. Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper, Guinn Williams, Marion Shilling, George Irving, Sheila Terry. Dir. Frank Strayer. 66 mins. Rel. Sept. 18. Rev. Feb. 21.

Southern Maid (Alliance). Romantic story under Southern skies. Bebe Daniels. Dir. Harry Hughes. 60 mins. Rel. Feb. 1.

Spy 77 (Alliance). Italian war espionage highlighted by spectacular airplane warfare. Greta Nissen, Don Alvarado, Carl Diehl. Dir. Arthur Woods. 77 mins. Rel. Jan. 15. Rev. Feb. 12.

Swifty (Diversion). A murder mystery of the range. A cowboy saves himself from the gallows in a story packed full of excitement. Hoot Gibson, June Gale. Dir. Alan James. 60 mins. Rel. Dec. 27.

Tango (Invincible). The brilliant story of a glittering night club dancer who picked the wrong partner in her dance of life. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 70 mins. Rel. Jan. 10. Rev. Feb. 22.

Studios: Burbank, Calif.

First National

321 W. 44th St., New York, N. Y.

Broadway Hostess. Glamorous drama of Broadway's bright lights. Winl Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Dir. Frank McDonald. 69 mins. Rel. Dec. 7. Rev. Dec. 18.

Captain Blood (Cosmopolitan). Based on Rafael Sabatini's smashing tale of the sea rovers of the 17th century. Errol Flynn, Olivia de Havilland, Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee. Dir. Michael Curtiz. 119 mins. Rel. Dec. 28. Rev. Jan. 1.

Case of the Lucky Legs. Detective story in a beauty contest. Warren William, Genevieve Tobin, Patricia Ellis. Dir. Archie L. Mayo. 77 mins. Rel. Oct. 5. Rev. Nov. 13.

Ceiling Zero (Cosmopolitan). Story of three war buddies who, in developing commercial aviation, are thrown together in the most exciting events of their careers. James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Barton MacLane. Dir. Howard Hawks. 95 mins. Rel. Jan. 25. Rev. Jan. 22.

His First Wife. Adventures of young men with all-feminine triangle. George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh. Dir. Raymond Enright. Rel. March 28.

I Found Stella Parish. International trials and tribulations of a famous actress. Kay Francis, Ian Hunter, Sibyl Jason, Paul Lukas. Dir. Mervyn LeRoy. 84 mins. Rel. Nov. 23. Rev. Nov. 6.

Irish In Us, The. Three brothers of Irish extraction with Cagney leading in the mischief. Jas. Cagney, Pat O'Brien, Olivia De Havilland, Frank McHugh. Dir. Lloyd Bacon. 84 mins. Rel. Aug. 3. Rev. Aug. 7.

Man of Iron. Comedy-drama which treats of the adventures in high society of an unpolished workman. Barton MacLane, Mary Astor, John Eldredge. Dir. Wm. McGann. 61 mins. Rel. Dec. 21. Rev. Dec. 11.

Murder of Dr. Harrigan. Murder mystery. Kay Linnaker, Ricardo Cortez. Dir. Frank McDonald. 67 mins. Rel. Jan. 11. Rev. Jan. 22.

Payoff, The. Sports columnist is put on the rocks by his cheating wife, but makes heroic comeback. James Dunn, Claire Dodd, Patricia Ellis Alan Dinehart. Dir. Robt. Florey. 64 mins. Rel. Nov. 9. Rev. Nov. 13.

Road Gang. Powerful drama with the glamorous romance of a girl who battles to establish the innocence of the man she loves who has been framed and sent to a terrible penal institute by crooked politicians. Donald Woods, Kay Linaker. Dir. Louis King. 60 mins. Rel. Feb. 15. Rev. Feb. 26.

Shipmates Forever. Made at Annapolis. Dick Powell, Ruby Keeler, Lewis Stone. Dir. Frank Borzage. 109 mins. Rel. Oct. 12. Rev. Oct. 23.

Song of the Saddle. Stirring Western drama with music. Dick Foran, Alma Lloyd. Dir. Lou King. Rel. Feb. 29.

Story of Louis Pasteur (Cosmopolitan) Dramatization of the stirring events in the life of Louis Pasteur in his battle against ignorance and his efforts to save life by science. Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Dickie Moore. Dir. Wm. Dieterle. Rel. Feb. 22.

The Murder of Dr. Harrigan. Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge, Joseph Crehan. Dir. Frank McDonald. 67 mins. Rel. Jan. 18.

G-B

1600 Broadway, New York.

Alias Bulldog Drummond. Comedy chiller-takeoff. Jack Hulbert, Fay Wray. Dir. Walter Forde. 62 mins. Rel. Sept. 1. Rev. Sept. 11.

Born for tory. Naval warfare, with aid of British gov't. Betty Balfour. Dir. Walter Forde. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

First a Girl. Musical comedy romance. Jessie Matthews. Dir. 78 mins. Rel. Dec. 25. Rev. Jan. 8.

King of the Damned. Heavy melodrama and action. Conrad Veidt, Helen Vinson, Noah Beery. Dir. Walter Forde. 81 mins. Rel. Jan. 20. Rev. Feb. 5.

Mister Hobo. Tramp picked up because his name is Rothschild acts as the deus ex machina. George Arliss. Rel. Nov. 22. Rev. Feb. 12.

Morals of Marcus. Comedy. Lupe Velez, Ian Hunter, Dir. Iles Mander. 72 mins. Rel. Jan. 1. Rev. Jan. 15.

Passing of the Third Floor Back. rom the play of the sa Conrad Veidt. Dir. Berthold Viertel. Rel. pending.

Rhodes. Adventure drama depicting exploits of Cecil Rhodes in South African diamond legion. Walter Huston, Oscar Homolka, Basil Sydney, Frank Cellier. Dir. Berthold Viertel. 89 mins. Rel. Feb. 20. Rev. March 4.

39 Steps. Romantic melodrama. Robert Donat, Madeleine Carroll. Dir. Alfred Hitchcock. 65 mins. Rel Sept. 1. Rev. Sept. 18.

Transatlantic Tunnel. Fantastic story of undersea pathway between Europe and America. Richard Dix, Helen Vinson, Madge Evans, Basil Sydney. Dir. Maurice Elvey. 90 mins. Rel. Oct. 15. Rev. Oct. 30.

(Continued on page 33)

Take it easy, Boys... We're on our bicycle!

Getting out prints on "THE TRAIL OF THE LONESOME PINE", Paramount's big Technicolor picture, has been some job... but we're all set now... and you're gonna get yours pronto. So get out the bunting, hang up the posters, and get ready to go to town. For we want to warn all you exhibitors who've yet to play "THE TRAIL OF THE LONESOME PINE" that it's gonna be bigger than anything you've even dared hope for If you think we're kidding take a look at these figures

ROOSEVELT THEATRE • Chicago, Ill. "Trail" sends gross 47% above average business

PALACE THEATRE Dallas, Texas "Trail" pushes gross 25% over normal business

DENHAM THEATRE • Denver, Col. "Trail" hits biggest gross in 18 months

DES MOINES THEATRE • Des Moines, Iowa • "Trail" shoots gross 25% above average business

MALCO THEATRE • Memphis, Tenn. "Trail" boosts gross 47% above regular business

MINNESOTA THEATRE • Minneapolis, Minn. • "Trail" raises gross 25% over normal business

PARAMOUNT THEATRE • New York City • "TRAIL" HELD OVER FOR THIRD WEEK

ALLYN THEATRE • Hartford, Conn. "TRAIL" HELD OVER FOR THIRD WEEK

"THE TRAIL OF THE LONESOME PINE"

with SYLVIA SIDNEY • FRED MacMURRAY • HENRY FONDA

Fred Stone • Nigel Bruce • Beulah Bondi • Robert Barrat • Spanky McFarland

Fuzzy Knight • A Walter Wanger Technicolor Production • Directed by Henry Hathaway

It Pays to Play a Paramount Picture!

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Mascot

ces, 1776 Broadway, New York, N. Y.

Confidential. An expose of the numbers racket. Donald Cook, Evalyn Knapp, Warren Hymer. Dir. Edward Cahn. 68 mins. Rel. Oct. 26. Rev. Nov. 20.

Brown. 80 mins. Rel. Nov. 29.

Waterfront Lady. Fast moving romance of two who loved—and joked with the shadow of the law across their lives. Ann Rutherford, Frank I- bertson. Dir. Jos. Santley. 67 mins. Rel. Oct. 5. Rev. Nov. 6.

: Culver City, Calif.

Metro

: 1540 Broadway, New York, N. Y

Wilderness. Film version of Eugene O'Neill's comedy success. Lionel Barrymore, Wallace Beery, Cecilia Parker, Eric Linden. Dir. Clarence Brown. 93 mins. Rel. Nov. 29. Rev. Jan. 1.

Anna Karenina. Tolstoy's famous novel of a woman's struggle for love. Greta Garbo, Fredric March, Basil Rathbone. Dir. Clarence Brown 85 ins. Rel. Sept. 6. Rev. Sept. 4.

Bishop Misbehaves. A cleric impressed into duty as a detective. Edmund Gwenn, Maureen O'Sullivan, Norman Foster. Dir. E. A. Dupont. 85 mins. Rel. Sept. 13. Rev. Oct. 2.

Bohemian Girl. Derived from the opera of that name, but well away from it. Laurel and Hardy. Dir. James W. Horn 80 mins. Rel. Feb. 14. Feb. 21.

roadway Melody of 1936. Big song and dance show. Jack Benny, June Knight, Eleanor Powell, Buddy and Vilma Ebsen. Dir. Roy Del Ruth. 102 mins. Rel. Sept. 20. Rev. Sept. 25.

Exclusive Story. Martin Mooney's numbers expose. Franchot Tone, Madge Evans, Stuart Erwin. Dir. Geo. B. Seltz. 76 mins. Rel. Jan. 17. Rev. Jan. 22.

reat Ziegfeld, The. Based on the life of the late, great impresario. William Powell, Louise Rainer, Fannie Brice, Ann Pennington. Dir. R. Z. Leonard. No release date.

Here Comes the Band. An ambitious song writer and a stolen melody. Ted Lewis and his band, Virginia Bruce, Ted Healy. Ir. Paul Sloane. 82 mins. Rel. Aug. 30. Rev. Sept. 25.

I Live My Life. The archeologist and the society girl. rian Aherne, Frank Morgan, Aline MacMahon. Dir. t5 mins. Rel. Oct. 4. Rev. Oct. 16.

It's in the Air. High pressure comedy with stratosphere setting. Jack Benny, Una Merkel, Grant Mitchell, Mary Carlisle. Dir. Charles Riesner. 80 mins. Rel. Oct. 1. Rev. Nov. 13.

lnd Lady. Based on the Broadway play by Edward Chodorov, stemming from a Hugh Walpole tale. Aline MacMahon, Basil Rathbone, Dudley Digges. Dir. G. Seltz. 78 mins. Rel. Dec. 6. Rev. Jan. 1.

Last of the Pagans. Love story of the South Seas Mala, of Eskimo fame, and Lotus Long. Dir. Richard Thorpe. 70 mins. Rel. Dec. 20. Rev. Jan. 15.

Mutiny on the Bounty. Based on famous historical episode of South Seas mutiny. Clark Gable, Charles Laughton, Franchot Tone. Dir. Frank Lloyd. 131 mins. Rel. Nov. 8. Rev. Nov. 13.

lght at the Opera. Wild adventures in mistaken identity of three Italians- Groucho, Chico and Harpo Marx. Dir. Sam Wood. 96 mins. Rel. Nov. 15. Rev. Dec. 11.

O'Shaughnessy's Boy. A father and son who follow the circus. Wallace Beery, Jackie Cooper. Dir. Richard Boleslawski. 87 mins. l. Sept. 27. Rev. Oct. 9.

Perfect Gentleman, The. An actor who comes back. Frank Morgan, Cicely Courtneidge. Dir. Tim Whelan. 73 mins. Rel. Oct. 18. Rev. Dec. 25.

Pursuit. Pseudo kidnap story. Chester Morris, Sally Eilers. Dir. Edw. L. Martin. 75 mins. Rel. Aug. 9. Rev. Oct. 9.

Rendezvous. Based on Major Herbert O. Yardley's 'Black Chamber.' William Powell, Rosalind Russell, Cesar Romero. Dir. W. K. Howard. 95 mins. Rel. Oct. 25 Rev. Oct. 30.

raft. Story of the California tuna fishers. Jean Harlow, Spencer Tracy. Dir. J. Walter Ruben. 85 mins. Rel. Jan. 3. Rev. Jan. 15.

In Hood of El Dorado. Drama of a frontier days' bad man. Warner Baxter, Ann Loring. Dir. William Wellman. No release date.

Rose-Marie. Rudolf Friml's operetta. Nelson Eddy Jeanette MacDonald. Dir. W. S. Van Dyke. 110 mins. Rel. Jan. 31. Rev. Feb. 5.

Tale of Two Cities. Based on Dickens' famous novel of the French Revolution. Ronald Colman Elizabeth Allan, Edna May Oliver Basil Rathbone Henry B. Walthall. Dir. Jack Conway. 121 ins. Rel. Dec. 27. Rev. Jan. 1.

Tarzan Escapes. Further adventures of the ape man. Johnny Weissmuller, Maureen O'Sullivan. Dir. James McKay. No release date.

Three Godfathers. Three tough guys give their lives for a baby. Chester Morris, Lewis Stone, Walter Brennan. Dir. Ich. oleslawsky. 80 mins. Rel. March 6. Rev. March 11.

Three Live Ghosts. Based on the novel by Fred S. Isham. Richard Arlen, Ann Loring, H. Bruce Humberstone. Rel. Jan. 10.

ice of Bugle Ann. Dog story. Lionel Barrymore, Maureen O'Sullivan, Eric Linden. Dir. ichard Thorpe. 70 mins. Rel. Feb. 7. Rev. March 4.

Whipsaw. Spencer Tracy as a 'G'-man on the trail of pearls with a fortune. Myrna Loy, Harvey Stephens. Dir. Sam Wood. 80 mins. Rel. Dec. 13. Rev. Jan. 29.

Wife vs. Secretary. One office wife who was on the square. Clarke Gable, Jean Harlow, Myrna Loy. Ir. Clarence Brown. 88 min Rel. Feb. 28. Rev. March 4.

Monogram

New York, N. Y Office: RKO Bldg.,

(Released through Republic)

John Wayne, Verna Hillie. 55 mins. Rel. Oct. 22.

: 5851 Maratnon St., Hollywood, Calif.

Paramount

Offices: 1501 Broadway, New York, N. Y

Anything Goes. Broadway musical hit. Bing Crosby, Ethel Merman, Chas. Ruggles, Ida Lupino. Dir. Lewis Milestone. 90 mins. Rel. Jan. 24. Rev. Feb. 12.

Bar 20 Rides Again. Hopalong Cassidy western. William Boyd, Jimmy Ellison, Ethel Wales. Dir. Howard Bretherton. Rel. Dec. 6.

Big Broadcast of 1936, The. Jack Oakie, Lyda Roberti, Burns and Allen and Wendy Barrie carry along a fanciful story which serves as background for an array of radio stars. Dir. Norman Taurog. 97 mins. Rel. Sept. 13. Rev Sept. 18.

ride Comes Home, The. A girl with spirit and a boy with a temper. Claudette Colbert, Fred McMurray, Robert Young, Wm. Collier, Sr. Dir. Wesley Ruggles. 83 mins. Rel. Jan. 3. Rev. Jan. 1.

Call of the Prairie, Western. One of the Hopalong Cassi 'illam Boyd. Dir. Howard Bretherton. Rel. March 6.

Collegiate. Musical. Jack Oakie inherits a girls' school Jack Oakie, Joe Penner, Ned Sparks. Dir. Ralph Murphy. 80 mins. Rel. Dec. 27. Rev. Jan. 29.

Coronado. Story of Coronado Beach, Southern California swank resort. Johnny Downs, Betty Burgess, Jack Haley, Alice White, Leon Errol. Dir. Norman McLeod. 76 mins. Rel. Nov. 29. Rev. Dec. 25.

Desert Gold. Zane Grey western. Larry Crabbe, Marsha Hunt. Ir. Jas. Hogan. Rel. March 27.

Desire. An American engineer on vacation in France and Spain becomes involved with a band of crooks. Marlene Dietrich, Gary Cooper. Dir. Frank Borzage. Rel. Feb. 28.

rift Fence. From a Zane Grey novel. Larry Crabbe, Katherine De Mille, Tom Keene. Dir. Otho Lovering. 57 mins. Rel. Feb. 14. Rev. March 11.

le's Brood, The. Second in the Hopalong Cassidy series. William Boyd, Jimmy Elson, Wm. Farnu , Nana Martinez. Dir. Howard Bretherton. 61 mins. Rel. Oct. 25. Rev. Jan. 29.

F. Man. Boy wants to be a G-man but he only gets an F. Jack Haley, race Bradley. Dir. Edw. F. Cline. Rel. March 13.

ive Us This Night. Musical. Jan Kiepura, Gladys Swarthout. Alex. Hall. Rel. March 6.

Hands Across the Table. The story of a barbershop l Carole Lombard, Fred McMurray, Ralph Bellamy. Dir. Leisen. Rel. Oct. 18. Rev. Nov. 6.

Her Master's Voice. Ed. Everett Horton gets into trouble for flirting with his own wife. Stage hit. Peggy Conklin. Dir. Jos. Santley. 75 mins. Rel. Jan. 17. Rev. Feb. 26.

Here Comes Cookie. Gracie Allen gets her father's fortune and starts a private theatre for out-of-work actors. Geo. Burns, Gracie Allen, Geo. Barbier. Dir. Norman McLeod. 63 mins. Rel. Sept. 6. Rev. Oct. 16.

It's a Great Life. Story of the CCC camps. Joe Morrison, Paul Kelly Chas. Sale, Rosalind Keith. Dir. Edw. F. Cline. 63 mins. Rel. Nov. Rev. Feb. 5.

Klondike Annie. Mae West warms up the frozen north. Mae West, Victor McLaglen. Dir. Raoul Walsh. Rel. Feb. 21.

Last Outpost, The. From h. Britten Austin's striklin Cary Grant, Claude Rains, Gertrude Michael. Dir. Chas. Barton. ins. Rel. Oct. 4. Rev. Oct. 9

Little America. With Byrd in Antarctic. Special. 52 mins. Rev. Oct. 16.

Mary Burns, Fugitive. G-men story. Sidney Silvia, Mulvyn Douglas, Pert Kelton. Dir. Wm. K. Howard. 80 mins. Rel. Nov. 15. Rev. Nov. 20.

Millions in the Air. A romance of the radio amateurs. John Howard, Wendy Barrie, Willie Howard. Dir. Ray McCarey. 72 mins. Rel. Dec. 13. Rev. Dec. 18.

Milky Way, The. Harold Lloyd production taken from a stage hit. Lloys, Adolphe Menjou, Vertree Teasdale. Dir. Leo McCarey. Rel. Jan. 3.

Nevada. Larry Crabbe in a western story. Monte Blue, Kathleen Burke. Dir. Chas. Barton. 58 mins. Rel. Nov. 29.

Palm Springs. Romance in a desert paradise. Frances Langford, Smith Ballew, Sir Guy Standing. Dir. Aubrey Scotto. Rel. April 3.

Peter Ibbetson. George Du Maurier's famous love classic. Gary Coop un Harding, John Halliday. Dir. Henry Hathaway. 83 mins. Rel 8. Rev. Nov. 13.

Preview Murder Mystery, The. Inside studio stuff used to unravel a couple of mystery murders. Reginald Denny, Florence Drake, Gail Patrick, Rod LaRocque. Dir. Robert Florey. Rel. Feb. 28.

Reunion. Spy story of the World War. Herbert Marshall, Gertrude lchael, Lionel Atwill, Guy Bates Post. Dir. Robt. Florey. Rel. April 7.

Rose of the Rancho. Richard Walton Tully's and David Belasco's gorgeous story of old California. Gladys Swarthout, John Boles, Charles Bickford, Willie Howard. Marion Gering. 85 mins. Rel. Jan. 10 Rev. Jan. 15.

Scrooge (ritish made). Ir Seymour Hicks and Donald Caltirop in Dickens' 'Cristmas Carol.' Ir. Henry Edwards. 72 mins. Rel. Dec. Rev. Dec. 18.

Ship Cafe. Waterfront story of a stoker who sang. Carl Brisson, Arline Judge, Mady Christians. Dir. Robert Florey. 64 mins. Rel. Nov. 1.

Soak the Rich. Pink columnists and one red. Walter Connolly, Mary Taylor, John Howard. Dir. Hecht-MacArthur. 85 mins. Rel. Jan. 17. Rev. Feb. 12.

So Red the Rose. From Stark Young's best seller. Margaret Sullavan, Walter Connolly, Randolph Scott. Dir. King Vidor. 80 mins. Rel. Sept. 27. Rev. Dec. 4.

Thirteen Hours by Air. Saga of a transcontinental plane pilot. Fred MacMurray, Joan Bennett, ZaSu Pitts. Dir. Mitchell Leisen. Rel. March 27.

Timothy's Quest. Kate Douglas Wiggins' child story. Eleanor Whitney, Tom Keene, Dickie Moore, Virginia Weidler. Dir. Chas. Barton. 66 mins. Rel. Jan. 31. Rev. March 4.

Too Many Parents. Cadet story. Frances Farmer, Ir. Robt. F. McGowan. Rel. March 20.

Trail of the Lonesome Pine, The. All Technicolor production of John Fox's story. Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone. Dir. Henry Hathaway. 100 mins. Rel. March 13. Rev. Feb. 26.

Two Fisted. Two pugs enter Park Avenue society. Lee Tracy, Roscoe Karns, Gail Patrick. Ir. James Cruze 60 mins. Rel. Oct. 3. Rev. Oct. 9.

Two for Tonight. From the stage hit by Max and J. O. Liet. Gay-hearted playwrights on the loose. Bing Crosby, Joan Bennett, Mary Boland, Thelma Todd. Dir. Frank Tuttle. 60 mins. Rel. Sept. 27. Rev. Sept. 4.

Virginia Judge, The. Based on Walter C. Kelly's vaudeville character. Walter C. Kelly, Stepin Fetchit, Marsha Hunt. Dir. Edw. Sedgwick. 60 mins Rel. Sept. 27. Rev. Oct. 23.

Wanderer of the Wasteland. Zane Gray story. Dean Jagger, Gail Patrick, Edward Ellis. Dir. Otho Lovering. 62 mins. Rel. Aug. 16. Rev. Oct. 76.

Wings Over Ethiopia, Topical. 62 ins. Special release. Rev. Oct. 16.

Woman Trap, The. Adventure story of a reporter's search for diamond thieves in Mexico. Girl complications. Gertrude Michael, Geo. Murphy. Dir. Leo McCarey. 64 mins. Rel. Feb. 14. Rev. March 11.

Studios: Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City. N.Y.C

Annie Oakley. Events in the life of Annie Oakley, famous woman rifle shot, Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde. Dir. George Stevens. 90½ minutes Rel. Oct. Rev. Dec. 25.

Another Face. A killer has his face remodelled by plastic surgery and becomes a movie actor in Hollywood. Brian Donlevy, Wallace Ford, Phyllis Brooks, Alan Hale. Ir. Christy Cabanne. 72 mins. Rel. Dec. 20. Rev. Jan. 1.

Chasing Yesterday. Adaptation of an Anatole France classic. Anne Shirley, O. P. Heggie. Dir. Geo. Nicholls, Jr. 74 mins. Rel. May 3. Rev. Oct. 23.

Chatterbox. An orphan with a vivid imagination yearns to become an actress, but finds happiness with the man of her dreams. Anne Shirley, Phillips Holmes, Edward Ellis. Ir. George Nicholls, Jr. 68 mins. Rel. Jan. 17. Rev. Feb. 21.

Fang and Claw. Frank Buck's latest expedition into the Malayan Peninsula. Frank Buck. Dir. Frank Buck. 73 mins. Rel. Dec. 20. Rev. Jan. 1.

Farmer in the Dell. Retired midwest farmer accidentally crashes studio in Hollywood and, much to his own surprise, rises to fame as an actor. Fred Stone, Jean Parker, Esther Dale, Moroni Olsen, Frank Albertson. Dir. Ben Holmes. 67 mins. Rel. March 27. Rev. March 11.

Follow the Fleet. A song-and-dance man who joins the navy meets his former girl friend in a dance hall and helps her salvage a ship by staging a big show. Fred Astaire, Ginger Rogers, Randolph Scott, Herbert Rawlinson. Dir. Mark Sandrich. 110 mins. Rel. Feb. 21. Rev. Feb. 26.

Freckles. Orphan boy who conquers fear in order to save the life of a little girl and thereby wins the love and esteem of his benefactors. Tom Brown, Virginia Weidler, Carol Stone, Lumsden Hare, James Bush, Dorothy Peterson, Addison Richards, Dick Alexander. Dir. Edward Killy. 69 mins. Rel. Oct. 4. Rev. Oct. 30.

Hi Gaucho. A romance of the plains of Argentine. John Carroll, Steffi Duna, Rod LaRocque, Montague Love, Dir. Thomas Atkins. 59 mins. Rel. Oct. 11.

His Family Tree. Old Man Murphy comes from Ireland to visit his son only to find that the family has changed its name to Murfree. James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delany. Dir. Charles Vidor. 68½ mins. Rel. Sept. 20. Rev. Feb. 12.

I Dream Too Much. Lily Pons debut picture. While trying to sell her husband's opera, a great impresario discover's Lily's marvelous voice. Lily Pons, Henry Fonda, Osgood Perkins, Eric Blore, Paul Porcasi. Dir. John Cromwell. 95 mins. Rel. Nov. 29.

In Person. A motion picture star who fears crowds runs away to a mountain hideout. Ginger Rogers, George Brent, Alan Mowbray, Samuel S. Hinds, Grant Mitchell. Dir. William Seiter. 87 mins. Rel. Nov. 22. Rev. Dec. 18.

Lady Consents. An ideal marriage is broken up by a scheming siren, but the wife gives the other woman a taste of her own medicine. Ann Harding, Herbert Marshall, Walter Abel, Margaret Lindsay. Dir. Stephen Roberts. 76 mins. Rel. Feb. 23. Rev. Feb. 12.

Last Days of Pompeii. The destruction of the City of Pompeii. Preston Foster, Helen Mack, Alan Hale. Dir. Ernest B. Schoedsack. 96 mins. Rel. Oct. 18. Rev. Oct. 23.

Love on a Bet. To win a bet, a meat-packing heir starts out from New York in his underwear. By the time he reached his destination he has money, clothes, and a charming fiancee. Gene Raymond, Wendie Barrie, Helen Broderick. Dir. Leigh Jason. 75 mins. Rel. Feb. 7. Rev. March 11.

Muss 'Em Up. Private detective solves the origin of extortion notes and a kidnapping. Preston Foster, Margaret Callahan, Jack Adair. Dir. Charles Vidor. Rel. Jan. 31.

Old Man Rhythm. An adoring father deserts business to join his son as a college undergraduate. Six new songs. Charles Rogers, George Barbier, Barbara Kent. Dir. Edward Ludwig. 74 mins. Rel. Aug. 2. Rev. Sept. 25.

Powdersmoke Range. An epic western laid in a Southern California cattle town in the late '60s. Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, William Farnum, William Desmond, 'Buzz' Barton, Wally Wales, Art Mix, Buffalo Bill, Jr., Buddy Roosevelt, Franklyn Farnum, 'Boots' Mallory. Dir. Wallace Fox. 71½ mins. Rel. Sept. 27. Rev. March 11.

Rainmakers. A rich but dishonest farmer tries to stop Wheeler and Woolsey from working their rainmaking invention to help the lima bean farmers. Robert Woolsey, Bert Wheeler, Dorothy Lee, Fredric Roland, Berton Churchill, George Meeker. Dir. Fred Guiol. 79 mins. Rel. Oct. 25. Rev. Nov. 6.

Return of Peter Grimm, The. From David Warfield's hit. Lionel Barrymore, Helen Mack, Edward Ellis. Dir. George Nicholls, Jr. 82½ min.s Rel. Sept. 13. Rev. Oct. 9.

Seven Keys to Baldpate. Remake of the Cohan play. Gene Raymond, Margaret Callahan, Eric Blore, Erin O'Brien Moore, Moroni Olsen, Grant Mitchell. Dir. William Hamilton and Edward Killy. 69 mins. Rel. Dec. 13. Rev. Dec. 18.

Silly Billies. Wheeler and Woolsey in the middle of the California gold rush and Indians. Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods, Ethan Laidlaw, Delmar Watson, Ick Alexander. Dir. Fred Guiol. Rel. March 20.

Sylvia Scarlett. A father takes his daughter to England and dresses her as a boy. Katharine Hepburn, Edmund Gwenn, Cary Grant. Dir. George Cukor. 90 mins. Rel. Jan. 3. Rev. Jan. 15.

Thoroughbreds All. A champion race horse is stolen by gangsters and is helped back to his trainer by his staunch friend, a dog. Rel. April 3.

Continued on page 34)

Studio Placements

(Continued from page 31)

Pierre Watkins, Joseph King, Joseph Crehan, 'Bullets and Ballots,' WB.

Maxine Reiner, 'Turmoil,' 20-F.

Ann Sothern, 'Save a Lady,' RKO.

Ernest Vadja, screen play; Mark Sandrich directing, 'Portrait of a Rebel,' RKO.

Raymond Schrock, Gilbert Wright, 'Alias Brian Kent,' Lesser.

David Belmore, Lawrence Grant, 'Angel of Mercy,' WB.

Monte Blue, Robert War 'Undersea Kingdom,' Rep.

Fern Emmett, Burr Carruth, Harvester,' Rep.

Gene Lockhart, Henry Hall, Irving Bacon, 'Earthworm Tractor,' WB.

Ross Alexander, Beverly Roberts, Paul Graetz, 'There's Millions In It,' WB.

Patric Knowles, Brigade,' WB.

Winifred Shaw, Dick Paula Stone, Alma Lloyd, Case of the Velvet Claws,' WB.

Egon Brecher, 'Angel of Mercy,' WB.

Barbara Bedford, Charles Wilson, 'Mine With Iron Door,' Lesser.

Paul Stanton, 'Half Angel,' 20-Fox.

Sylvia Thalberg, screen 'A Son Comes Home,' Par.

Clay Clement, 'Unconscious,' U.

Hugh Herbert, Hobart Cavanaugh, 'Love Begins at Twenty,' WB.

Marguerite Churchill, Donald Woods, 'The Carruthers Case,'

Claude Gillingwater, 'Poor Little Rich Girl,' 20-F.

Margot Grahame, Chester Morris, 'Queer Money,' Col.

Gene Raymond; Stephen Roberts directing 'My Blue Heaven,' RKO.

Paul Parry, Charlie Chase comedy, Roach;

Allen Mathews, Hand,' Weiss.

Jack Holt; Edward Laemmle directing, 'Crashing Through,' U.

Doris Malloy, screen play, untitled original, U.

Ed Hartman, original, RKO.

William Hurlbut, screen play, untitled original, Par.

Tom Van Dyke, screen play, untitled original, Col.

Paul Perez, scrl Mohicans,' Rel.

Carlyle Moore, Jr., Frank McHugh, Dick Purcell, 'Bullets and Ballots,' WB.

Craig Reynolds, WB.

Eddie Kane, Nigel de Bruller, 'Half Angel,' 20-F.

Gordon Hart, Henry O'Neill, Ferdinand Munier, 'Angel of Mercy,' WB.

Frank Rhoades, 'Unconscious,' U.

Paul Irving, Pat West, 'August Week-End,' Chest.

John Merton, 'Undersea Kingdom,' Rep.

Vince Barnett, 'Yellow Cargo,' Hirliman.

Sarah Edwards, 'Earthworm Tractor,' WB.

Maryan Dowling, Jack 'Desert Justice,' Berke.

Lloyd Nolan, Marian Marsh; Earle Kenton, directing, 'Queer Money,' Col.

Reed Howes, Buzz Barton, 'Feud of the Rocking U,' Futter.

Alice Brady, Frank Craven, Russel Hardie, Ann Rutherford, 'The Harvester,' Rep.

Jane Wyatt, Ronald Colman, Isabel Jewell, Edward Everett Horton, 'Lost Horizon,' Col.

Jane Rhodes, 'Something to Live For,' Par.

Colin Tapley, 'Early to Bed,' Par.

Phil Tead, 'Princess Comes Across,' Par.

Dewey Robinson, Nora Cecil, 'Poppy,' Par.

CONTRACTS

Hollywood, March 17.

RKO renewed contract of Roy Webb, music director, currently on 'The Witness Chair' and 'The Ex-Mrs. Bradford.'

Option on Patricia Wilder's stock pact lifted at RKO.

Elizabeth Patterson given option lift on her stock termer at Par.

Patric Knowles, English character actor, handed termer by Warners.

Paramount lifted options on stock pacts of Wilma Francis and Ann Evers.

Barbara Pepper given term at RKO.

Universal sealed Karl Detzer to writing deal.

Dalton Trumbo got six month option lift on his writer's pact at WB.

Columbia extended Raymond Walburn's contract for another six months.

TITLE CHANGES

Hollywood, Marc

'Reunion' changed to " Meet Again' by Par.

Walter Wanger has 'Brazen' for 'Fatal Lady.'

'Three On the Trail' set as release title for Harry Sherman's 'Bar 20 Three.'

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Three Musketeers. From the Dumas classic. Walter Abel, Margot Grahame, Rosamond Pinchot, Onslow Stevens, Paul Lukas, Heather Angel, Moroni Olsen. Dir Rowland V. Lee. 97 mins. Rel. Oct. 25. Rev. Nov. 6.

To Beat the Band. A befuddled heir to $59,000,000 with strings tied to it marries his girl to a disillusioned chap about to commit suicide. Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore, Phyllis Brooks. Dir. Ben Stoloff. 65 mins. Rel. Nov. 8. Rev. Nov. 27.

Top Hat. American dancer who falls in love with a young girl, but has a hard time winning her on account of mistaken identity. Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick. Dir. Mark Sandrich. 101 mins. Rel. Sept. 6. Rev. June 26.

Two in the Dark. A man, his memory gone and his identity unknown, gets involved in a murder mystery. Walter Abel, Margot Grahame, Eric Blore. Dir. Ben Stoloff. 72 mins. Rel. Jan. 10. Rev. Feb. 5.

We're Only Human. Cop loses a convict on his way to prison but recaptures him. Preston Foster, Jane Wyatt. Dir. Jas. Flood. 67 mins. Rel. Dec. 27. Rev. Jan. 22.

Yellow Dust. Bob Fairfax finds gold and romance in the same day, but a crook tries to horn in on both. Richard Dix, Leila Hyams, Jessie Ralph, Andy Clyde, Onslow Stevens. Dir. Wallace Fox. 62 mins. Rel. Jan. 24. Rev. Feb. 26.

Republic

Office: RKO Bldg., New York, N.Y.

Burning Gold. Fast action. Bill Boyd. Rel. Dec. 1.

Cappy Ricks Returns. Peter B Kyne's familiar fiction hero. Robert McWade, Ray Walker, Florine McKinney. Dir. Mack Wright. 67 mins. Rel. Sept. 23. Rev. Dec. 4.

Crime of Dr. Crespi, The. Original story suggested by Poe's 'The Premature Burial.' Eric von Stroheim, Harriet Russell, Dwight Frye. Dir. John H. Auer. 64 mins. Rel. Oct. 21. Rev. Jan. 15.

Dancing Feet. Capitalizing the modern craze for tap dancing. Eddie Nugent, Ben Lyon, Joan Marsh. Dir. Joseph Santley. 72 mins. Rel. Jan. 31.

Federal Agent. Swift action. Bill Boyd. Rel. March 15.

Forbidden Heaven. Suggestive of 'One More Spring.' Four derelicts in an abandoned London house. Chas. Farrell, Charlotte Henry, Beryl Mercer, Frank Patton. Dir. Reginald Barker. Rel. Oct. 5.

Forced Landing. Murder mystery. Thirteen passengers ride with death on a transcontinental aeroplane. Toby Wing, Esther Ralston, Onslow Stevens, Sidney Blackmer. Dir. Melville Brown. 66 ins. Rel. Dec. 2. Rev. Jan. 1.

Frisco Waterfront. Drama. Original story by Norman Houston. Ben Lyon, Helen Twelvetrees, Rod La Rocque. Dir. Arthur Lubin. 66 mins. Rel. Dec. 7. Rev. Dec. 25.

Itch-Pike Lady. Comedy-drama. Four characters of the road unite to keep old lady from discovering son is in prison. Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison. Dir. Aubrey H. Scotto. 77 mins. Rel Dec. 20. Rev. Jan. 22.

House of a Thousand Candles. Fast moving plot centers around efforts of an international spy organization to gain control of papers which will plunge Europe into war. Phillips Holmes, Mae Clarke. Dir. Arthur Lubin. Rel. Feb. 29.

Laughing Irish Eyes. An all-Irish cast. Phil Regan, Evalyn Knapp. Dir. Joseph Santley. Rel. March 10.

Lawless Range. Western. John Wayne. Dir. R. N. Bradbury. Rel. Nov. 4.

Leathernecks Have Landed, The. From the original story by Lieut. Frankiyn Adreon. Lew Ayres

Leavenworth Case, The. Anna Katherine Green's detective story. Donald Cook Jean Rouverol, Erin O'Brien Moore. Dir. Lewis D. Collins. 66 mins. Rel. Feb. 10. Rev. Jan. 22.

Melody Trail. Western. Gene Autry, Ann Rutherford. Dir. Joseph Kane. 60 mins. Rel. Oct. 14. Rev. Dec. 11.

New Adventure of Tarzan. Herman Brix, Ula Hoyt. Dir. Edw. Kull, W. F. McGaugh. 71 mins. Rev. Oct. 16.

New Frontier, The. Western. John Wayne. Dir. Carl Pierson. 54 mins. Rel. Oct. 5. Rev. Dec. 18.

Racing Luck. Fast action Bill Boyd. Dir. Sam Newfield. Rel. Oct. 22.

Red River Valley. Western. Gene Autry, Frances Grant. Rel. Feb. 24.

Return of Jimmy Valentine. Fast-moving and suspense-filled mystery comedy. Roger Pryor, Charlotte Henry, Robert Warwick. Dir. Lewis D. Collins. 72 mins. Rel. Feb. 14.

Sagebrush Troubadour, The. Western. Gene Autry, Barbara Pepper, Smiley Burnette. Dir. Joseph Kane. Rel. Dec. 2.

Singing Vagabond. Musical western. Gene Autry, Ann Rutherford. Dir. Carl Pierson. 52 mins. Rel. Jan. 5.

Spanish Cape Mystery, The. From the novel by Ellery Queen. Helen Twelvetrees, Donald Cook, Jack La Rue, Betty Blythe. Dir. Lewis D. Collins. Prod. M. H. Hoffman. Rel. Oct. 17.

Thousand Dollars a Minute, A. Newspaper man makes a bet wherein he has to spend $1,000 a minute. 70 mins. Rel. Nov. 5. Rev. Dec. 25.

Tumbling Tumbleweeds. Western. Gene Autry. Dir. Jos. Kane. 57 mins. Rel. Sept. 9. Rev. Feb. 5.

Two Sinners. From the Warwick Deeping story. Otto Kruger, Minna Gombell, Martha Sleeper. Dir. Arthur Lubin. 72 mins. Rel. Oct. 10. Rev. Sept. 18.

West of God's Country. Romantic western. John Wayne. Rel. March 9.

Westward Ho. Western. John Wayne. Dir. Robert Bradbury. 65 mins. Rel. Aug. 18. Rev. Feb. 21.

20th Century-Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

Bad Boy. By Vina Delmar. James Dunn, Dorothy Wilson, Louise Fazenda. Dir. John Blystone. 86 mins. Rel. Oct. 25. Rev. Oct. 30.

Jack Gang, The. Paul Kelly, Slim Summerville, Mona Barrie. Dir. Lewis Seiler. Rel. Feb. 28.

Captain January. From the book of that name. Shirley Temple, Guy Kibbee, Slim Summerville. Dir. David Butler. Rel. April 17.

Champagne Charlie. Paul Cavanaugh, Helen Wood. Dir. Jas. Tinling. Rel. May 1.

Charlie Chan at the Circus. Warner Oland, Keye Luke, Geo. and Olive Brasno. Dir. Harry Lachman. Rel. March 27.

Charlie Chan in Shanghai. For once Chan operates in the home port. Warner Oland, Irene Hervey. Dir. John Blystone. 70 mins. Rel. Oct. 11. Rev. Oct. 16.

Charlie Chan's Secret. Warner Oland, Rosina Lawrence. Dir. Gordon Wiles. 71 mins. Rel. Jan. 10. Rev. Jan. 22.

Country Beyond, The. Rochelle Hudson, Paul Kelly. Dir. Eugene Forde. Rel. April 3.

Country Doctor, The. The story of the Dionne quins. Dionne quintuplets, Jean Hersholt, June Lang, Slim Summerville. Dir. Henry King. Rel. March 6.

Dressed to Thrill. Tutta Rolf, Clive Brook. Dir. Harry Lachman. 68 mins. Rel. Aug. 16. Rev. Nov. 27.

Everybody's Old Man. Irvin Cobb. Rochelle Hudson. Dir. Jas. Flood. Rel. March 20.

Every Saturday Night. Domestic drama. Jed Prouty, Spring Byington. Dir. Jas. Tinling. 62 mins. Rel. Feb. 7.

Gentle Julia. Jane Withers, Jackie Searle, Tom Brown, Marsha Hunt. Dir. John Blystone. 63 mins. Rel. April 24.

Here Comes Trouble. Geo. Raft, Rosalind Russell, Arline Judge, Leo Carillo. Dir. Lewis Seiler. 62 mins. Rel. Feb. 21.

Here's to Romance. Story of an opera singer. Nino Martini, Genevieve Tobin, Anita Louise. Dir. Alfred E. Green. 82 mins. Rel. Oct. 4. Rev. Oct. 9.

In Old Kentucky. Final Will Rogers release with Dorothy Wilson, Russell Hardie, Bill Robinson. Dir. Geo. Marshall. 84 mins. Rel. Nov. 22. Rev. Dec. 4.

It Had to Happen (20th). Geo. Raft, Rosalind Russell. Dir. Roy del Ruth. 80 mins. Rel. Feb. 14. Rev. Feb. 19.

King of Burlesque. Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Mona Barrie. Dir. Sidney Lanfield. 85 mins. Rel. Jan. 3. Rev. Jan. 22.

Littlest Rebel, The. Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson. Dir. David Butler. 73 mins. Rel. Dec. 27. Rev. Dec. 25.

Man Who Broke the Bank at Monte Carlo (20th). Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce. Dir. Stephen Roberts. 68 mins. Rel. Nov. 29. Rev. Nov. 20.

Message to Garcia, A. (20th.) Developed from Elbert Hubbard's essay. Wallace Beery, Barbara Stanwyck, John Boles. Dir. Geo. Marshall. Rel. April 10.

My Marriage. Claire Trevor, Kent Taylor, Pauline Frederick. Dir. Geo. Archainbaud. 68 mins. Rel. Jan. 31. Rev. Feb. 26.

Metropolitan (20th). Musical. Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero. Dir. Rich. Boleslawski. 75 mins. Rel. Nov. 8. Rev. Oct. 23.

Music Is Magic. Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant. Dir. Geo. Marshall. 66 mins. Rel. Nov. 1. Rev. Nov. 20.

Navy Wife. Claire Trevor, Ralph Bellamy. Dir. Allan Dwan. 72 mins. Rel. Nov. 29. Rev. Jan. 8.

O'Malley of the Mounted, Western. , Irene Ware. Dir. David Howard. Rel. March 27.

Paddy O'Day. Jane Withers, Pinkie Tomlin, Dir. Lewis Seiler. Ins. Rel. Jan. 17. Rev. Feb. 12.

Prisoner of Shark Island, The (20th). A little known story of America's Devils Island. Warner Baxter, Gloria Stuart. Dir. John Ford. 95 mins. Rel. Feb. 28. Rev. Feb. 19.

Professional Soldier (20th). Victor McLaglen, Freddie Bartholomew, Gloria Stuart. Dir. Tay Garnett. 75 mins. Rel. Jan. 24. Rev. Feb. 5.

Show Them No Mercy (20th). Rochelle Hudson, Cesar Romero. Dir. Geo. Marshall. 75 mins. Rel. Dec. 6. Rev. Dec. 11.

Song and Dance Man. Claire Trevor, Paul Kelly. Dir. Allan Swan, Ins. Rel. March 13.

Steamboat Round the Bend. Rival captains in a river row with a murder angle. Will Rogers, Irvin Cobb, Anne Shirley. Dir. John Ford. 90 mins. Rel. Sept. 6. Rev. Sept. 25.

Thanks a Million (20th). Musical. Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman Band. Dir. Roy Del Ruth. 85 mins. Rel. Nov. 15. Rev. Nov. 20.

This Is the Life. Runaway youngster takes a fancy to a derelict. Jane Withers, John McGuire, Sally Blane. Dir. Marshall Nielan. 65 mins. Rel. Oct. 18. Rev. Oct. 9.

Thunder in the Night. Murder in Budapest. Edmund Lowe, Karen Morley, Paul Cavanaugh. Dir. Geo. Archainbaud. 69 mins. Rel. Sept. 20. Rev. Sept. 20.

Thunder Mountain. Zane Grey Western. Geo. O'Brien, Barbara Fritchie, Francis Grant. Dir. David Howard. 6 mins. Rel. Sept. 27. Rev. Oct. 2.

Under Two Flags. (20th.) The Ouida standby. Ronald Colman, Victor McLaglen, Claudette Colbert, Rosaling Russell. Dir. Frank Lloyd. Rel. May 8.

Way Down East. Remake of the Griffith silent version. Rochelle Hudson, Henry Fonda. Dir. Henry King. 84 mins. Rel. Oct. 25. Rev. Nov. 6.

Whispering Smith Speaks. Western. Geo. O'Brien. ir. David Howar 67 Rel. Dec. 20, Rev. Feb. 21.

Your Uncle Dudley. Ed. Everett Horton, Lois Wilson, Eugene Forde. 68 mins. Rel. Dec. 13. Rev. Dec. 18.

United Artists

Studio: 1041 N. Formosa Blvd. Hollywood, Calif. : 729 Seventh Ave., New York, N. Y.

Amateur Gentleman. Jeffrey Farnol's story of a young man who gambles to save the life of his father. Douglas Fairbanks, Jr. and Elissa Landi. Dir. Thornton Freeland. Produced by Criterion Films, Ltd. Rel. March 20. Rev. Feb. 5.

Barbary Coast. A blazing story of America's last frontier of untamed emotions. Miriam Hopkins, Edward G. Robinson, Joel McCrea. Dir. Howard Hawks. 90 mins. Rel. Sept. 27. Rev. Oct. 16.

Dark Angel, The. A love story that will give love a new meaning. Fredric March, Merle Oberon, Herbert Marshall. Dir. Sidney Franklin. 105 mins. Rel. Sept. 6. Rev. Sept. 11.

Ghost Goes West. A gay romantic comedy with Robert Donat, star of 'Count of Monte Cristo'; Robert Donat, Jean Parker. Eugene Pallette. Dir. Rene Clair. 85 min. Rel. Feb. 28. Rev. Jan. 15.

Little Lord Fauntleroy. Frances Hodgson Burnett's famous novel. Freddie Bartholomew and Dolores Costello Barrymore. Produced by David Selznick. Dir. John Cromwell. Rel. March 6.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Modern Times. A dramatic comedy based on mass production in a big factory. Charlie Chaplin, Paulette Goddard. 87 mins. Rel. Feb. 12. Rev. Feb. 12.

Melody Lingers On, The. Lowell Brentano's best-seller. Poignant mother-love. Josephine Hutchinson, George Houston. Helen Westley. Dir. David Burton. 65 mins. Rel. Oct. 25. Rev. Nov. 13.

Red Salute. Two young lovers who find themselves tangled in a fast-moving series of amusing difficulties. Barbara Stanwyck, Robert Young, Hardie Albright. Dir. Sidney Lanfield. 77 mins. Rel. Sept. 13. Rev. Oct. 2.

Strike Me Pink. Eddie Cantor's first comic melodrama with songs. Eddie Cantor, Brian Marmak, Parkyakarkus and the Goldwyn Girls. Dir. Norman Taurog. 99 mins. Rel. Jan. 16. Rev. Jan. 22.

Splendor. A country girl marries into a society family. Miriam Hopkins, Joel McCrea. Dir. Elliott Nugent. 76 mins. Rel. Nov. 23. Rev. Nov. 27.

These Three. A dramatic story of how three young lives are nearly wrecked by the malicious lies of a spoiled child. Miriam Hopkins, Merle Oberon, Joel McCrea. Written by Lillian Hellman. Produced by Samuel Goldwyn. Dir. William Wyler. Rel. Feb. 28.

Things to Come. A dramatic adaptation from the H. G. Wells story, 'The Shape of Things to Come.' Raymond Massey, Ralph Richardson, Maurice Braddell. Dir. Wm. Cameron Menzies (London). 110 mins. Rel. March 13. Rev. March 4.

Universal

Studios: Universal City, Calif. Offices: 30 Rockefeller Center, New York, N. Y.

Affair of Susan, The. Comedy. Zazu Pitts, Hugh O'Connell. Dir. Kurt Neuman. 62 mins. Rel. Oct. 7. Rev. Nov. 6.

Dangerous Waters. Drama of the sea. Jack Holt, Robert Armstrong, Diana Gibson. Dir. Lambert Hillyer. 62 mins. Rel. Jan. 13. Rev. Jan. 29.

Don't Get Personal. Comedy with music. Sally Eilers, James Dunn, Pinky Tomlin. Dir. Wm. Nigh. 70 mins. Rel. Feb. 24. Rev. Feb. 26.

East of Java. Drama. Charles Bickford, Elizabeth Young, Leslie Fenton, Frank Albertson. Dir. George Melford. 72 mins. Rel. Dec. 2. Rev. Dec. 18.

Fighting Youth. Football story. Charles Farrell, June Martel, Andy Devine, J. Farrell Macdonald, Eddie Nugent. Dir. Hamilton Macfadden. 80 mins Rel. Sept. 30. Rev. Nov. 6.

For the Service. Western. Buck Jones, Beth Marion. Dir. Buck Jones. Rel. April 6.

Great Impersonation, The. Drama. Edmund Lowe, Valerie Hobson, Wera Engels. Dir. Alan Crosland. 63 mins. Rel. Nov. 9. Rev. Dec. 18.

His Night Out. Comedy. Edward Everett Horton, Irene Hervey, Lola Lane, Billy Burrud. Dir. Wm. Nigh. 74 mins. Rel. Nov. 21. Rev. Nov. 20.

Invisible Ray, The. Mystery drama. Karloff, Bela Lugosi, Frances Drake. Dir. Lambert Hillyer. 82 mins Rel. Dec. 30. Rev. Jan. 15.

Ivory Handled Guns. Western. Buck Jones, Charlotte Wynters. Dir. Ray Taylor. 58 mins. Rel. Nov. 11. Rev. Jan. 22.

King Solomon of Broadway. Musical drama. Edmund Lowe, Dorothy Page, Pinky Tomlin, Ed. Pawley, Louise Henry, Phillip Brooks. Dir. Alan Crosland. 72 mins. Rel. Sept. 30. Rev. Oct. 23

Love Before Breakfast. From novel by Faith Baldwin. Carole Lombard, Preston Foster, Cesar Romero. Dir. Walter Lang. Rel. March 2.

Magnificent Obsession. Drama. Irene Dunne, Robert Taylor. Dir. John M. Stahl. 110 mins. Rel. Jan. 16. Rev. Jan. 8.

Next Time We Love. From Ursula Parrott's 'Say Goodbye Again.' Margaret Sullavan, James Stewart. Dir. Edw. H. Griffith. 85 mins. Rel. Jan. 27. Reb. Feb. 5.

Remember Last Night? Mystery drama. Edward Arnold, Sally Eilers, Constance Cummings, Robert Young. Dir. James Whale. Rel. Nov. 4. Rel. Nov. 27.

She Gets Her Man. Comedy. Zasu Pitts, Hugh Ir. Wm. Nigh. 66 mins. Rel. Aug. 19. Rev. Sept. 11.

Show Boat. From the stage play. Musical drama. Irene Dunne, Allan Jones, Helen Morgan, Paul Robeson. Dir. James Whale. Rel. April 13.

Storm Over the Andes. Drama. Jack Holt, Antonio Moreno, Gene Lockhart, Mona Barrie. Dir. Christy Cabanne. 82 mins. Rel. Sept. 16. Rev. Oct. 2.

Stormy. Outdoor drama. Noah Beery, Jr. Jean Rogers. Arizona Wranglers. Dir. Louis Friendlander. 67 mins. Rel. Nov. 25. Rev. Dec. 11.

'Sutter's Gold.' Historical romance. Edward Arnold, Binnie Barnes, Lee Tracy, Montague Love, John Miljan, Katherine Alexander, Morgan Wallace, Addison Richards, Priscilla Lawson, Nan Grey. Dir. James Cruze. Rel. March 23.

Sunset of Power. Buck Jones Western Buck Jones, Dorothy Di Dir. Ray Taylor. 66 mins. Rel. Dec. 23. Rev. Feb. 21.

Sweet Surrender. Musical. Frank Parker and Tamara. Dir. Monte Brice. 77 mins. Rel. Nov. 25. Rev. Dec. 11.

Three Kids and a Queen. May Robson, star. Comedy-drama. Henry Armetta, Wm. Benedict. Frankie Darro, Billy Burrud. Dir. Ed. Ludwig. 85 mins. Rel. Oct. 28. Rev. Nov. 13.

Throw Back, The. Buck Jones western. Ray Taylor. 60 mins. Rel. Sept. 16. Rev. Nov. 6.

Warner Brothers

Studios Burbank, Calif. Offices: 321 W. 44th St New York, N. Y.

Boulder Dam. Powerful drama with tremendous government project for background. Ross Alexander, Patricia Ellis, Lyle Talbot. Dir. Frank McDonald. Rel. March 14.

Colleen. Big musical revue loaded with comedy and songs. Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Paul Draper, Hugh Herbert, Louise Fazenda, Hobart Cavanau h. Dir. Alfred E. Green. 89 mins. Rel. March 7. Rev. March 11.

Dangerous. Dramatic story of a beautiful and brilliant actress who wrecks the lives of those she contacts and also her own. Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. Dir. Alfred E. Green. 78 mins. Rel. Jan. 4. Rev. Jan. 1.

(Continued on page 35)

N. Y. FIRE DEPT. RIGID ON ALL EXHIBITORS

General cracking down on all alleged fire ordinance violations is being felt this month by exhibitors in nearly every section of N. Y., fire department inspectors accepting no excuses. Smaller nabes are feeling pressure the most.

This rigid new inspection extends particularly to all types of wood or cardboard displays spotted in theatre inner lobby even though protruding only a few inches. Survey also has included checkup on all wall material, especially that which is placed near projection booth. Picture houses which recently established policies of presenting vaudeville and amateur acts are being inspected as to equipment and drops on makeshift stages pressed into service.

Mo. 'Blue Law' Test

St. Louis, March 17.

Missouri state supreme court will be asked to pass on Sunday blu law in Brookfield, Mo. where Steve Soutter, manager of the Fox-DeGraw Theatre was fined $50. In defiance of edict of Police Chief J. E. Carroll, Soutter opened house between 7 and 9 p.m. and was promptly pinched. He gave bond and reopened house again. Another pinch. The pinch and bond marathon continued until after 9 p.m. after which Police Chief laid off. O. W. Williams, manager of another house in same town, obeyed law. Following fine Soutter posted bond to take case on appeal to Circuit Court of Linn County and if lower court is sustained will appeal to state's highest tribunal to blast blue law off books.

Complaint of churches that film theatres were luring congregation away is said to have been cause of police activity.

UNDER-SEATED?

Once Over-Seated Milwaukee Shi In Trend

Milwaukee, March 10.

Milwaukee's downtown sector, once rated as one of the most over-seated in the middle-west from a theatre angle, may soon become 'under-seated.'

The town now has only three first-run downtown houses in operation and one combination house running. Duals are used in all of the houses. Fox Palace is running double feature program with 'Modern Times' and Wisconsin is double featuring 'Country Doctor,' not because films need it but due to commitments to film companies. Warner has been running double bills weekly except with 'Follow the Fleet,' which held over second week. Riverside plays only Republic, Columbia and G-B sluffs.

Under-seating became prevalent when Majestic was converted into a five and ten; Garden into a shoe store and plans are now under way to raze the dark Alhambra and the sex-film Gayety.

When the city was going full blast, there were seven first-run houses in the downtown sector. The Strand is now a subsequent run house.

Many of the films now are being released to outlying houses without a first run. Among the companies hardest hit are Universal, Paramount, Columbia and Warners.

New Chi Ops. Contract

Chicago, March 17.

Negotiations on new operators contract has been deferred until September, in an agreement reached last week between exhibitors and the operators' union. Which means that in the future the contracts will expire in September instead of January.

Present contract holds until the fall.

Script 'Old Timer'

Hollywood, March 17.

Edith Fitzgerald added to Paramount writer staff to do screen play of 'The Old Timer,' from Saturepost yarn by Elmer Davis.

Al Lewis has producer assignment.

House Reviews

EMBASSY, N. Y.

(Continued from page 16)

premier in Japan after completing his cabinet.

The balance of the clips are of a miscellaneous character, none of especial importance. They range all the way from another oil fire, this time in Alabama, to the latest fashions in timepieces. The matter includes preparations to launch the Queen Mary; an Austrian sleigh race; investigation of cave-in in Florida; Brazilian and Munich carnivals; giant student at college; denial of released French prisoner that he betrayed Edith Cavell; Daytona Beach auto race; Alamo centennial in Texas; shipment of giant eye to California; England's king honoring the Welsh guard; ice damage in Pennsylvania; construction of big dirt dam out west and some other lesser items.

H-M sends in some film on the recent Academy awards. Frank Capra is shown presenting Irving Thalberg with his trophy for best picture of the year and D. W. Griffith making presentation to Victor McLaglen for best performance. Clip is topped by a few scenes from the winning picture, 'Mutiny' (MG), a good ad for subsequent run bookings, where playing.

Lew Lehr on twice, once straight, on the other occasion doing dialect. His straight bit with the pooches the best.

Show includes two shorts, 'Stranger Than Fiction' (U) and 'In Morocco' (RKO). *Char.*

Ambassador, St. Louis

St. Louis, March 14.

The amateur craze, though well established locally for the past year, has its first de luxe presentation this week at the downtown Ambassador, where Ed Lowry is dishing out a fast moving 'discovery' unit. It features the winners of a four weeks' quest for talent conducted by theatre management and finally auditioned by Lowry himself. Latter's local popularity made the show a promising affair from the beginning, with some 8,000 entrants and about 200 finalists who were presented in groups at each of last week's 29 stage performances.

Show opens with Lowry at the mike singing ditties covering the search for talent idea. Following his musical explanation is Rosemary Brohroad, a youngster on skates with fast singing and dancing routine that starts the show away to a bang. Kid handles herself like a pro and closes her three minutes' routine with a rope skipping skate bit that wows. Next are William Voepel and Lou Steiner, firemen, winners of their class. Tenor and baritone. One for two minutes, a short song each for pleasing results.

Then a line of girls, 12 kids ranging in ages from 14 to 17, in a cute routine that gets a smash hand. Following is a group of four dancers: Betty McClure, acrobatics; Margaret Rodcay, tap; Hess and Swable, mixed dance team, and Audrey, xylophone and tap miss. Group takes no longer than average dance act and registers big. On with an added attraction here, the Police Quartette, appearing as a courtesy for publicity given the coming Police Circus. Four personable fellows with good voices aided by accompanist at the piano. They do 'Shine' and 'Wahoo' and take heavy applause.

Follows Leo Byrnes, local edition of Hal LeRoy. Lowry then springs his own surprise, little Mickey Carroll, 16-year-old perfectly formed boy midget who looks like four. Stands 38 inches high and sings, dances and impersonates. Applause tremendous and his return later in the show for a Mae West bit, in costume, goals 'em. The kid has been working cafes and some out of town theatres, but this was his first appearances in a local deluxer.

Lowry follows with a fast blackout that gets laughs and then into 'Music Goes Round,' with Flossie Lavell, who did the sketch, 'th him. Two personality youngsters, Betty Jane Wilkinson and Colleen Mitchel, remind the natives of Jeanie Lang and others who worked the house several years ago when Lowry was the Skouras standby at the Ambassador. The Wilkinson kid has plenty of pep, a good voice and makes a swell foil for Lowry, while Colleen is a sophisticated type with class appearance and good looks.

George Rico and his band, 11 kids averaging 14 years of age, do a knockout rendition of 'St. Louis Blues.' Freddie Begeman, billed as the 'local Allen Jones,' and Laverne Hutchinson, colored tenor, also go big, the former copping the applause honors of the show next to little Mickey.

For the finale everyone walks on individually, with Lowry signing off and singing another song. All in all, a corking show, actually better than some pro shows that plenty spots produce. Manager Charles E. Kurtzman of the Ambassador worked hard in recruiting the amateurs and weeding out the impossibles before Lowry came to town.

GAYETY, BUFFALO

Buffalo, March 15.

This show represents an improvement in the character of offerings at this house. Current production marks the third week of the present policy of three musical stock with bookings of special acts weekly. It would be hard to imagine a greater change than this from the show of the week previous. What is responsible for the improvement is a noticeable pickup in the tempo of the performance and vaudeville specialties of decidedly higher calibre. Perhaps it takes three weeks to get a show of this kind moving smoothly, but it is beyond dispute that talent remains head man in the theatre—and particularly in this kind of a show.

Performance consists in house company numbers and the specialties. Currently the chorus and house personnel are clicking better than at any time since inauguration of the policy. While the chorus work shows the influence of burlesque, particularly in the abbreviation of the costumes, the routines are better synchronized and the house company now seems to be decidedly on its toes, although weak on talent. It would probably be just as well if the chorus alone were retained as a permanent fixture and the singing, dancing and comedy were left to visiting artists. The difference between the stock personnel and the specially booked acts is so great, the former suffering so markedly by the contrast, that a switch would improve the set-up. George Pronath, who is doing the producing, has smoothed out much of the former stage difficulties and the proceedings have begun to take on the aspect of professional musical comedy.

On the vaudeville end the present show includes the Three Kanes, who are in for their regulation peren routine. The act carries on with speed and precision and clicks unmistakably with the customers. The spic and span paraphernalia of the performance helps decidedly in building up the thrills. Bradley and Ambial go along nicely, and while some of the material and the method of its delivery is hackneyed, the pair build up a big-time atmosphere on which the girl in the act capitalizes. She does [illegible] and an acrobatic dance, all of which seem good enough.

Three Tryes, harmonizers, booked in from a local radio station, do nicely but still can travel a long way in building up their stage presence. Their melody is easy to listen to and the boys are dressed up in approved crooner style. Gregory and Raymond are on with a novelty musical act, also good for telling results. Rest of the program is rounded out by a first-run of 'The Leavenworth Case' (Rep).

The atmosphere of the proceedings is not improved by the presence of the candy butchers in the aisles during the intermission nor by the advertising ollo which still smacks of burlesque and is an imposition on the paying customers.

KEITH'S, BOSTON

Boston, March 12.

Ralph Bellamy, top-lined in this week's show, and one of a long line of Hollywood screen names to make p.a.'s in the Hub this season, can lay claim to at least one distinction: he tries something different. The formula is usually: gab, then sing, then gab, then sing (even if you can't sing). Otherwise just gab.

Bellamy cannot sing, so he concentrates on the gab, with the aid of a competent, heckling stooge from a box. Another new note is 'Rev.' Bellamy's sermon on Hollywood. Although never publicly associated with the Hollywood chamber of commerce, this star acts as unofficial defender of the pure name of filmdom and vehemently denies that 'champagne flows like a Niagara every night.' 'Hollywood actors must be clear-eyed and keen for the next day's work.' That's a sample. His other chatter is okay, but the cross-fire with his heckler is better—and on this count alone, the latter must be credited with a slight edge.

Show stoppers on the bill are Chester Fredericks, with the Gislon Sisters and Helen King, in the trey, preceding Bellamy. No strangers in this town, these youthful comedians, singers and dancers get their share of hussahs from out front. There's Fredericks' heated hoofing (of which there is too little), some impersonations by one of the girls, and some adequate harmony by the femme trio. Fredericks registers with his usual consignment of falls, skids and clowning.

Another high peak in the show is the distinctive turn of Lee Sims and Hommy Bailey later in the line-up. Exceptional vocal arrangements. Miss Bailey's singing, and Si is' potent pianoforte, plus their own two choice personalities blend into a most enjoyable act. Climax is Miss Bailey's lyric interpretation of Ravel's 'Bolero.'

Bebe Parri line girls, ending a two-month's stand at this house, open with a leg and arm waving routine, followed by some ballroom aero dancing by Shayne and Armstrong, who show to better advantage in the midway production number with a dressed-up stage.

Mells, Irk and Howard in next-to-shut open up with some rough-house stuff that gives no intimation of the clever impersonating unloaded in the last chapter of the act. Although the Selassie-Mussolini-Hitler flash is about tops, the Scotch gag, with the boys all gargling very exaggerated burrs, is close to it. Prelim to this 'higher grade' of entertainment is a session of goofy gags by the middle man, who is batted around by his two confreres-as a reward for each quip. Just before it gets monotonous, the boys shift into the impersonations which win a bunch of bows and an encore.

Closer is a production number, spotting Nirska in a butterfly dance in which lighting plays a part almost as important as her graceful handling of the two mammoth silk wings. Ideal flash for a folder-upper.

Screen: 'Farmer the Dell' (RKO). *Fox.*

SHEA'S, TORONTO

Toronto, March 14.

lash finale of current week's prez, with some 40 people on stage, is one of the most spectacular production numbers staged here this season. Speed and diversity mark the entire bill, with the Twelve Aristocrats, double sextet of male and femme dancers, contributing class to a fast 68-minute stage session.

Show gets off to a quick start with the Aristos out before a pleasing full stage frame of blue drapes, boys in white tails and girls in silver scanties, for a hot tap routine on toes, complete with challenges and precision. Nice warmer-upper to Ward and Milford for their piano and vocal clowning. Both sell without difficulty, the frenzier pianology scoring heavily. Then Margot and Libby Robin out for Hollywood impersonations, their Garbo-West bit getting best response. Personable girls also contribute class appeal to the prez.

House line opens second half with a ballet routine, meant for toes but doing flats this showing, to their disadvantage against the work of the Aristocrats. Trailing are Revel, Baxter and Dean for slapstick, palaver and instrument playing, their nicely done dance while playing piccolos and guitar going over big. Joe Morris, back for the first time in many moons, still wows them with his standard box bit, Dorothy Ryan on stage. Then the production finish in full stage country club set, with line out in garden party attire for a hi-kick routine. Then the Aristos, the boys in tails and the girls in long white satin gowns for a concerto adagio, then into taps and climaxing with their thrilling toss finish. Smooth teamwork and class appearance draw an ovation from the customers.

Biz just fair opening night, but should build on word-of-mouth. Feature, 'Next Time We Love' (U). *McStay.*

CENTURY, BALTO

Baltimore, March 13.

Vaude lineup had been of four acts' dimension, but a last minute decision cut out one comedy turn. The remaining trio of turns, however, total up into 51 minutes, very ample to brace 'Fauntleroy' (Metro). Further, the show proves as bully a bill as house has had in some time.

The Andressens, excellent act, open with man at base of balancing pole and girl shinnying up for stunts; first man does no-hands shoulder brace, then another stem is hitched to belt and he swings his horizontally hanging partner; highly exciting and smartly presented stuff. Between the two highlights the girl holds them with acro wheel and dance on hands. Roger Pryor (New Acts) follows and stops the show decisively.

Fats Waller's band closes with 35 minutes that leave 'em apart. Band has never had another other outfit in this town, never played dance-dats (not entirely Negro one) in Balto; yet it jumped into favor to such an extent that music store sales rate Waller's as second best seller of recordings among all orks. The hand, 14 excluding Waller, who squats at the Steinway upstage, combines rhythm and music in manner not always encountered in colored or ofay combos. It also has piping hot individual musicers, and as a unit it melts into strikingly smooth aggregation.

Waller crumples the customers with his antics at the piano, especially his yelled time-beats and his other cantings and mugging. He really ropes 'em when he heaves up for some trucking-on-do 'n during a torrid tune.

Maude Russell, tall, colored girl, is on once for a song done in the French-tease manner, and a strong click. Several unbilled boys from band step down and have individual innings, especially the lad who trucks and toots a scorchy horn; another tooter is the clarinet puffer who holds a high note.

CALENDAR OF CURRENT RELEASES

(Continued from page 34)

Dr. Socrates. Medicine and gangs in conflict. Paul Muni, Ann Dvorak Barton MacLane, Robert Barrat. Dir. William Dieterle. 70 mins. Rel. Oct. 19. Rev. Oct. 9

Freshman Love. Frank McHugh, Patricia Ellis, Warren Hull, Joe Cawthorne. Dir. Wm. McGann. Rel. Jan. 11.

Frisco Kid. Barbury Coast action story. James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, George E. Stone. Dir. Lloyd Bacon. Rel, Nov. 30. Rev. Nov. 27.

Going Highbrow. Kansas farmer suddenly rises to riches through the stock market. Guy Kibbee, ZaSu Pitts, Edward Everett Horton. Dir. Robert Florey. 67 mins. Muddled motives in a mountain shack. Rel. July 6. Rev. Sept. 4.

Goose and the Gander, The. Ralph Forbes, Claire Sept. 21 Rev. Sept. 18.

I Live for Love. Spanish artiste on American stage. Dolores Del Rio, Everett Marshall. Dir. Busby Berkeley. 64 mins. Rel. Sept. 28. Rev. Oct. 23.

Life of Louis Pasteur. His trials and triumphs. Paul Muni, Josephine Hutchinson, Anita Louise. Dir. Wm. Dieterle. 85 mins. Rel. Feb. Rev. Feb. 12.

Little Big Shot. Two tough guys as a baby's guardian. Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton. Dir. Michael Curtiz. 72 mins Rel. Sept. 7 Rev. Oct. 9.

Man Hunt. Stirring drama with a thrilling chase for a murderous bank robber by Federal agents and the part played in it by a hick reporter and his sweetheart. Marguerite Churchill, Wm. Gargan, Ricardo Cortez, Chic Sale. Dir. Wm. Clemens. 65 mins. Rel. Feb. 1. Rev. Feb. 12.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Miss Pacific Fleet. Hilarious comedy romance. Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull. Dir. Ray Enright, 66 mins. Rel. 14. Rev. Dec. 11.

Mr. Cohen Takes a Walk. (British Made). Merchant prince brings his business to the point where he is shoved out. He takes to the road. Paul Graetz. Dir. William Beaudine. 79 mins. Rel. Feb. Rev. Feb. 21.

Moonlight on the Prairie. Upper class western story. Richard Foran, Sheila Mannors, George E Stone. Dir. D. Ross Lederman. 63 mins. Rel. Nov. 2. Rev. Feb. 21.

Page Miss Glory (Cosmopolitan). Living prototype of ideal beauty in Hollywood. Marion Davies, Pat O'Brien, Dick Powell, Mary Astor, Frank McHugh Lyle Talbot, Patsy Kelly, Allen Jenkins. Dir. Mervyn LeRoy, 92 mins Rel. Sept. 7. Rev, Sept. 4.

Personal Maid's Secret. Housemaid manages her employers into prosperity. Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly. Dir. Arthur G. Collins. 58 mins. Rel. Oct. 26. Rev. Dec. 11.

Petrified Forest. Based on the Broadway stage play. With Leslie Howard, Bette Davis, Humphrey Bogart. Dir. Archie Mayo. 75 mins. Rel. Feb. 8. Rev. Feb. 12.

Special Agent (Cosmopolitan). Woman G-man has her troubles. Bette Davis, George Brent, Jack LaRue, Ricardo Cortez, Henry O'Neill. Dir. William Keighley. 78 mins. Rel. Sept. 14.

Stars Over Broadway. Broadway theatrical story. Pat O'Brien, James ton, Jane Froman. Dir. Wm. Keighley. Rel. Nov. 23. Rev. Nov. 89 mins.

Walking Dead, The. Thriller revolving about discovery of Lindbergh heart. Boris Karloff, Marguerite Churchill, Warren Hull, Ricardo Cortez. Dir. Michael Curtiz. 62 mins. Rel. March 21. Rev. March 4.

Widow from Monte Carlo, The. Farcical comedy of a social climber. Wm. Warren, Dolores Del Rio, Louise Fazenda. Dir. Arthur G. Collins. 69 mins. Rel. Feb. 1. Rev. Jan. 29.

Miscellaneous Releases

Between Men (Supreme). Western. Johnny Mack Brown, Beth Marion. Robt. N. Bradbury. 60 mins. Rel. Jan. 25. Rev. Jan. 29.

Fast Bullets (Reliable). Western. Tom Tyler, Rex Lease, Margaret Nearing. Dir. Henri Samuels. 59 mins. Rev. March 4.

Land of Promise (Urim). Photographic survey of the Palestine of today. 57 mins. Rel. Nov. Rev. Nov. 27.

Outlaw Deputy (Syndicate). Tim McCoy Western. Dir. Otto Brower. 55 mins. Rev. Dec. 4.

Penthouse Party (Liberty).

Swifty (Diversion). Western. Hoot Gibson. Rev. Jan. 29.

Timber War (Ambassador). Curwood western. Kermit Maynard, Lucille Lund. Dir. Sam Newfield. 56 mins. Rel. Nov. 20. Rev. March 4.

Trails of the Wild (Ambassador). Canadian mounted story. Kermit Maynar Billie Seward. Dh. Sam Neufield. 61 mins. Rel. Aug. 7. Rev. Dec. 4.

Toll of the Desert (Commodore). Western. Fred Kohler, Jr., Betty Mac Dir. Lester Williams. 59 mins. Rev. Jan. 15.

Drive Against Admitting Children Into Pix in N.Y.

The N. Y. police department with the aid of the Children's Society agents continued its drive to halt admitting minors into theatres unaccompanied by an adult. The area covered during the past week was on the West Side in the small cinema houses.

Eleanor Plaza, 24, cashier of the Nome theatre, 2828 Broadway, and Irving Goodman, 22, ticket taker, were arraigned before Magistrate Hulen Capshaw in West Side Court. They pleaded not guilty and asked for further time. It was granted and bail of $500 fixed and furnished. They will have a hearing this week.

ABSCONDING ASST. MGR. GIVES HIMSELF UP

Baltimore, March 17.

Detective has brought back to Chevy Chase, Md., Frederick Birdseye, 22, assistant manager of the Avalon, Chevy Chase filmerie, who is charged with embezzling $1,472 from the house. He will be prosecuted. When picked up in Cleveland he had but few cents in his pockets.

Birdseye, after lamming out of Chevy Chase, says he made for Los Angeles, there was robbed of $700, and came east as far as Cleveland. From there he phoned his mother told her he had spent the money and wished to give himself up to the authorities. She agreed to notify the police and the boy made a rendezvous in the Hippodrome theatre, Cleveland. He bought a ticket and sat in the loge, after leaving his name with the usher with the info that 'someone is coming to get me.' Said he sat through two shows before the dicks showed.

The father of Birdseye is a division chief in the Geological Survey of the U. S. Government, stationed in Washington.

4 Laborers Hurt on New B'way Theatre Bldg.

Four laborers were badly hurt when a scaffolding on the third floor of the new B. S. Moss theatre construction on the site of the old Loew's N. Y. Roof collapsed, catapulting the quartet three stories to an extension. The scaffolding became weakened as a result of the incessant rain, building department inspectors believe.

The crash occurred early in the forenoon. On line at the Paramount theatre were at least a hundred young men waiting for the doors to open. When they heard the cries of the injured workmen they raced to the scene of the collapse.

Cops on strike duty warned them not to mount the weakened structure as another collapse might occur. The Police Emergency Squad soon arrived and removed the injured to the City hospital.

MD. GETS THE 10% YEN

Maryland, March 17.

Bill introd last week in State legislature, Annapolis, which proposes to plaster a 10% tax on all amusement admission does not seem to have pix exhibs particularly perturbed; as yet they have not banded together to lobby against it.

Alarmed and up in arms are the legit houses. Leonard B. McLaughlin, operator and booker of the pair of indies, Auditorium and Maryland, last night sent a long and frantic wire to the legislators while they were in session; claimed such a tax would dump the bottom out of legit here. Harry Henkel, manager of the UBO Ford's, tipped the legal department of the Erlanger's outfit, and it is thought pleas will be made from that end for the law makers to consider carefully before passing such a ruling. There has never been any state tax on amusements in Maryland.

These

ADVERTISEMENTS HERALDED THE WORLD PREMIERE OF THE MOST TALKED ABOUT PICTURE OF THE YEAR!

** Use this same powerful selling campaign for maximum box-office returns on "These Three"*

TODAY "THESE THREE" THEATRES WILL
GREATEST PRODUCTION ON ITS REC
RIVOLI THEATRE, N. Y. • R.K.O. HILL STREET, L.

**Your comprehensive pressbook on "Th*
at all U. A. exchanges, contains this

THEY NEVER THOUGHT A MAN COULD COME BETWEEN THEM!

. . . could wreck their life-long friendship, besmirch their names, ruin their happiness... until a breath of gossip, a child's little white lie whispered in a moment of pique, brought their world toppling down on their heads! The star of "Barbary Coast" and the star of "Dark Angel" in the most talked about picture of the year!

Were these three the victims of a whispering campaign that engulfed them in the mire of scandal?

SAMUEL GOLDWYN presents "These Three" with MIRIAM HOPKINS · MERLE OBERON and JOEL McCREA

Directed by WILLIAM WYLER • Screenplay by LILLIAN HELLMAN

Released thru UNITED ARTISTS

HOUR BY HOUR the hushed whispers of cruel children tore their lives to shreds and shamed them before the world!

WHAT WOULD THESE THREE DO ABOUT IT?

ONE HOUR of lies . . . out of the mouths of children wrecked the lives of THESE THREE innocent people! Could they ever repair the damage done to their reputations?

WHISPERS!..WHISPERS!..WHISPERS!

Knowing fears as they passed i e street...three innocent people li led by the venomous falsehood of a vicious child...driven from their homes and careers...facing a barren itterness and hatred!

SAMUEL GOLDWYN presents THESE THREE with MIRIAM HOPKINS · JOEL McCREA

Released thru UNITED ARTISTS

VICTIMS... OF A WHISPERING CAMPAIGN!

Did scandal destroy their reputations? Or did they stand their ground against whispering tongues and twisted minds, determined to wreck their happiness? Powerful drama, rich in suspense, perfectly played by a superb cast!

SAMUEL GOLDWYN presents THESE THREE with Miriam HOPKINS · Merle OBERON and JOEL McCREA

Directed by WILLIAM WYLER Screenplay by LILLIAN HELLMAN

Released thru UNITED ARTISTS

THREE...AGAINST THE WORLD!

against a world of hostile suspicions...born of a vicious lie! Driven from their homes by a campaign of whispers and scandal ridicule... they faced the future with bitter defiance! The star of "Barbary Coast" and the star of "Dark Angel" in the most talked about picture of the year!

SAMUEL GOLDWYN presents THESE THREE with MIRIAM HOPKINS · MERLE OBERON and JOEL McCREA

Directed by William Wyler Screenplay by Lillian Hellman

Released thru UNITED ARTISTS

Samuel Goldwyn chose 3 outstanding stars to portray the difficult roles roles in this powerful dramatic hit!

IT SAMUEL GOLDWYN'S BREAKING JOURNEY

PANTAGES THEATRE, L. A.

hree", now available aign!

Released thru UNITED ARTISTS

At Crucial Moment in Hockey Game Press-Owned CHSJ Pulls the Switch!

St. John, N. B., March 17.

Radio listeners here plenty steamed up at CHSJ for carrying the 'look for futher details in your daily paper' gag just one step too far. Burn came about when the St. John morning daily (which with the city's other paper, owns the station) aired the play-off of the St. John-Moncton hockey game deciding the championship of New Brunswick.

Game was remoted in, and hit an audience at fever heat. Was apparent that the situation was a hot one, and the fans were crazily cheering, yelling, and fighting. Score stood at 3-2 in favor of Moncton, but the St. Johners were putting on a drive that had everybody except their goalie trying to shove the puck into the rival net.

At this critical stage CHSJ yanked the switch, inferencing that the rest of it would duly appear in print the following morning. Trick isn't doing the papers or the station any good in these parts.

Sidewalk Interviews Big in Indianapolis; 8 Sponsored Periods

Indianapolis, March 17.

'Man in the Street' programs are going great here, with WIRE broadcasting six 15 minute stanzas a week for the Kirk Furniture Company from a vantage point in front of the Circle Theatre. Morris Hicks, who handles the mike, works on one question of national importance and gets different viewpoints from the passers-by.

WFBM inaugurated two 15 minute periods weekly last week along similar lines for the Julian Goldman Union Store, with Ken Ellington doing the interrogating. WFBM program is called 'Downtown Chatter' and about 30 questions which have been sent in by listeners are asked in the 'Vox Pop' manner.

WSM, NASHVILLE SETS DALLAS EXPO EXHIB

Nashville, March 17.

In conjunction with its owner and operator, the National Life and Accident Insurance Company, Radio Station WSM will have a mammoth exhibit at the Texas Centennial Exposition this summer.

Since Tennessee sent Sam Houston, David Crockett, and other big men to the Lone Star State in its early days, the exhibit will be titled 'Tennessee-Texas Hall of Heroes and will include paintings and photo murals.

The pictures will be housed in a building with 1,100 square feet of floor space and special lighting effects will give an illumination of 22,600 candle-power. At night the exterior will be swept with varicolored light.

Model for WSM's exhibit hall has been complete for several weeks. Ed Kirby, sales promotion manager for the National Life and Accident Insurance Company and in charge of the company's educational broadcasts, was in Dallas last week making plans for the erection.

Ford Scrams CBS

Ford Sunday Night Symphony will retire from CBS June 28. No commitment has been made as to whether the program will be returned to the air in the fall.

Account hasn't decided whether it will continue the Fred Waring half hours on NBC and Columbia during the summer.

Lounsberry Goes South

Buffalo, March 17.

Roger Baker, sports announcer, and I. R. Lounsberry, executive vice president of WGR-WKBW, headed south Saturday (14).

It's a vacation for Lounsberry and Baker is slated to cover training camp activities of the Bison ball team at Plant City, Fla.

Foreign Contracts

Carter Medicine Co. is renewing one-minute disc announcements for six months over PRC2, Porto Alegre, PRA3, Rio de Janeiro, PRB9, Rio de Janeiro, PRA9, Santa Paolo, and PRF3, Santa Paolo; all in Brazil, South America.

Additionally a new six-month campaign of similar platters is now starting over CMW, Havana, CMJK, Camaguey, CMKC, Santiago de Cuba; and CE108, Concepcion, CE114, Santiago, and CE120, Valparaiso (latter three all in Chile, South America). Through Conquest Alliance.

Zonite and **Forhan's** are teamed to sponsor 26 quarter-hour live talent shows, with native orchestras, over YV1RC, Caracas, Venezuela.

Kolynos Toothpaste is spotting on one-minute discs on HJ1ABB, Barranquilla, HJ3ABH, Bogota, and HJ5ABD, Cali (all in Colombia, S. A.). Also signaturing 26 quarter-hour discs for YNVA, Managua, Nicaragua. Deals set by Conquest Alliance.

Lambert Pharmacal (Listerine) renewing a children's amateur stanza over XEW, Mexico City, Mex.

Borden's (in behalf of Klim, a dry milk) is buying 26 half-hour musical platters for HJ5ABD, Cali, HJ1ABB, Barranquilla, and HJ1ABA, Barranquilla (all in Colombia, S. A.). Through Conquest Alliance.

G. M. CONCERT MOVES TO FLINT, MICHIGAN

Detroit, March 17.

To give thousands of G. M. workers in near-by Flint a chance to see and hear the program for the first time, General Motors Corp. will broadcast its Easter Sunday symphony concert from the I. M. A. Aude in Flint.

The second of G. M.'s semi-annual broadcasts, this season originating from this territory, it marks the first time program has been given outside Detroit. Special wires will carry program to WWJ here to be fed to the NBC Blue.

William S. Knudsen, executive vice-pres., will give an address on the Easter broadcast and Lily Pons will be guest soloist.

Rex Frasier to L. A.

Rex Frasier has been added to the radio writing staff of J. Walter Thompson's Hollywood office.

Transfer of Herschel William and Philip Mygatt, producers, from the New York to the Coast branch, has been postponed.

WLAC ANSWERS WARNERS

Claims Alleged Infringement Did Not Occur

Nashville, March 17.

J. Truman Ward, president of radio station WLAC, expects an early dismissal of the suit for $5,000 brought by Harms, Inc., against WLAC, Inc., in United States District Court here last week. The suit here follows action taken originally against the Columbia Broadcasting System in the amount of $800,000 damages for the alleged performance of 'That Old Fashioned Mother of Mine,' an item on the Warner Brothers restricted copyright list.

Ward claims that between 9 and 9:15 a.m. on January 23, the time the forbidden number is supposed to have been broadcast, that WLAC was sending out a local program from its own studios and not carrying the network program.

BRANHAM WILL ENTER REP BIZ WITH KRLD

Branham Co., newspaper publishers' reps, is arranging to make its debut in radio in the near future, using as its only operator along that line a young man it proposes to bring in from some ad agency. Designee for the job has not been picked. Decision to crash the station rep field was made at a meeting last week.

Among those who attended the meeting was John W. Runyon, managing director of KRLD, Dallas. This station is owned and operated by the Dallas Times, which the Branham Co. represents in the national field. Meeting was advised that KRLD was available for Branham representation as soon as it got its radio division established.

No commitments to the same effect have been received from the other newspapers on the Branham list which operated stations. These are the Memphis Commercial Appeal with WMC; the Houston Chronicle, KTRH; Atlanta Journal, WSB; Louisville Courier Journal, WHAS, and the Shreveport Times, with KWKH and KTBS.

Wood Leaves Cleveland

Cleveland, March 17.

Local radio row is losing one of its pioneers with resignation of Clyde Wood from Humphrey-Prentke agency. He drives to Hollywood to become vice prez of Transco April 1, in charge of sales promotion.

Wood's been known to Cleveland's stations since 1926 when he joined WJAY, where he became commercial manager before shifting to WGAR in same capacity. Also doubled on air in role of 'Uncle Clyde' on a children's program, besides directing one tagged 'Old Optimist.'

Network Chart

NBC NEW PROGRAMS

Ralston-Purina (Ry Krisp); unnamed show with Marion Talley and an orchestra as yet not set, 10:30 to 10:45 p.m. EST, Fridays, starting April 3; for 52 weeks. Basic Red and Pacific Red, 35 stations.

Sterling Products (Phillips Dental Cream); 'Melodiana,' with Abe Lyman, Oliver Smith and Bernice Claire, 9:30 to 10 p.m., Tuesdays, starting May 26; for 26 weeks. Basic Blue.

Sterling Products (Dr. Lyons Toothpowder); 'Backstage Wife,' 4:15 to 4:30 p.m. EST, Mondays through Fridays, starting March 30; 26 weeks. Basic Blue.

Sterling Products (Phillips Milk of Magnesia Dental Cream); 'How to Be Charming,' 4:30 to 4:45 p.m. EST, Mondays, Wednesdays and Fridays, starting March 30; 26 weeks, Basic Blue.

CBS NEW PROGRAMS

American Tobacco (Lucky Strike); 'Your Hit Parade,' with an unnamed orchestra, 10 to 11 p.m., Saturdays, starting May 2; for 13 weeks (with renewal option). Nationwide hookup for the U.S. and Honolulu, 93 stations.

MUTUAL NEW PROGRAMS

Armin Gerrity Cosmetics; musical with Ted Weems' orchestra, 12:30 to 1 p.m. (later to be changed to 1:30 to 2), Sundays, starting April 12.

MUTUAL RENEWALS

Gruen Watch Co.; starting March 31. (Note: With this renewal Gruen drops its current schedule of 7:45 to 8 p.m., Tuesdays and Saturdays and also its 'Washington Merry-Go-Round' show. In place will be a musical called 'Time Turns Back' hitting the air on Tuesdays, 7:45 to 8 p.m.)

Note: Programs purchased or renewed for periods longer than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.

COLUMBIA WEB LOSS PROBABLE NBC GAIN

Chicago, March 17.

General Mills has concelled its 'Jack Armstrong' kid script on Columbia effective April 24. Will stay off the air through the summer and probably return early in the fall on the NBC red hook-up.

Likely that the show will be reshaped with new cast and new style.

Aerial Publicing, station reps and merchandising councillors located in New York, are opening a Chicago office with the two principals of the former Allen and Frykman firm in charge.

French Radio Has Patron Saint

Cardinal Verdier Officiates at First Radio Mass in Paris

Paris, March 8.

French radio now has a patron saint, and a special church, officially sponsored by the French authorities of the Roman Catholic Church. This is in accord with the Latin custom of having patron saints for all professions, from cab drivers to fishermen.

Radio patron is Notre Dame de Bonne Nouvelle (Our Lady of Good News). Cardinal Verdier, archbishop of Paris and two of his leading auxiliary bishops attended the first radio mass, which was said by Father Caffarel, general secretary of the Catholic Film and Radio League.

Music was directed by Rene Gerly, of station PTT, with the aid of the church choir. Hundreds of French radio workers attended.

DAD GETS STATION; SON BECOMES BOSS

Louisville, March 17.

Northside Broadcasting Corporation, of New Albany, Ind., across the Ohio river from Louisville, is planning to begin operation of a 250-watt station about June 1. F. C. C. has granted a license for station with frequency of 1,370, with vertical antenna, transmitter to be located on outskirts of New Albany. License is for daytime operation, and from midnight until 2 a. m. Several sites are under consideration for studios, but no definite spot has been selected. Plans are under way to establish a studio in Louisville as well.

Station was promoted by Arthur L. Harris, who formerly sold time for WHAS and WAVE. Charles Lee Harris, his son, will be president and general manager. Both father and son formerly conducted amateur programs from the Indiana theatre which were aired WAVE, Louisville.

Other officers are Robert McIntosh, secretary; Alvin Smith, chief engineer; Miss Deal McIntosh, assistant secretary, and Adolph Zeller, director.

Ready Queen Mary Publicity

Maiden voyage of the S. S. Queen Mary will have aboard on invitation a spieler each from NBC, CBS and Mutual. The three are slated to sail from this side May 18 and leave Southampton on the Queen Mary May 27, with the ship getting into New York June 1.

British Broadcasting Co. will have complete charge of all aircasting from the liner. Four transmitters are being installed by the BBC on the boat. Anything that the BBC prepares in the way of programs will be available to all the American networks.

In the meantime Felix Green, U. S. rep for the BBC, will do some missionary work on the event in the American hinterland. Green left last Wednesday (12) for a two months tour of the country by auto.

Holden-Sharland Split

Hollywood, March 17.

Radio team of Eddie Holden an Reg Sharland (Watanabe and Hon. Archie) have split after five year on KNX. Holden goes it alone for Alka-Seltzer on six stations of NBC western net, starting April 13. Sharland is on the desert being treated for arthritis after being off the air for two months.

Holden's Japanese houseboy skit will be programed as 'Frank Watanabe and William.' Cameron Prud'homme of NBC Frisco dramatic staff, goes in as feeder.

Piece airs five nights a week.

Morenus at Bess & Schillin

Richard C. Morenus, who formerly operated Morenus Advertising Agency, Chicago, has been signed by Bess & Schillin, Inc., in New York. Will be continuity chief assigned to program department.

Walter Kelly remains as head of dept.

QUIET BEFORE THE STORM IN CANADA; EXPECTED AIR CHANGES CAUSE JITTERS

Retrenchment Notable as Fiscal Year Nears End and Parliamentary Attention Not Far Off—Drop Musicians—Squawk Over Certain Shows

Toronto, March 17.

With the end of its fiscal year just five weeks away, members of the Canadian Radio Commission personnel are quaking and in the throes of a general expenditure retrenchment which will keep within the depleted funds remaining from the current appropriation. Legislation completely changing the present radio set-up in Canada is forecast and bitter political debate is expected on the floor of the House when the whole Canadian Radio Commission situation comes up for discussion. The 'Mr. Sage' enquiry is expected to start off the fireworks.

Meanwhile, the dispute between the Commission and NBC over time-sale preference has been amicably adjusted, according to CRC Chairman Charlesworth. He denied the report that NBC proposed cancelling some of its Canadian outlets in reprisal. Dispute arose over the Bible-class broadcasts conducted on Sunday afternoons over CRCT, Toronto, by Denton Massey, cousin of Raymond Massey, actor-manager, and Hon. Vincent Massey, ex-Canadian ambassador to the United States. This had been used by the Commission at no cost to Massey. When NBC sought to buy the time for a commercial program proposal was stymied by Massey offering to pay the same rate for his Bible-class broadcast as NBC offered. Charlesworth admitted that NBC was somewhat annoyed but claimed that Massey had priority.

Canadian listeners also squawking because the Commission has ordered CKCL, Toronto, to discontinue carrying Columbia's 'The Goldbergs.' Initiates are pointing out that the Commission asks CKCL repeatedly to carry CRC programs when the government's Toronto station, CROT, is too heavily filled up with NBC exchanges and commercials.

General dropping of musicians and artists is noticeable at CRCT, Toronto, and talks are taking the place of many musical and dramatic programs. The services of nearly 30 musicians have been dispensed with. The 'Road to Yesterday' series which starred Roland Todd's orchestra and a choir still takes the air but in place of the orchestra, an organ is being used. The 'Up to the Minute' program has also been dropped. The 'Forgotten Footsteps' program has been cut to a half-hour and several musicians have been dropped from Alexander Chuhaldin's 'Melodic Strings' orchestra, this carried by NBC as a Commission exchange program.

NBC RAIDS COLUMBIA BIZ

Industrial Film as Radio Epilog

Chrysler program broadcasting from a Columbia network theatre in Times Square, New York, is slated to hereafter 'entertain' the audience following the broadcast with moving pictures of an industrial nature. It is believed to be the first instance where business motion pictures have been linked to a radio program. Film footage will show the Chrysler factory doing its stuff.

Reaction of the audience to the commercial picture, if and when becoming part of the set-up, will be watched closely by the radio trade it is expected. Should there develop among sponsors a disposition to combine audience programs and business films the effect on the status quo might be drastic. Business films are 100% advertising with little entertainment pretense. This is accepted as contrasting sharply with the radio program's primary devotion to entertainment.

Cliff Sleininger Out

Jim Free Now Prez-Treas. of Station Representative Firm—Peters Is Secretary

Chicago, March 17.

Cliff Sleininger has bowed out of the Free & Sleininger station rep outfit, although it is stated that he is retaining his financial interest in both F.&S. and Free, Johns & Field.

Jim Free takes up the titles of president and treasurer under the new arrangement; H. Preston Peters takes the secretary label while Leo Bowman gets rating as assistant secretary and treasurer.

Sleininger partnered with Free some four years ago to start the [illegible], and there is now an indication that Sleininger will step out and go into the rep biz on his own.

RADIO PRESS AGENTS' ODOROUS SPACE STUNTS

Radio press agents around New York are resorting to devious and round-about methods of grabbing publicity for their clients. A recently observed trend is for the press agent to write letters to the editors of metropolitan dailies and sign the name of some client. This stunt works because many of those who pay for press agentry are third and fourth string celebrities and the daily editors do not recognize their names. Thinking the letter a genuine sample of vox pop, they print it.

It is expected that this form of filling a scrapbook won't last long as the editors are already getting wise. Press agents have their radio singers write learned epistles on such controversial matters as building strikes, Nazi Germany, League of Nations, Liberty League, etc.

Another press agent stunt that represents a twist on this same round-about technique occurred Tuesday (17) when the following advertisement appeared under 'public notices' in the New York Times:

'Tickets—Eddie Cantor Broadcast, 2 for Sunday 7 o'clock, March 22, lost in taxicab Friday; reward R178 Times.'

Tickets for the March 22 Cantor broadcast were delivered from the printer the same day the advertisement appeared.

Nat'l Guard 'Sponsored'

Little Rock, Ark., March 17.

Arkansas National Guard band has a sponsor. Lion Oil Company, controlled by Arkansas business men, is bankrolling hour-long program. Heard over KARK.

Musicians are not paid. Money goes into a fund.

Billy Beard on WBT

Charlotte, N. C., March 17.

Billy Beard, minstrel and vaudeville comedian, and more recently on the Ray-Bestos radio program, is back in his native Charlotte. Has been engaged by WBT for a new series to be known as 'The Party From the South,' the name he used in minstrel days.

Beard will appear as a comic statesman, philosopher and nosey commentator.

MOTHBALLS FOR 16 AIR SHOWS

Some 16 web shows are in the process of exiting now that second 13 week fall-winter period is over. Five are CBS accounts: Packard's Tibbet stanza, March 17; D.L.&W's 'Vanished Voices,' March 25; Heinz's Josephine [illegible]; [illegible] Oil of Indiana's Hylton show, April 4; Larned's 'Imperial Hawaiian Band,' April 9.

NBC's foldings are no longer being officially released, but a representative list would include the following 11; Vick's 'Open House,' March 9; Life Saver's 'Rendezvous,' March 11; L. C. Smith-Corona's 'Nine to Five,' March 12; Scott & Bowne's 'Weekend News Review,' March 15; Sanka's 'New Penny,' March 24; Nucoa's 'Ida Bailey Allen,' March 26; D. L. & W's 'Studio 7,' March 26; Union Central Life's 'Roses and Drums,' March 29; Sherwin-Williams' 'Metropolitan Opera Auditions,' March 29; Pepsodent's 'Al Pearce Gang,' March 30 (Monday edition only); Spratt's 'Dog Dramas,' April 7.

Visiting

In New York

Elliott Roosevelt, Dallas.
John W. Runyon, KRLD, Dallas.
Lowell Jackson, E. Katz, Chicago.
Gabriel Payne, E. Katz, Chicago.
J. I. Meyerson, KLZ, Denver.
'Plug' Kendrick, WIRE, Indianapolis.
Paul Oury, WPRO, Providence.
Lloyd C. Thomas, WROK, Rockford.
Girard Ellis, Chicago.
Ireene Wicker, Chicago.
Arnold B. Hartley, KYW, Philadelphia.
John J. Gillin, Jr., WOW, Omaha.
Guy C. Earl, Jr., KNX, Hollywood.
Timothy S. Goodman, WKRC, Cincinnati.
Herbert Hyland, te. Marie, Ont.
E. S. Rogers, CFRB, Toronto.
Harry Sedgwick, CFRB, Toronto.
George Besse, McGillvra agency, Chicago.
Fred Palmer, WMMN, Fairmont, W. Va.
R. M. Thompson, WJR, Detroit.
Walter Damm, WTMJ, Milwaukee.
Lee Armer, Ft. Worth.
H. K. Carpent WHK, Cleveland.
Gardner KRNT, Des Moines.
Earl Gammons, WCCO, Minneapolis.

In Chicago

Cecil Price, KFH, Wichita.
J. B. Lottridge, KFAB, Lincoln.
J. O. Maland, WHO, Des Moines.
Guy Stuart, WROG, Rockford.
Sumner Quarton, WMT, Cedar Rapids.
Don Inman, WMT, Cedar Rapids.
James Coyle, WCAU, Phila.
Les Fox, KMBC, Kansas City.

CONTRACT SPREE COSTLY TO CBS

Five Accounts Taken Away by NBC Already and Six More Expected to Follow —NBC' Puts on Sprint After Losing Colgate-Palmolive-Peet

SALES DRIVE

NBC last week took five commercial programs away from Columbia and is slated to make it six more during the next two weeks. Closing of the latter accounts is dependent on the clearing of the required stations.

Wholesale shifting of business from one network to the other comes as the initial fruits of an intense drive which the NBC sales staff have been putting on in recent weeks. Pressure was exerted on the NBC salesmen to get out and corral the business after NBC higher-ups observed that NBC's revenue was undergoing a decline, as compared to last year, while Columbia's grosses continued on the upbeat. Loss of Colgate-Palmolive-Peet particularly stirred NBC.

Programs that are tabbed to join the NBC list are Bayer Asperin's 'Lavender and Old Lace,' Phillips Milk of Magnesia's 'Melodiana,' which will be rettitled 'Backstage,' Studebaker's Dick Himber series and two daytime script shows, one plugging Phillips Facial Cream and the other, Dr. Lyons Toothpowder. Latter two are scheduled to start March 30, with the first using three quarter hours a week and the other going on a five-times-a-week arrangement.

Chesterfield, Too

Indications were also given last week that Chesterfield might quit CBS, April 29, and ally itself with NBC when it returns to the air in the fall as a result of the cig account's peeve at Columbia for selling a Saturday night hour to Lucky Strike. Chesterfield is on CBS both Wednesday and Saturday nights. George Washington Hill, American Tobacco prez, wanted a late Saturday evening spot on the red for his show during the summer, but NBC couldn't furnish it.

Chunk of the Lucky Strike biz which Lord & Thomas has contemplated for CBS is now set for May 2, 10 to 11 p.m. over 93 stations. This stanza takes the place of the current Saturday eve NBC edition which folds. Wednesday NBC program, however, remains intact. New program as yet has no talent, but the title will again be 'Your Hit Parade.'

Meantime Chesterfield will make a shift in its CBS time spread to avoid getting too close to its competitor. As of May 1, Chesterfield will scrammo the Saturday 9 to 9:30 niche and betake itself to the Friday 10 to 10.30 spot made available by the exiting of Studebaker on April 24.

'Continuation Stemming from Original' Basis for 'Jumbo' Radio Royalty Suit

Revolution in Paris!

Paris, March 8.

In Paris, stage actors play the same role for years. In fact a juicy part is a property right which the actor gives up only when too old to hobble around on a crutch.

Now comes radio, the arch-enemy of precedent, and merely because the Comedie Francaise is now broadcasting its plays the stage star Alexandre who always played the fat role of the soldier in the tragedy, 'Tomb of the Unknown Soldier' has voluntarily relinquished the part to a younger actor. Younger actor's voice sounded better on the radio!

Suit has been filed in New York Supreme Court by Ben Hecht and Charles MacArthur, via Attorney Howard Reinheimer, against Billy Rose, producer of 'Jumbo,' for royalty payments on the Texaco radio 'version' of the show. Duo wrote the original play current at the Hippodrome, N. Y., but are not writing any of the broadcast material. They claim, however, that they are entitled to royalties since it is 'a continuation stemming from the original' which they authored.

It is a peculiar suit since it brings up the point of what is a continuous program and where does it cease? Original deal was for Hecht and MacArthur to be paid royalties with the air program producers permitted to change the show context or do anything they wish with it and with other writers to do any actual air writing. Program originally was direct from the theatre, employing Jimmy Durante and other cast members, using show numbers and otherwise posing as the actual show. After 13 weeks this was switched, with Durante and others out, new music introduced and no attempt to pose as the show but rather as a program sent out from the Hipp 'after the regular performance.'

It was at that point, Hecht and MacArthur claim, that Rose ceased paying them. But, they say, the title is still used, as also is the theme music which was used for the original [illegible], which identifies it as the same show, no matter what changes have been made.

Similar situation came up once before on 'Show Boat,' but never went into court. Authors of that filed suit against the air show but reached a friendly agreement with the air producers whereby they were paid royalties for three years without doing any writing for the program and without the program's use of any actual material from the show.

JOHN SHEPARD DRAWS LEMON

Washington, March 17.

Hopes of John Shepard III to improve Yankee Network coverage in Rhode Island were dimmed last week when Examiner John P. Bramhell, reaching the conclusion that no additional service is needed, turned thumbs down on proposal to boost WEAN, Providence, from 500 to 1,000 watts.

Examiner admitted that while the contemplated juice-jump might materially increase the service area of the Providence transmitter, additional coverage is not required in view of service already being rendered by competing Massachusetts and Rhode Island stations. Evidence showed jump to 1 kw would add 200,000 listeners.

In addition to the no-need finding, Examiner Bramhall cited as objection to the proposed power raise the possibility of interference with Canadian transmitters, although the Dominion recently authorized construction of a new station on this channel in violation of international agreement regulations. The Providence transmitter, if boosted, might cause further interference with WGY, Schenectady, the report said, although no major trouble would be caused other stations on its frequency.

The report was a sharp blow for Shepard in view of the fact that the commish recently authorized the Yankee Network's Rhode Island rival, WJAR, to double its power by going to 1 kw.

Marty Gosch Resigns

Philadelphia, March 17.

Marty Gosch leaves station WFIL here this Saturday after a connection of about nine months. He operated the station's news bureau. Gosch's future alliance not set.

Flat Price Suggestion for Songs

NBC transcription department wants to pay the musical copyright owners a flat fee for all compositions used by a station client in a 'musical clock' program instead of having the station account for each number and turn over a 25c. royalty on the individual tunes. Network holds that to make a station pay 25c. for each copyright as used in these broadcasts makes them prohibitive for local sponsorship.

Flat sum proposition as made by NBC is being taken up with individual publishers by John G. Paine, chairman of the Music Publishers Protective Association. Pending the publishers' reaction to the idea NBC is deferring making settlement with the MPPA for music the web has recorded the past two months. Under the arrangement it's trying to get stations taking NBC's Thesaurus would be exempt from reporting or paying for musical segments culled from this library service in making up a commercial program.

NBC feels that it should absorb the copyright costs in every instance and rather than establish an elaborate checking system it would like to make a flat sum payment on each number recorded. Licensing arrangement which now prevails has NBC paying $5 on each non-restricted number recorded as a master fee and obligates it to maintain a check on the broadcasting of such number for commercial purposes.

RADIO RACE RESULTS STIRS NATIONWIDE

Little Rock, Ark., March 17.

Nationwide Race Track News Service received strong protests hereabouts when two local radio stations, KLRA and KARK, got race results at Oaklawn track, Hot Springs, on the air before Nationwide had signalled the winners and prices to bookies. As a result of this situation Nationwide brought pressure on Western Union and Postal Telegraph to withhold race results from the two stations until after the final race.

In many cities in this sector, including Little Rock, bookies assertedly took heavy losses when bets were placed taking advantage of time differential between the radio and the Nationwide service.

Wayne King at Expo

St. Louis, March 17.

Wayne King brings his radio orchestra to St. Louis Friday (20), for a nine-day stay at St. Louis on Parade Exposition at Municipal Auditorium. King will play a daily concert at exposition at 4:30 p.m. during his stay and will also provide dance music from 9 to 1 o'clock every night.

In addition, his sponsored CBS program will be broadcast from KMOX. Of the 14 musicians Wayne will bring here, all but two have been with him since he started playing in Chicago nine years ago.

Union's Remote Rule

Cincinnati, March 17.

New ruling by Cincinnati musicians' union, announced by Oscar Hild, prez of the local, allows one half-hour or two 15-minute remotes of orchestra programs for each session of two hours or longer.

Under that it's no dice for pick-ups by stations.

New York Radio Parade

By Nellie Revell

Those Whiteman Auditions

Paul Whiteman search for pro-talent for his Woodbury program is just that. Plenty of dollars are being spent, not to mention quite a bit of time. The search is for musical talent of merit, either vocal or instrumental, and no amateurs need apply. No bets are being over-looked. After a town is selected every outlet in the town is asked to submit talent, this includes independents and opposition networks stations in the town, and auditions are held. Burt McMurtrie, handling the program for the Lennen & Mitchell Agency planes to the town for a semi-final audition. Those he selects are then piped into the agency's New York offices where Paul, Deems Taylor and George Gershwin sit as an audition board and select the winner. Gershwin and Taylor are in at Whiteman's request.

agic Voice'

The Magic Voice, one of the top script programs of the past returns to radio on the 30th of March when it will be sponsored by Chipso. Gus Barrett is doing the script and Santos Ortega and Gertrude Hitz are playing the leads. Sold and will be produced by Cleveland B. Chase under the supervision of Carlo de Angelo, radio director of Blackman Agency. Nick Dawson and Elsie Hitz, sister of Gertrude, rode to radio prominence on this program.

Co-op Orchestra Holds eeting

Bob Crosby orchestra is a co-op venture on the fashion of the Glen Gray band which is managed by the same firm, Rockwell-O'Keefe. In these set-ups each member has a piece of the band. Following a commercial and road and vaude tour the band has been at the Terrace Room of the Hotel New Yorker and doing nicely. Last week they were offered Ken Murray program for Lifebuoy. They refused the job, ince the boys are now partners, they got together and figured that after the comic vocalist the band would be lucky to have eight minutes.

Page Boys Plant Publicity Item

Uniformed staff of NBC, guides and pages, are staging their annual dance Friday eve the 20th at the Hotel Great Northern. Rudy Vallee will lead his Connecticut Yankees for the dancers while artists Fred Allen, Morton Downey, Tom Powers, Frank Fay, Russ Morgan, Lou Julian, Lanny Ross, Twin City Foursome and Jack Benny (if in town) will provide laughs, songs and music. These artists will positively appear and any page will sell a ticket.

Retailers Demand Fees

Radio contests rate as audience guage whereby the agency is able to give client proof of program popularity. Latest switch has been the use of the retailer as distributor of the giveaway or premium. As evolved by the Erwin-Wasey agency for the Bobby Benson show the customer takes his box-tops to the grocer and gets his premium in the store and frequently spends some cash. But the Philadelphia retailers' grocers association is charging Mr. Sponsor a fee for this service. In this instance the sponsor is happy to pay the charge. But the variations of the gag are limited and an end of give-away contests is expected when the word gets around and other retailer organizations start requesting fees for this service.

Scrambled Notes

Pat Barnes program folds on the 27th...Tim Healy Stamp Club goes on the 30th although the agency claims Capt. Tim is just switching to a split network for the summer...Home Sweet Home program folds in April...Bob Orr and frau, of Lennen & Mitchell, left Wednesday for a two-week cruise...Marion Parsonette planed to the Coast on Friday eve...Howard & Shelton, Peg LaCentra, Dick McDunnough (swing) ork auditioned for Melo-Roll at NBC agented by Pedlar & Ryan...Walter Cassel goes on a one-hour program at WOR. 'Tis probably the Harmon Realty program...Keller Sisters & Lynch audition Friday...Al Dary, pianist member of the CBS Rhythm Boys weds Dorothy Dwyer today. Father Ronald MacDonald, older brother of George MacDonald of the quartet will be the binder. Ray Kuiz of the combo is down with the flu while 'Ice' Switzler the fourth member of the team complains that nothing seems to happen...Paul Whiteman has a swing unit called the 'Three T's.' They are the two Teagarten boys and Frankie Trumbauer...Paul Gregory of the WMCA announcers is now doing the four Loft news broadcasts on WMCA...Standard Oil of Calif. starts a 'How To Be Charming' program on NBC on the 30th. Will be a 15-minute show thrice a week...James Melton hikes to California while Benny Fields takes his spot on the Ziegfeld Follies program. Fields is signed for eight weeks fulfilling the remainder of the Melton contract...The Songsmiths are vocaling on the Ray Sinatra-Wedeve-Lucky Strike show ...Phil Regan's contract calls for equal billing with Ken Murray on the new Rinso program at CBS...Arthur LaTour, manager of CBS playhouse on 44th St. is back in action after five weeks of flu and complications...Morton Downey hiked to Detroit last week. Biz.

Short Shots

Sterling Products starts a new show on NBC on the 30th titled 'Back Stage.' Will be a half hour program. This sponsors 'Melodiana' program which will air on WJZ in May each Tuesday will be a new additional show...Bill Meila, the radiolte, is running a night club at Hastings-On-The-Hudson called the Farragut Inn...American Radiator program is a 15 minuter on Sunday with piano accompaniment for Willie Morris, Sigurd Nilssen and Frank St. Leger. Program rehearses daily with artist doing about eight hours of rehearsing for the five minutes of singing they do on show...Sabra Worth, Research Dept. of March of Time, lost her mater. She is in Grand Island, Neb., for the service. Ruth Russell who does 'Nancy' in Just Plain Bill lost her mother in Washington, D. C....Ozzie Nelson leaves the Lexington Hotel for a road tour...Ida Bailey Allen folds at end of the month...Isabel Beach is doing a splendid sustainer at NBC. Titled 'Amateur Cooks.' Under alias of Frances Lee Barton Mrs. Beach was one of radio's top cooking advisers.

Stand By

Rehearsals of the Sherwin Williams-Met Opera Auditions program at NBC stalled Friday afternoon while production men searched for one of the singers scheduled for an audition. While some 20 musicians smoked she was located taking a lesson at the Juilliard Institute... Clara 'Brickie' Brickman, sect. to station mgr. Judis of WNEW is engaged to wed Dr. Burd, a dentist...Ray Noble finishes at the Rainbow Room Tuesday night after ten months and comes back as a paying guest Wednesday eve for the Casa Loma opening...Hal Kemp closes at the Manhattan Room in May and goes a-touring. He is trying to make deal with sponsor so he can air show from out of town...Jane Pickens did five consecutive guest shots on Texaco. The sponsor was about to give her a permanent spot but the Pickens Sisters are booked to appear at the General Motors show in Pittsburgh week of March 21st, so she'd miss the Jumbo program of the 24th. If she re-appears on the program of the 31st she'll get the contract which will run in four-week series...World Broadcasting shows a nice juicy profit for first three months of the year. Their financial status is out of the red once again and executives and employees are smiling...Benny Kreiger still toots his sax in the Rudy Vallee ork for Fleischmann show on NBC even though he now has his own band on the Pick & Pat program.

Nemo

Bond Bread may decide on a summer vacation this year in which event Crumit and Sanderson hike to Europe on May 11th...Leslie enced announcers with informal voices. Production experience will aid in connecting...Tommy Dorsey goes into the Lincoln Hotel the first of April...Bettie Glenn resigned as radio commentator of the Hotel Edison to join the Publicity Associates radio dept. Sid Weiss is still the p.a. of the Edison...Ed Smallee does his first singing on the Whelan program at WOR this week. He will lend his pipes to his '7 Voices' group...For the next six weeks the Juliet Lowell Dumb Belle Letters will be a feature of the NBC Waring show. Lowell will not appear the letters being read...The Red Nichols 'Singing Ensemble' replaces Bob Moody, The Wallace Sisters and the Songcopators, 8 persons, they did a one shot audition last week, found favorable audience reaction and are in for permanent spot.

Phillips' Face Creams — Mail Count

Free Offer—14 days' supply of Phillips' Milk of Magnesia "Cleansing" Cream and Phillips' Milk of Magnesia "Texture" Cream—absolutely free. Elec. Transcriptions—Records No. 5, 6, 7. Jan. 8, 10, 13.

	WHO	WGAR	WLW	WDAF	WHAS	WJR	WCCO	KHJ	KOMO	KMOX	KFRC
...	813	1,000	1,282	890	1,482	1,016	2,353	755	1,176	3,104
15	709	4,100	2,300	709	3,758	1,972	900	828	1,213	1,698
1,182	956	5,500	2,017	995	2,670	1,564	3,400	1,065	1,179	2,735
4,085	1,038	5,900	2,483	771	4,945	2,257	1,990	1,383	1,604	1,996
2,888	943	1,600	1,517	800	2,994	1,885	2,245	1,394	1,509	1,776
4,074	944	13,401	1,476	792	4,331	2,455	1,516	1,181	1,574	1,541
3,341	482	7,344		488	2,193	1,698	1,120	840	937	872
3,074	122	2,247		132	726	614	361	221	263	417
1,073		1,200		92	478	193	248	100	159	252
845		392		63	466		123	105	272	169
667		1,016			1,326		160		138	130
486		343					78		137	74
177		192					2		46	60
201		200							48	54
		250							46	37
		299								9
		333								15
		253								32
		163								19
		140								16
										12
										15
										7
.....	...	...	...								
Totals	22,943	464	45,933	13,339	6,043			14,591	8,134	10,563	15,004

NETWORKS TALK UNION TERMS

New York musicians' union and reps from NBC and Columbia were still huddling yesterday (Tuesday) on a contract which is to replace the one that expired March 4. Networks contend that assent to the demands of the union would jack up their payrolls from 30 to 50%, but indications are that the camps will get together on an amicable compromise soon.

Among the terms asked by the unions is an increase of the sustaining rate from $100 to $110 a week, the limitation of a musician's service to five hours out of eight hours a day, the acceptance of a man's services on the seventh day of the week as a special engagement and establishment of the principle that a musician who has been on the payroll for four weeks remains an employee of the network for a year and may not be discharged unless for good cause. Under the special engagement angle he would be paid $18 for an hour's broadcast and $6 extra for rehearsal.

Morgan, Murray, Regan Set on New Air Show

Talent for the Lever Bros. CBS stanza, to start March 24 in behalf of Lifebuoy and Rinso, has now been set to include Russ Morgan's orchestra, Ken Murray, comic, and Phil Regan, tenor. Isham Jones band was originally eyed, but Ruthrauff & Ryan have subsequently made changes.

Name for the stanza will be picked later, and the agency is also thinking about adding another comic. Laugh addition, however, may possibly not be made until after the stanza has got into its run.

E. A. ADLER, JR., QUITS

Bijur its at Fletcher & Ellis Agency

Edward A. Adler, Jr., radio chief of Fletcher & Ellis, has resigned.

No successor has been named, radio duties for the moment being completely assumed by Vice-President George Bijur, one-time director of promotion for CBS.

Agencies—Sponsors

Rolls Razor, through the Kimball, Hubbard & Powel agency, is starting a platter campaign of 15-minute musical discs, once a week, for at least six weeks. Stations able to clear Warner music due for the longest runs. List comes to 29.

Schick razors, through J. M. Mathes, skedding one-minute spot announcements, seven days a week, five weeks. Station list fairly extensive, but varies from time to time.

Feen-a-mint's 'National Amateur Night,' now running on the Mutual web and via phone wires, will also hit WBAL, Baltimore, as of the first week in April. Wm. Esty agency handling.

J. M. Breitenbach (Gude's Pepto-Mangan) has acquired the Wednesday stanza of 'The Psychologist Says,' conducted by Dr. Arthur Frank Payne over WOR, New York. Through Brooke, Smith & French.

M. Fur Co. setting Jerry Blaine's orchestra and vocalists over WMCA and WOR, both New York, on Sundays. Account handled by Sternfield-Godley, with Philip Scheft the exec in charge. Same agency is also signaturing 13 weeks with WMCA for the Hi-Grade Refrigerator Stores (Brooklyn).

National Life Insurance Company signed for news broadcasts over KARK, Little Rock, with expiration of Little Rock Symphony orchestra airings. Musical unit sponsored for 13 weeks.

Procter & Gamble Dreft shifts from the NBC ride to ether discs on March 30 with a schedule of eight stations through the midwest and south. Pat Barnes poetry readings will hit three times weekly on WBBM, Chicago; WLW, Cincinnati; WJAX, Jacksonville; WSUN, St. Petersburg; WCCO, Minneapolis; KOIL, Omaha; WHO, Des Moines; KMBC, Kansas City.

Platterized by the local World studios here and placed through Blackett-Sample-Hummert agency.

For Listerine the amateur vogue in radio is still on the upbeat. With amateur shows having clicked for it in four countries, the mouthwash is planning to bankroll programs of this type in Brazil, Argentine and the Philiipines.

'SNAP IT UP' LOHR TELLS P. A.'S

Talk is on at NBC about merging all publicity and exploitation activities into a single division and under one head. This would take in the press departments which cater to newspapers, the sales promotion angle which specializes in trade news and the faction in the NBC Artists Service which provides theatre and concert managers with plug material.

Lenox R. Lohr, new NBC prez, delivered last week his first pep spiel to the web's press department. He decried the tendency to turn out trite, machine-made stuff and urged the staff to get more individuality into their work.

N. ORLEANS CATHOLICS RAP RUTHERFORD WAX

New Orleans, March 17.

A protest against the broadcasting of the Judge Rutherford Watchtower waxed programs over WDSU for 'slander of things Catholic and insults to Catholics' was contained in a front page editorial of The Catholic Action of the South, official organ of the Archdiocese of New Orleans, Thursday (12). Paper has also filed a protest with the Federal Communications Commission against WDSU's broadcasts of program, which they also termed 'a flagrant abuse of courtesy, of decency, of fair play.'

Catholic Action of the South said it spoke for the Catholic population of the city in resenting the remarks of Judge Rutherford. This city's population of 500,000 is more than 60% Catholic.

Washington, March 17.

F. C. C. has received protest from Saint Rose Holy Name Society of New Orleans about Judge Rutherford's program over WDSU.

No action has been taken.

Freddie Rich Out

Freddie Rich's orchestra is exiting from the Socony-Vacuum 'Flying Red Horse Tavern' (CBS) stanza this Friday eve (20) after having spent 26 weeks of a contract that was to run to May, 1937. 'Sponsor trouble' is reported.

Lennie Hayton takes over. Account is handled by J. Stirling Getchell.

Klotz Quits WOR

Jack Klotz, in charge of vaudeville bookings of the WOR artist bureau, resigned early this week. Leaves the station March 28.

Klotz's future plans are not set. He was formerly an RKO agent with the Marty Forkins office.

WCCO TAKES WHO PROGRAM

Program of Local Made-Gooders

CBS Artists Bureau will pipe a weekly program from New York to WJSV, Washington, for local release in behalf of Turner Motors Co., holders of the Ford sales franchise in the latter city. Talent will consist of former Washington residents who 'have made good in the big city.' Show will go a half hour and have Bob Trout, former presidential announcer, as m.c. It's the first remote tie-in of this sort staged by either network's booking office.

Program's plug will get its cue from the slogan that will be used in introducing the talent: 'You've got to be good to stay at the top.'

Columbia Broadcasting System

Treasurer's Report

(AS OF DEC. 28, 1935)

General Statement

Profit from operations for the fiscal year ending December 28, 1935, after provision for depreciation of $466,582.13	$3,124,951.79
Add—Miscellaneous income (net)	103,242.66
Together	$3,228,194.45
Deduct—Provision for Federal income tax	418,115.75
Net profit for the period (equivalent to $3.30 per share on 852,335 shares)	$2,810,078.70
Earned surplus at December 29, 1934	2,148,928.66
Together	$4,959,007.36
Deduct—Dividends (cash quarterly dividends of 40c. plus extra of $1 per share)	2,216,071.00
Earned surplus at December 28, 1935, per balance sheet	$2,742,936.36

Assets

Current and working assets—		
Cash in banks and on hand		$793,637.95
U. S. Treasury notes (par value)		2,900,000.00
Notes and accounts receivable, less reserves of $3,376.20 (including $28,524.98 advances to officers and employees representing largely premiums regularly advanced by company under co-operative insurance plan)		1,628,630.17
repaid wire charges, taxes, insurance, etc		211,182.07
Total current and working assets		$5,533,450.19
eposits to secure contracts (including $6,000 of bonds)—par value)		7,000.00
Investment in affiliated company		1,754.00
Deferred charges		64,403.27
Fixed assets—		
Land, buildings, equipment and improvements to leased premises, at cost	$2,736,801.78	
Less—Reserve for depreciation and amortization	1,681,626.01	
		1,055,175.77
Goodwill, representing premiums paid for capital stocks of consolidated subsidiaries		1,150,170.34
Together		$7,811,953.97

Liabilities and Capital

Current liabilities—		
Accounts payable and sundry accruals		$890,760.69
Reserve for 1935 Federal income tax (estimated)		418,115.75
Total current liabilities		$1,308,876.44
Deferred income		5,796.66
Reserve for tax claims and contin		66,840.15
Capital and surplus—		
Capital stock—$5 par value—		
Authorized—750,000 shares each Class A and B		
Issued—474,298 shares Class A and 474,337 shares Class B	$4,743,175.00	
Earned surplus, per statement attached	2,742,936.36	
	$7,486,111.36	
Less—1,425 shares Class A and 94,875 shares Class B in treasury reacquired at cost of	1,055,670.64	
		6,430,440.72
Contingent liability—in respect of pending lawsuits. In the opinion of the company adequate reserves have been provided.		
		$7,811,953.97

French Propose Radio Tax To Avert Theatre Strike

Paris, March 17.

Bill to clap a tax on radio advertising in France has been introduced in the Chamber of Deputies as an eleventh hour measure to forestall a general amusement strike set for March 20. If the measure goes through, it would wring plenty out of Poste Parisien, most prominent French commercial station, which also sends English language commercials for the International Broadcasting Co.

Threatened strike of the amusement people is occasioned by the poor tax which they claim is too high. In order to avert the walkout, the government now has to find funds to support hospitals and poorhouses from elsewhere.

Niles Trammell, dropped in unexpectedly at WSB, Atlanta, last week. Trammell is native of Marietta, Ga., 20 miles from Atlanta.

WEB SHOW GOES LOCAL

Gabriel Heatter on WJZ for Another Sponsor arch 22

Scott & Bowne's sponsorship on the NBC blue web of the 'Weekend News Review' with Gabriel Heatter ends March 15, but the Marschalk & Pratt agency has another buyer who will continue the stanza locally in New York over WJZ. It's the Modern Industrial ank.

Starts March 21 with the Saturday and Sunday 5:45 to 6 p.m. spot.

WHN Appoints E. Katz

Concurrently with the upping of its daytime power to 5,000 watts, WHN, New York, owned and operated by the Marcus Loew Booking Agency, has appointed the E. Katz Special Agency as its national rep. Is the indie station's first rep.

For Katz, WHN is the ninth client since adding radio representation to its newspaper biz.

BUT CBS FROWNS ON CORNBELT WEB

Network Won't Allow Its Affiliate to Carry Program as Violation of Contract—Same Show Goes Off KFAB, Lincoln, as CBS-Owned Station Clears Time

RECEPTION OKAY

Columbia's blowup against certain of its affiliated stations allying themselves with the Cornbelt Wireless Network has resulted in the withdrawal of KFAB, Lincoln, from the group. Enforcement by CBS of a clause in its contract with KFAB which bars that outlet from carrying the programs of any other hookup means that the Lincoln station will cease to clear the Cornbelt's Gene and Glenn series for Kellogg's cereals with this Saturday's (21) broadcast.

N. W. Ayer, agency on the Kellogg account, was also advised last week that Columbia had taken to task other CBS affiliates which had become releasing points for the Gene and Glenn show but that these outlets had advised CBS that they were sorry but they had no alternative to giving up the Kellogg business. Ayer ran into another jam with CBS when that web refused to permit its owned and managed station in Minneapolis, WCCO, to pick up the Gene and Glenn series as broadcast over WHO, Des Moines, and to have the latter's signal re-broadcast by the WCCO transmitter. CBS compromised the situation last Friday (13) by agreeing to take the program piped by telephone wire to WCCO from Des Moines as soon as time can be cleared. The cost of this wire will be $360 a week.

Columbia's deal with Kellogg on WCCO includes the proviso that the piping to Minneapolis shall constitute a separate originate, with Gene and Glenn doing their act for the Minnesota release before or after the Cornbelt release. For the start the daily broadcast on WCCO will run 15 minutes. It will be stepped up to a daily half-hour later on.

Ohio Regional Angle

WKRC, Cincinnati, owned outright by CBS, may not join the newly formed Ohio regional web as expected last week when the regional came into existence. Station says it's interested in the web, but there appears to be hesitancy in joining, which is interpreted as partially deriving from parent CBS.

If WKRC doesn't sign up, the Ohio crowd will look for a new outlet in or around Cincy at a meeting to be held within the next few days.

Goose vs. Gander

What has caused considerable scratching of pates among midwest broadcasters is Columbia's inconsistent position in the matter. After refusing to let KFAB associate itself with another network, CBS yields when it comes to one of its own properties. Fact that the hookup is by telephone wire, remark these midwest broadcasters, is of minor consequence. If the principle doesn't, they argue, hold in one case, it shouldn't in the other.

It is reported that during the height of the dither between CBS and KFAB, B. J. Palmer, prez of WHO, offered to buy into KFAB so that he would be in a position to make a test case of CBS' stand. Special pickup equipment that the stations on the Cornbelt proposition have had installed figures to cost them around $40 a week, while others have obligated themselves for another $25 weekly by placing this equipment outside the city and running a telephone wire from the latter point to the regular transmitter.

Kellogg will have a live show going in Buffalo also in a few weeks. Cereal packer has bought the 'Buffalo Presents' stanza on WGR, with the starting date depending on the clearing of the requisitioned time.

Lincoln, Neb., March 17.

Gene and Glenn broadcasts for Kellogg as part of the Cornbelt Network setup are being picked up nicely by KFAB, with the rebroadcast of the signal from WHO, Des Moines, leaving nothing wanting. Quality of the reception on the local loudspeaker end is okay and no different from what could be expected from a program originating in a Lincoln studio.

WMAZ, Macon, will be connected to the Texas network by wire to carry Dr. Pepper 'half-hours' with which this soft drink concern will invade the Coca-Cola home territory.

WLW paid tribute to Edward Rosenthal, head of Cincinnati printing firm that publishes Radio Dial, fan sheet, with a 15-minute memorial program Friday (13).

KNX May Pass to Richards' CBS Group; Deal On; $2,000,000 Is Reported Price

Impossible Interviews

Sheila Barrett and Eddie Garr, mimics, go into the Socony show on CBS this Friday (20) for four weeks with an option for six more. Tag for the duo's routine is 'Impossible Interviews,' with the first two personalities being George Bernard Shaw and Mae West.

Charlie Morrison set the deal.

MAJ. BOWES-NBC DEAL NOT SET

Major Bowes was still huddling yesterday (Tuesday) with Lenox R. Lohr, president of National Broadcasting Company, and George Engles, head of the NBC Artists Bureau, on a new arrangement for the agenting of Bowes' amateur stage units.

From present indications, while the Artists Bureau will not be entirely cut out of the agenting, as Bowes originally wished, its commissions will be shaved considerably from the 10% it is currently receiving, against one-third of the net profits of the tyro shows. According to reports, the one-third cut of the profits will be cut out entirely from the new deal. Bowes' present deal with the NBC Artists Bureau terminates the end of this month, with a new deal to take effect April 1.

Bowes, who also doesn't want to pay the theatre booking offices their 5% booking fees on each unit, is also trying to eliminate the Artists Bureau from collecting commissions on such units as are agented by his own staff. Present arrangement calls for NBC to get 10% commissions on the units, no matter who does the agenting.

Bowes' personal staff was augmented last week by the addition of Ed Olmstead, former publicity head of Columbia Pictures on the Coast. He will assist Lou Goldberg, Bowes' exploiter and general aide.

Bob Howard Resigns

Detroit, March 17.

Bob Howard has resigned from the radio department of Campbell-Ewald to take a similar post with another agency. He specialized in spot broadcasting.

Resignation takes effect April 1.

Negotiations are currently on for the purchase of station KNX, Los Angeles 50,000-watter, by CBS. Guy Earl, Jr., prez and controlling owner of KNX, has been in New York since Sunday (15) conferring with Columbia officials and G. A. Richards, head of WJR, Detroit, and WGAR, Cleveland. Earl declared last night (Tuesday) that it was not certain whether the deal could be consummated this week. Asking price reported for KNX is $2,000,000.

This is not the first time that CBS has entered discussions with Earl for the purchase of his station. What has acted as chief obstacles to these various pourparlers has been the figure quoted by the Los Angeles broadcaster. With the acquisition of KNX, Columbia would have a setup in Los Angeles that might be considered equal to, if not better, than that controlled by NBC. KFI, NBC's main outlet in that city, also operates on 50,000 watts.

ichards as Partner

Richards has been reported as interested in taking over KMPC, a Beverly Hills outlet, with a view to having it replace KHJ, the Don Lee key, as Columbia's local outlet. Richards, it is understood, holds a six months purchase option on KMPC. Report in the trade is that Richards will not only operate KMPC but also become [illegible] partner and operator in KNX, with the network making both stations available to CBS clients.

Report Smith Show Cut Bowes Phone Call Average 50%

Heavy reduction in the number of telephone calls to Major Bowes, Sunday night (15) was reported at the rate of around 50%. New York Telephone Co. declined to confirm or deny, referring the question to J. Walter Thompson, which wouldn't talk, either.

However, the telephone company queried CBS as to whether the Kate Smith hour at 8 p.m., directly opposite Bowes, was to be permanent. This presumably implied the phone company contemplated a need for revising its set-up if such were the case.

For the past six months or longer Bowes near-monopoly of network listening has made the previously choice 8-9 p.m. Sunday night slice hard to sell and the listener results of the Kate Smith one-time program were closely watched.

LATEST BULLETIN

Brooklyn Battle Still Rages—No End in Sight

Washington, March 17.

Complicated Brooklyn radio scramble became even more snarled last week when Brooklyn Broadcasting Co., owning WBBC, asked the Federal Communications Commission for full time on the 1400 kc. frequency.

As Commish again postponed hearings in the many-sided controversy, WBBC filed an amended application for a license change, requesting facilities of WARD, WLTH and WVFW, which currently split time on the channel. Previously WBBC had asked only three-quarters of the time, proposing deletion of WARD and WVFW.

The hearings before the full commission, originally skedded for April, were put off until May 7 by the Commish last week, with prospects that it may be fall before the next act in the four-year comedy melodrama goes on. The dispute is more intensive than at any former stage, with practically every individual in the long-standing grab now asking for what everybody else wants.

A. & P. SPECIAL PROGRAM
With Kate Smith, James Melton, Harry Reser, Jack Miller, Gertrude Berg, Eva LeGallienne, Bob Burns, Block and Sully, Doc Rockwell, A. & P. Gypsies
Songs, Bands, Comedy
60 Mins.
A. & P. STORES
Sun., 8 p.m. (Once)
WABC, New York

(Paris and Peart)

Kate Smith, with a group of other mike luminaries in support, went opposition to Major Bowes' amateur show last weekend (15) for a one time broadcast to help usher in Kate Smith Invitation Week in the A. & P. Stores. The cast, which Miss Smith surrounded herself with looked impressive on paper but the show as run off made for a dull hour. There were some flashes of good entertainment, but these were confined to the singing interludes of James Melton and Miss Smith, who doubled as m.c.

Major weakness of the program lay in the production that CBS gave it. The way it was knit together and balanced showed anything but an expert hand at routining variety entertainment along modern lines. The pace was uneven, while some of the acts revealed a lackadaisical disregard for selecting material that was appropriate for the occasion and which would likely show them off at their best. This let-it-slide attitude might have been due to the fact that a number of the acts were in on the cuff as far as A. & P. was concerned. They had been 'induced' to go on as a favor to their regular sponsors, who sell goods to the A. & P. Stores.

It was no easy task that Miss Smith undertook and she personally came through in commendable fashion. She did straight for Block and Sully and Doc Rockwell. Her skill at this chore was not of the best, but even at that it was far better than the material that these two acts tried to palm off for comedy. With Bob Burns, hooked in from Hollywood, the gags not only reeked of mildewed antiquity but evidenced a penchant for getting through with the job as quickly as possible. Again bringing up that not-getting-paid thought.

Dramatic interpolations were shared between Eva Le Gallienne and Gertrude Berg. The former dug up an excerpt from 'Camille,' while Miss Berg took the occasion to re-enact a bit from one of her old scripts, in which she sentimentally reminisces over a Jewish mother on a Sabbath eve. The dialog was topped off with the chanting of a Hebrew prayer. Both n.s.g.

Harry Reser put his band through a tinkling interpretation of the '12th Street Rag,' while the A. & P. Gypsies and the Jack Miller unit were also heard from, the latter doing the accompaniment for Miss Smith. From the Romany Singers, a regular A. & P. ensemble, came a nifty arrangement of 'A Little Rendezvous in Honolulu.'

Advertising copy was dished out lavishly, with emphasis laid on the various brands of A. & P. coffee and the statistical info that A. & P. java outsells any other brand by millions of pounds. A. & P. prez, John A. Hartford, also got an inning at the mike, to thank his employees for the 40,000 letters he had received from them and assuring them that he appreciated their efforts to help solve the company's many problems and make the A. & P. one of the world's greatest distributing organizations. Ted Collins, Miss Smith's manager and announcer, did most of the plug palaver. *Odec.*

'UNCLE JIMMY'S PLEASURE CRUISE'
With Jimmy Conlin, Myrtle Glass, Jack McClellan, Joe Caites, Helen Broderick, Dave Thursby, Cliff Hall, Harrison Green
CONLIN'S OIL SHAMPOO
Tues., 9:30 p.m.
KMTR, Los Angeles

No misnomer were this one tagged 'what's left of vaude.' Its variety. And much better than the average run of flesh hereabouts. Show is 'Uncle Jimmy's' all the way and so is the bankrolling. Commercials run rampant.

Conlin, an old vaude standby, does the emceeing and keeps piece moving briskly. Myrtle Glass, who teamed with her hubby (Conlon) for years, chants two numbers in good voice. Jack McClennan does his harp bit, the while twanging imitations. Joe Caites, who does the Popeye sound effects on the screen, warbles a number in the low gutturals. Then Helen Broderick with her 'tale of the social climbing oyster.'

Dave Thursby does a Scotch bit with Conlin playing stooge, which brings on Cliff Hall (Sharlie to Jack Pearl's Munchausen) as the feed to Harrison Green. Latter's aping of Pearl character okay. Routine is identical. Bert Kalmar, Jr., closed with a vocal number, pipes not so forte.

Program should catch on if Conlin doesn't run out of names. Too many of this type have died on the vine after a rousing sendoff. As a medicine show bally it doesn't miss a trick. *Helm.*

RAY SINATRA ORCHESTRA
With Lynn Martin, Songsmiths
Musical
60 Mins.
LUCKY STRIKE
Wednesday, 8 p.m. EST
WEAF, New York

(Lord & Thomas)

Addition of this stanza (11) to the one already going on Saturday eves brings Lucky Strike's radio time to two full hours per week. It's quantity in a big way. As for quality, that's something else again. It's decidedly thin. But between the two programs George Washington Hill and his American Tobacco Co. have a vast piece of reminder advertising which the public can hardly avoid running into, and which doesn't eat up much by way of production costs. That may be one way of selling cigarettes, and it's certainly in line with Hill's love of size.

Layout of Sinatra's edition of the 'Hit Parade' is identical to the stanza batoned later in the week by Carl Hoff. A steady merry-go-round of tunes flows forth without much to distinguish them as musical numbers. Undoubtedly it would be like asking for the moon to expect Sinatra to keep up 60 minutes of diversification. The sheer time stretch wearies.

Assignments accorded Lynn Martin and the Songsmiths, both equipped with pleasing voices, are secondary and deal mainly with chorus singing. As in the older 'Hit' version, this one labels the majority of the tunes according to their ranking as national favorites.

All in all, this one will probably get lots of tuning in and lots of tuning out. Together with the Saturday eve hour, the programs loom as big as sunrise in Arizona and are hard to avoid on the dial. That'll be their advertising value. As entertainment value, however, the criterion will be the large numbers of those who tune out after a short spell. Commercials are strategically placed to catch the transients, and deal with Lucky's lack of acidity. *Edga.*

'WORRY CLI IC'
With Dr. George W. Crane
Dramatized Advice
15 Mins.
GENERAL MILLS
M-W-F, 1:30 p.m.
WGN, Chicago

(Blackett-Sample-Hummert)

Taking 'problems from life' Dr. George W. Crane of the department of psychology of Northwestern University dramatizes the situations with the help of WGN players. Fadeout shows the matter all cleared up and happiness and mental peace restored to the subjects of the lecture.

In the case of a suspicious wife, Dr. Crane recommends faith in her husband. In the case of a petulant husband Dr. Crane points out that he must recognize that his wife is a human being with human frailties and not a living idol.

While Dr. Crane no doubt is in a position to expound more technically on the various problems of human relations, the program keeps him as near to the hoke cracker barrel as possible. The show still remembers the potential customers for Wheaties want their science in small capsules.

Clinic gallops thrice weekly over the Mutual threads at a midafternoon hour which strikes strictly at the matrons, and for their benefit the announcer warns them not to coax or order their children to eat cereal, because to coax gives itty bitty the upper hand while a stern order causes the child to lose confidence in his mother's judgment.

Show is offering to give advice on the listener's own problem at the small sum of two-bits to help defray stenographic expense. Which is a pretty reasonable fee for the solution to mental and psychical unhappiness. Psychiatrists are notoriously expensive. Program makes sure not to incur the anger of the medical profession by warning the listeners first to consult the family medico for physical check-up and if that's found okay to try first the 'psychologist or psychiatrist near you.' Despite fact that psychiatric problems often take from one to three years of study the announcer here glibly offers this service for two-bits as if he were offering a recipe for making apple strudel. *Gold.*

FRANK MILANESE
Songs
Sustai ing
15 Mins.
WHAZ, Troy

Milanese, well known to Troy night club patrons, pops on quarter-hour swings. He is of the sweet-voiced, natural school, handling current numbers in a fashion which was at the height of its popularity several years ago. Milanese's warbling is good but stylistic, the latter feature being particularly noticeable under the orchestral arrangement followed here. A small group of instrumentalists follow him. Milanese moves rapidly from number to number. Keeps his voice riding the air waves almost continuously for 15 minutes. A better effect would be achieved if he were to take one or two breathers. *Jaco.*

CHRYSLER AIRSHOW
With Alexander Gray, Mark Warnow's orchestra, Charles Hanson Towne
Musical
30 Mins.
CHRYSLER
Thursday, 8 p.m., EST
WABC, New York

(Lee Anderson)

Chrysler debuted its new radio show with plenty of showmanship everywhere except on the air. Program is pretty shy on that element, blundering frequently in its aimless seeking of an audience which might be able to buy Chrysler automobiles.

Lack of showmanship in this program is really startling in view of its immediate ether competitor—Rudy Vallee's Fleischmann broadcast which is on the NBC network at the same starting time—and both the Lee Anderson agency and Columbia Broadcasting should be deeply concerned. The agency, because it should steer the sponsor's spending power along the safest channels; the network, because it should do everything possible to bolster a client's investment. As the Chrysler show stands now, it's pathetic in its weakness compared to its big time program competition on NBC.

Setup of the broadcast is very top-hattish, but the tall-skimmer angle has been given extremely little backing to draw intelligentsia autoists, if any, away from the far more compelling Fleischmann variety program. Not that the talent enrolled under the Chrysler banner is poor—it is good, in fact. It's the production that's inexpert. And, like all previous Chrysler programs (including the same company's Plymouth and Dodge broadcasts), the automobiles are oversold and the plugs, after a few minutes, are sufficient in themselves to cause listeners to turn to something else. Chrysler is contemptuous of anybody's opinion on this hammering salesmanship technique and persists in driving listeners to other programs.

But above all, and strictly from the commercial angle, this Chrysler show is not strong enough to sell such a high-priced commodity. This is not a two-bit laxative, but a product that scales up from $675 f.o.b.

Show is almost 100% musical but without an original idea. Each number by either Alexander Gray, Warnow's fine orchestra or the mixed chorus of 14 voices is prefaced by a plug for the Chrysler cars. Then Charles Hanson Towne, writer and critic, discussed George Santayana's latest tome, but it was not explained how book reviews connect up with automobiles. Especially a dainty and esoteric dish like George Santayana. How many know such a writer, or care?

Program does not sell personality, which in the current trend of radio tastes, is of prime importance to make a broadcast popular. Fact that it is not supreme as a musical show makes comedy also an eligible candidate for inclusion in the show.

Summed up, Chrysler on the air isn't nearly as powerful as the commercial plugs claim the sponsor's automobiles are on the road. *Scho.*

MAJOR LEWIS H. BAKER
Adventure Talks
15 Mins.
Sustaining
WGY, Schenectady

Newcomer to WGY yarned for ten minutes with Warren Munson as quizzer, but later was heard with Chester D. Vedder as assistant. Show is titled 'Burmese Enchantment.' Major Baker's is very British in manner of speech. Program would run smoother if there were fewer interruption. The querying sometimes breaks the narrative thread, particularly when Major Baker is slow on cue pickups.

Off the trodden trails for a local and has an educational value, too. Major Baker, a fellow of the Canadian Geographical Society, served for years as an official in India and also in Africa. From his experiences as a soldier, big game hunter and forester, he draws his material. Thrilling and bizarre, he retells them well. Possesses a thorough command of English, using it to spin stories in a fashion which is a cross between the professorial and the novelistic. British but likeable is the Major. *Jaco.*

FLORENCE BALL
Songs
Sustaining
15 Mins.
WGY, Schenectady

A contralto singing pops for the most part in the deep-voice style used by many femme radio warblers. The 'chest' technique was more in evidence on the first than on the second program heard. On the latter, Miss Ball modulated in the upper registers to produce a tone which sounded part soprano and part tenor—once or twice the voice sounded startingly like that of a man. The range is rather wide and the timbre good.

Miss Ball might be developed into a local programmer, inasmuch as she seems to be the only one of her particular singing school broadcasting over WGY. A more definite format, with some individual touch, would be advisable. Young woman now works mid-afternoon. *Jaco.*

AMERICA'S FLAG ABROAD
Educational
30 Mi
Sustaining
Friday, 9:30 p. CST.
WSM, Nashville

A dramatic program with a 'March of Time' flavor and produced with the cooperation of the Department of State, 'America's Flag Abroad' tells of the work of the United States embassies over the world. With world affairs in something of a mess, this program has more than average interest. Contemporary significance and punch is given each broadcast by telegraphic items of world news from that evening's newspapers.

Scenes closely following the actual words of important diplomatic events give a historical background of relations between the United States and each nation presented. The story is brought up to date, and the listeners are frequently given anecdotal bits about the workings of the Department of State.

Ed Kirby, sales promotion manager for the National Life and Accident Insurance Company, which owns and operates WSM and is sponsoring 'America's Flag Abroad,' originated the idea for the series. Several months before the first broadcast went on, Kirby journeyed to Washington and enlisted the personal interest of Secretary of State Cordell Hull (of Tennessee) in the broadcasts.

The scripts are carefully prepared and each is submitted to the chief of the Division of Current Information of the Department of State before it goes into production. They have been written by Jack Harris, Tom Stewart and John Thompson under Kirby's supervision.

Jack Harris and Ottis Devine are the announcers. Rufus Phillips directs the players who enact the scenes. J. Oliver Riehl conducts the orchestra in its stirring accompaniments.

ALARM CLOCK SERENADE
With Jud and Lou LaHaye
Songs and Chatter
15 Mins.
Sustaining
WICC, Bridgeport

Introduced some months back as one of those anything-goes breakfast hour items, WICC's 'Alarm Clock Serenade' today commands a [illegible] audience. Which goes to prove again that the time (in this case 7:45 a. m. three days a week) doesn't matter if the content is attractive.

Credit for 15-minuter's success goes mainly to Judson LaHaye, station's program director who tops the spot with his announcer-brother Lou. Former has a genuine knack for composing and pianolizing modern ditties, with the accent on sophistication. When LaHaye's originals aren't being offered, such as Noel Coward and Cole Porter get the call—an indication of the high pop music plane scaled by this matutinal sustainer.

In addition to Lou LaHaye's palayer, 'Serenade' is interpolated by informal chatter generally provided by whoever's hanging around the studio at that hour of the morn. Occasionally WICC regulars guest in the eye-opener.

Program's most notable weakness is lack of definite routine, built, probably, with Jud LaHaye as key man. Opening theme, 'Sing Before Breakfast'; closing, 'Every Little Theme Song,' LaHaye's own. *Elem.*

RED AND TAG
Pianists
15 Mins.
CHEVROLET DEALERS
KOA, Denver

Initial number on this 26-time series was an invitation affair as far as the studio was concerned: Dealers, salesmen and wives only. Studio was decorated, and upper lights turned off. Front of studio done in light colors, with blown-up used car tags and Chev emblems prominent. Only lights were two floor lamps, and made studio appear cozy. Large bouquets of flowers added color.

Tag Moore is the eyes of the pair, since Red Bingham has been blind from birth. Knows 5,000 tunes, learned mostly from Braille. They exhibit neat rhythm both singly and in duet, and with a vocal number or so the program would be all that could be asked. Their numbers included 'Nola,' 'Little Dutch Mill,' 'Exactly Like You,' 'Blue Prelude' and 'Saddle Your Blues to a Wild Mustang.' They play with good effect, and should prove popular with piano music lovers of the region.

VENIDA JONES
Organist
Pop and Semi-
10 Mi
Sustaining
KMOX, St. Louis

Opening as 'Sophisticated Tunes Played by a Sophisticated Lady' Venida Jones swings away to a rollicking 10 minute organ program immediately following press radio news. Combining chimes and sweet organ tones, she plays 'Alone at a Table for Two' which was followed with a nifty arrangement of Drigo's 'Valse Bluette.' Program closed with 'Cling to Me,' announced as specially arranged by organist.

Displaying nice rhythm and lots of technique Miss Jones is easy listening. *Sahu.*

'WHAT IS SWING MUSIC?'
Marshall W. Stearns, K. K. Hanson, Gordon Jenkins
Talk, Music
Thurs., 10:30 p. m. EST (Once)
Sustaining
30 Mins.
WOR, New York

It's too bad that WOR's special events department hadn't arranged to make this one a serial, instead of trying to cover the subject in a single broadcast. By the time the narrators of the program, Marshall W. Stearns and K. K. Hanson, got through with their definition, or efforts to define 'swing music' the occasion must have been a confusing one for the listeners, and possibly also for the lecturing twosome. It was entertaining stuff, that half hour, even though not very enlightening.

Perhaps the professorial duo might have had easier sailing and not tied themselves into pontifical knots if they hadn't tried to cover so much ground. It was quite likely the introductions they got were responsible for their classroom antics. Stearns was introduced as the writer of the 'Swing Stuff' column in VARIETY and also concerned with getting himself a doctor of philosophy degree in English at Yale University, while Hanson was described as an authority on music. Between them they prepared the treatise that sought not only to define swing music but to cover the development of modern dance music, and they jointly delivered this treatise over the Mutual hookup. Hanson, who formerly did the p. a. chores for Rockwell-O'Keefe, handled the major part of the spieling, and what must have miffed his routine somewhat was the failure of Louis Armstrong, who books through R-O, to show up. Armstrong's hot trumpeting was to be one of the exhibits.

Between Stearns-Hanson's expatiations, mostly in words of many syllables, and in a way that must have made the muggs and muggesses who enjoy good dance music but can't tell why marvel at this duo's profound way of saying it, a group of instrumental specialists gave illustrations. Even if when Stearns and Hanson just before the fadeout admitted there was no exact definition for swing, there was no question about the species of music that the instrumental group, headed by Gordon Jenkins, produced. It was, when so intended, swing stuff and of a definite, corking calibre. Jenkins was also responsible for the arrangements of the hot tunes played on this session. Included in the program was an idea of how the boys go about a jam session. Jam music, the narrators explained, was the breaking down and crystallizing of the rhythm in a composition. This definition gives a pretty good idea of how the Stearns-Hanson chatter ran. *Odec.*

'RICH MAN'S DARLING'
With Peggy Allenby, Ed Jerome, Ethel Remey, Carl Swenson, Ona Munson, Blanche Sweet
Strip serial
15 Mins.
AFFILIATED SALES
Mon. through Fri., 11:45 a. m., E.S.T.
WABC, New York

(Blackett-Sample-Hummert)

Outdoor Girl Cosmetics and Kissproof Lipstick are the beneficiaries of this one which stacks up as a typical femme job of the Blackett-Sample-Hummert stripe. With an eye to the gum-chewing masses, structure is built for speed and the material is synthetic. BSH is a past master in dishing out this kind of fare for successful sales results. 'Rich Man's Darling' looks like par from that angle.

Story concerns a 22-year-old girl who marries a plutocratic middle-aged daddy, and soon finds herself enmeshed in snares woven by another femme with scheming yens for the a.k.'s coin. Development of this triangle in the form of high-pressure situation drama is the program's strength. Cast works fair, but doesn't extend itself.

Program is plunked in the middle of a batch of similar stuff, and the commercials come ugh like dum-dum bullets. *Edga.*

'BROTHER BILL'
With Sam Serota, Readi the Comics
15 Mins.
EVENING PUBLIC LEDGER
Daily, 5:45.
WIP, Philadelphi

Another page in book of swap deals between local stations and dailies, this package for the urchins should offer some real competish for network bedtimers. Brother Bill (Sam Serota) reads the comics from Evening Public Ledger, taking all the characters and most of the sound himself. In show caught he played 19 parts, running the well-known gamut from Minnie Mouse to Popeye.

Serota does socko character work and session is nicely paced and produced. He's veteran in town and regular dramatic script player. Since show is not billed as one-man, kids are likely to think whole cast is doing its stuff.

Giveaway on program is button on which is pic of a comic strip character—just for the asking. Since kids must have a paper to follow show. *Hobe.*

PAULINE LORD
With Ruth Gordon, Raymond Massey
Dramatic Excerpt
13 Mins.
FLEISCHMANN
Thursday, 8 p.m. EST
WEAF, New York
(J. Walter Thompson)

Excerpt rendered on the Vallee hour from the 'Ethan Frome' legit by the principals of the cast classifies as an okay job considering the obstacles to such a presentation. The chunk sliced out of the show was the best that could be procured, and the trio labored industriously on it. Not everything was conveyed, but the reason here is that 'Frome' is ponderous fare requiring a buildup of mood that can't be accomplished in 13 minutes.

Cast dug in at the point where Frome's invalid wife (Pauline Lord) is dismissing her kin Mattie (Ruth Gordon) after suspecting that she and Frome (Raymond Massey) are in love. Highlights of the denouement sketched from this point onward, culminating in the tragic sleighride down a hill. Latter, a tough poser, was passably rendered by having the closing words fade out in a swish of music. Trio acquitted itself with about evenly classy workmanship. *Edga.*

PHILLIPS LORD
'Calling on You'
Chatter
15 Mins.
WISCONSIN ALUMNI RESEARCH FOUNDATION
Mon. and Fri., 4:15 p.m. EST
WEAF, New York
(Geyer, Cornell & Newell)

Wisconsin group is an alumni-controlled body which holds rights to the Steenbock patent for irradiating milk with ultra-violet rays to give it vitamin D. Object of the series is to stimulate demand for such milk, and thus provide the university with more research funds. York City and New England the markets currently probed via a split red web.

That Lord should be chosen for selling chores, instead of, say, a kids' show, is undoubtedly due to his draw in New England plus Geyer, Cornell's previous experience with him when the agency handled the Frigidaire account. Ex- how he'll go about his new duties was only meagerly defined in the first sample (6). Talked a great deal about what future programs would bring forth, and stuck in a whopper of a plug for the milk, and that's about all by way of initial program mechanics.

Seems that hereafter Lord will regale the old folks to home with adventure stories, some of them dating back to his cruising on a rickety schooner a year ago. To date Lord has simply introduced himself in leisurely fashion and offered a flock of campaign promises. *Edga.*

GOOSE CREEK PARSON
With Josiah Hopkins
Rural serial
15 Mins.
COLGATE-PALMOLIVE-PEET
Mon.-Thurs., 7:45 p. m.
KHJ, Los Angeles.
(Benton & Bowles)

Backed up by smart production and pointed for matronly reception, this onetime Columbia sustaining show (Country Church of Hollywood) has the makin's of a new fav. Down the ways with a heavy splash, if the promised tempo is maintained it should hold its own among the maze of serials on the coast lanes.

In the title role is Josiah Hopkins, ordained minister and former Army chaplain, who knows showmanship values. He's smart enough to let others who know to fashion his program. His simple philosophies have been retained from the old show but gone are the churchly sermons, the hen cackle in the parsonage. Once likened to the Seth Parker pattern, it goes off on a fresh tangent.

Parson takes his usual buggy ride down the country lane, swaps epigrams with passersby and lends a helping hand to a gruff stranger. They pass the blacksmith shop where the quartet is warming up the pipes for the evening's chant.

Thread of a plot is spun, which gives promise of events to come. Mysterious visitor goes on the make for the school marm, gives her a package to keep until he returns. That's enough to keep 'em in suspense until the next airing three days hence.

Choir hymnals nicely timed, fall easily on the ears. Producer Charles Vanda can take a bow for crowding as much as he did in the first episode. Characters were established, locale set and the plot spinning, all in 15 minutes of smooth running script by Dixie Willson and Vanda. Pete, one of the rustic characters, handled the closing commercial in apologetic, homespun fashion, a pleasant relief from the customary shouting of wares.

Primarily aimed at home folk, it should work up a lot of lather for the soap sponsors. Don Lee coast chain of 13 stations takes the show, set initially for 13 weeks. Bill Goodwin on the announcing. *Helm.*

SHERLOCK HOLMES
Richard Gordon, Joe Bell, Harold West
Drama
30 Mins.
HOUSEHOLD FINANCE
Sat., 10:30 p. m.
WOR, New York
(Charles Daniel Frey)

After years of service in behalf of G. Washington coffee and over NBC, the aerial Sherlock Holmes is cutting his deductive capers for a loan outfit by way of the Mutual Network. The same players are in the central role and there's even Joe Bell to put on the plug for the Household Finance way of solving your money troubles. Bell used to chatter with Dr. Watson about the G. Washington brew they were supposed to be sipping, but apparently the nature of the new sponsor's business doesn't allow for the participation of Dr. Watson in the commercial.

Cast delivered a dramatization of Conan Doyle's 'The Suffox Vampire.' It made a good starter, offering lots of gore, chills and other things to keep 'em awake. If they stay awake, they eventually start thinking about their money troubles. If the insomniacs are of the conscientious sort, they'll then begin to wonder how they can get the money to pay off. That's where the sponsor comes in. Assuming that this logic holds, which it does not, Household couldn't have picked a more natural program.

Says Bell in his opening plug: 'As Sherlock Holmes solves his crime problems let Household Finance solve your money worries.' After he has solved his case, Holmes steps out. But not Household. After its collected its money, it promises to show the client how to keep out of debt. *Odec.*

'PETTICOAT GHOST'
With Clyde North, Jack McBride, Dr. H. Carrington, Arlene Blackburn, and Mark Smith
Drama
30 Mins.
HAROLD F. RITCHIE & CO.
Tuesday, 8 p. m.
WJZ, New York
(N. W. Ayer)

In place of the usual 'Eno Crime Clues' yarn of the 10th, N. W. Ayer substituted this ghost novelty, broadcasting it from a 'haunted' house on Staten Island. Program itself was considerably inferior to the newspaper attention it had stirred up in advance, and came dangerously close to nullifying its ends by pulling a hoax on the listening audience.

Started with a flashback dramatization of a murder committed in the house 200 years ago when a robber hacked off a damsel's ear and let her bleed to death. The participants in this scene were described to the audience as being a bona fide descendant of the girl killed, and the person who is now caretaker of the place. Actually they were a couple of regular cast members (Arlene Blackburn and Mark Smith) and lost no time giving themselves away by being too polished.

Dr. H. Carrington, director of the American Psychical Institute, then delivered a short guest spiel, following which the mike was wafted around in the place to pick up spooky noises. Produced a lot of screeching and clatter which—so the audience was assured—was not made by sound-effect devices. Noises were actually made by living actors, hence the technicality permitting this misleading statement.

For a finale the 'caretaker' was found dead, obviously having been bumped off during the broadcast by the girl whose ancestor had been fatally deprived of an ear. Announcer told the audience that the 'caretaker's' ear was also hacked away and that—as in the original murder of 200 years ago—it had disappeared. 'Murderess' then confessed and the program closed.

This last hoax in a few minutes had 300 people calling WJZ to find out if it was on the level, since there had been almost no indication that it wasn't. Fact that the whole thing fooled 'em too hard looks as though the program kicked itself in the pants. *Edga.*

WILLIAM HARRIGAN
Songs
FLEISCHMANN
Thursday, 8 p.m.
WEAF, New York
(J. Walter Thompson)

William Harrigan called to the mike on this occasion to revive memories of the Harrigan and Hart days in honor of the coming of St. Pat's day. Harrigan is a dramatic actor, and not primarily a singer, but here he slipped into a warbling role, backed up by a quartet.

Bit made a rousing 10 minutes or so. Prefaced by a brief rehash of the 90's days when Edward Harrigan, William's father, was one of the leading songsmiths of the day, the guesters rapped out a medley of Erin tunes. Included 'Paddy Duffy's Cart,' 'My Mary Ann' and 'Mulligan Guards.' Singing had plenty of life.

As a radio appearance for William Harrigan, this one must classify as a strict exception to what he would ordinarily do. It was pure commemoration and called for no exhibition of his own special talents. *Edga.*

Re: Duffy Bill

Detailed report of hearings held on the Duffy Bill before the House Copyright Committee is carried on pages 53 and 56.

'BOWERY MISSION'
With Dr. Charles St. John
60 Mins.
ADAM HATS
Sun., 2 p.m., Wed., 8 p.m.,
WHN, New York
(Glickman)

Bowery Mission on WHN is not unlike the Chinatown ditto over WMCA. Both represent efforts of a sponsor to benefit from a human interest program off the beaten path. Down-and-outers, with all the human sympathy and broad hokum thereby represented, are presented with non-sectarian religious emphasis. Audience is made personally aware of the humanity involved through the appeals which are broadcast regularly for clothes, shoes or other donations, which will meet the urgent, intimate needs of some specific fellow-mortal who is on the outer fringe.

That an aggressive merchandising outfit like Adam Hats is willing to sponsor such a program and to content itself with the brief allusion to its product made by the preacher, is in itself a commentary on the ability of this odd bit of Americana to draw and hold interest. It is seemingly something very real and vital to modern worry-ridden suffering-conscious Americans.

Initial five minutes serves to build up a colorful, yet dignified introduction to the mission. Daily transient list is word-pictured and while it's sobby stuff it lands solidly. Organ music ushers in the services. Hymn singing from the assembly is frequent. Otherwise the pastor brings up the transients for a thank you' for last week's old suit, or a request for a pair of shoes. Jobs and clothes get the most calls. No religious conversion testimonials are aired, which is just as well. Dr. St. John held the pulpit for a long period. Too long. Doc is there when it comes to glib talking but more personals' from the down-and-outers would relieve the talking strain and add to the program's drama.

Sponsor just added the midweek spot recently, after the mission reported that contributions were coming in at such a heavy rate, that it could now service nearby settlements engaged in similar activities. This alone speaks for the mass appeal it conveys and the audience pull of WHN. *Bral.*

'POMPEIAN PROMENADE'
With Jerry Cooper, Ted Royal's Orchestra, Arline Franci
15 Mins.
POMPEIAN
Tues., Thurs., 12:15 p.m. EST.
WABC, New York
(Topping & Lloyd)

Pompeian is still endeavoring to find the right formula. From a matinee spot in the Ritz-Carlton Hotel show now shifts to a noon hour studio schedule. New program principally notable for being heavily loaded with contest offers and other hand-outs. Society aura of the Ritz is discarded for a campus motif but it means little.

Jerry Cooper continues singing. He's okay. Ted Royal's orchestra, which is new, hasn't decided just what type of music to specialize on. There's a semblance of swing, mild jam and straight syncopation in the arrangements.

Miss Francis' clear-cut diction is a program asset. However, show is top-heavy on those beauty offers. From face powder it switched to Jean Harlow's locks. *Bral.*

BETTY GRABLE—JACKIE COOGAN
30 Mins.
ASSOCIATED RETAILERS OF ST. LOUIS
Friday 9:30 p.m.
KSD, St. Louis

Associated retailers group, consisting of leading downtown stores, seized opportunity of further plugging their widely advertised Downtown Day sales with a well built and nicely balanced variety show featuring the young screen players at Ambassador Theatre for week stand. Betty is a native St. Louisan and her engagement to Coogan made pair a natural.

'The Kid' music furnished by Dietzel's ork was chosen in excellent taste and ably rendered. Practically entire show was Dietzel's own arrangements. Orchestra vocals provided by Harry Babbitt were glossy. Show, while originating in KSD studios, was pumped to both KWK, St. Louis, and WTMV, East St. Louis, over what was billed 'the downtown retailers city network.'

Announcing assignment divided between Allen C. Anthony, KWK, and Frank Esched, KSD. Spieling excellently done, with a pleasing contrast of voices. Commercial plugs, mostly institutional, and brief.

Miss Grable and Coogan seemed to have considerable 'mike' experience and carried off their parts without a hitch. Betty's singing of 'Rithmetic' was pleasingly done and the gags of the youngsters rounded out a nice show. *Sahu.*

'HERE'S TO YOU'
With Sam, Gil and Louie, Peter Riccardi, Dale Evans, Foster Brooks, Pete Monroe, Harry Currie's Orchestra
Music, Songs, Talk
30 Mins.
OERTELS Brewing Company
Saturday, 9 P.M.
WHAS, Louisville

Ambitious attempt of Louisville's CBS outlet to produce a half hour program has resulted in taking over Drury Lane theatre, long dark, for a Saturday night program sponsored by local brewery. For radio purposes house is called Oertel's Radio Theatre, but that's for Saturday night only. It changes its identity on Fridays, when it is used for wrestling matches promoted by Capt. C. B. Blake, who also operates the Savoy Theatre.

No charge is made for the show, admission being by invitation only. Audiences have been averaging about 50% of capacity, and no effort is made to go in for stage dressing, a plain cyc backing up the rostrum. What little production there is handled by Dudley Musson and Hugh Sutton of the station staff, both of whom have had some previous experience with the University of Louisville players.

Talent is all labelled to suggest sponsor's product, such as Rhythm Brewers. Three Brown Jugs, the Tavern Keeper, etc., and station staff ork directed by Harry Currie supplies the musical background. Program utilizes several station acts, all vocal or instrumental, and it's a pretty sombre affair, with no comedy or lightness to perk up listener interest.

Two vocal groups are heard warbling in a pair of spots on the half hour session, while the solo numbers lean toward the ballad and sob type. Particularly drab is the vocalizing of Dale Evans, who strikes the listener as lacking in personality and style. Stanza reviewed emphasized staff tenor Peter Riccardi who turns out a pair of ballads in a pleasant enough voice.

Program essays a salute to the automotive industry, as well as to railroad workers, comparing the dependability of these to the excellent qualities of the beer purveyed by the sponsor. This comparison is too overdrawn and exaggerated to have much effect upon any person of average intelligence, as is the blurb which is inserted frequently commending the suds to the 'men of America.' That's taking in a lot of territory for a local account on a local station.

It is understood that program is riding on a year's contract, but if some showmanship is not forthcoming in subsequent programs, it's hard to see how the stanza can keep interest sustained with the present monotonous round of one so-so number after another, little different from most of the station's routine sustaining programs. *Hold.*

ROMANY CHOIR
With Harry Horlick's Orchestra
30 Mins.
A. & P.
Monday, 9 p. m., EST.
WEAF, New York.
(Paris & Peart)

Variously heard on other stanzas as the 'Modern Choir,' this ensemble of warblers has been incorporated as a standard feature on the A&P Gypsies series. Includes 18 people. Working entirely in pop melodies on the program for this review (9), the bunch gave a fair demonstration in four numbers. Seem to go for selections with very fast tempos. Best work is rendered when the rapid tune is reversed and put into slow gear with grandiose choral frills. When the tune is kept fast, as happened in a couple of instances, the full effect of the lung-power is lost.

Choir chimes in okay with this particular program and helps to inject breaks into a setup whose formula dates from the very early days of commercial radio. *Edga.*

'TWO SEATS ON THE AISLE'
Allan Banes, Evelyn Russel, Iris Hawkins, Clarence Furhman's orchestra
Music Drama
30 Mins.
Sustaining
Wednesdays, 3:30 P.M.
WIP, Philadelphi

Smartest sustainer on WIP's board, this musicomedy and operetta session is among choice shows of Philly lineup. It's well planned and produced and minus dead spots. Allan Banes (really Alun Williams, of WIP announcing staff) gives out in two baritone solos and pairs neatly with La Russel for another number. Solos at show caught were 'Rogue Song' and 'Without a Song,' which gave him choice opportunity for tonsiling. Evelyn Russel also was socko with two tunes from 'Follow the Fleet.'

Iris Hawkins (wife of Philly advertising exec and said to be ex-English stage actress) offered original dramatic skit with Charlie Stark, of announcing staff, as stooge. Smart dialogue sounded as if it might be over heads of afternoon Philadelphia audience. Clarence Fuhrman's studio outfit turns in workmanlike accompaniment and welcome variety in own numbers. Whole program is exception to usual run of local sustainers. *Hobe.*

DETROIT VOX POP
With Angus Pfaff and Al Nagler
Questions
15 Mins.
Sustaining
WJRK, Detroit

After several futile attempts by other local stations to give Detroit a worthwhile 'curbstone' program, 'little but mighty' WJBK comes to the front with another one of its showmanship broadcasts. Started off well Monday (2), with Angus Pfaff handling the quiz, and has excellent potentialities. On for only 15 minutes opening evening, but response was so hefty program will now run half hour, Mondays and Fridays.

It's modelled almost literally after NBC show but has enough originality and local color to deserve praise. Its nervy, too, in view of failures of other such programs here.

Besides doubtlessly nabbing a sponsor soon, Vox Pop should help keep the wolf away from door of the RKO Downtown theatre, in which lobby show originates and which house gets a lot of good plugs for its first-run pix in exchange for pairs of tickets given those questioned and listeners who submit questions. House is off the beaten path downtown, and has found it tough familiarizing patrons with its location, etc.

Al Nagler, regular sportscaster of station, does the announcing with Pfaff putting the questions. Most of latter, at opening broadcast, were of the type which make Vox Pop programs interesting. Staged or otherwise, first person interviewed on opener was a natural in this hockey-mad town. It was Bucko McDonald, of the Detroit Red Wings, who was banged up a bit in a free-for-all between Wings and Les Canadiens the night before in Detroit. *Pete.*

'MRS. WIGGS OF THE CABBAGE PATCH'
With Eva Condon, Robert Strauss, Alice Frost, Joe Latham, Andy Donnelly, Estele Levy, Pat Ryan, Bill Johnstone, Marjorie Anderson, Eugenie Chapel, Bennett Kilpack, Florence Malone
Serial
15 Mins.
JAD SALTS
Monday to Friday, 6:45 p.m. EST.
WHN, New York
(Blackett-Sample-Hummert)

One listening on a five-a-week schedule makes full comment difficult and perhaps unfair. If judged from this sample as caught, the show wouldn't rate. Particular stretch caught was drab, colorless and very gloomy.

Based upon (at least broadly) the well-known Alice Hegan Rice character of the same name program was on CBS before switching to WHN.

Cast is usually quite large for the various roles, but this time the script only utilized three. No lift in the episodic concoction at all. Young boy wanted to go away to school, but possibilities looked dark. His mother had to raise the rent and interest due by the first of the month. And the collector was hovering nearby waiting foreclosure in their faces. Other times, the tale might be more jubilant in tone.

Eva Condon plays the mother role, most consistent of the regular performers on the show. Human interest material is already there but no happiness was around this time. From production end, it's okay. Jad Salts sponsors under American Home Products listing. For mass appeal it suffices in a mild way. *Bral.*

BEATRICE KAY
Comedy Songs
FLEISCHMANN
Thursday, 8 p.m.
WEAF, New York
(J. Walter Thompson)

Songstress has a style somewhat similar to Beatrice Lillie's and has of late been appearing in New York nighteries. Uncorked a novelty on this stanza dealing with the sad fate of an amateur program winner (which Vallee assured was no slap at Major Bowes who is hired by the same agency and sponsor as he).

Quavery voice and semi-sophisticated ditty nicely handled, but are not mass fare. Big appeal is to those fans who know that it's tongue-in-cheek stuff, and not simply a femme voice gone sour. *Edga.*

BUFFALO BILL TRIBUTE
With Pawnee Bill (Major Gordon W. Lillie), the Tulsans, the Redmen's Glee Club
30 Mins.
Sustaining
Wed., 1:30 p.m. EST
WABC, New York

Last week (26) program from KTUL, Tulsa honoring Buffalo Bill's memory had his old-time tent partner, Pawnee Bill (Major Gordon W. Lillie) heading a large cast. It was a one-time program Prairie atmosphere, flash-back and plaintive chanting embellished the 30 minutes.

Such figures of the buckskin era as Annie Oakley, Sitting Bull and Iron-Tail, the Indian whose visage was selected for the nickel coins, were ghosted. In between, singing

(Continued on page 52)

COMMERCIALS

WEEK OF MARCH 18-24
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S: (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
Lupe Velez
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
(Kolynos)
Mon-8-WEAF
Hammerstein Music Hall
Ted Hammerstein
Corrine Griffith
Gerald Griffin
Mildred Bragdon
Lucy Laughlin
Lazy Dan
*Blackett

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
'Your Hit Parade'
Carl Hoff Orc
*Lord & Thomas
10 p.m.-W-WEAF
Ray Sinatra orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Willie Morris
Frank St. Leger Orc
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
*Gardner-Greist

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
10:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
3-Sun-WJZ
'Your English'
*Auspitz & Lee

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Marion Downey
Pickens Sisters
Mark Warnow Orc
*Lord & Thomas

BOWEY'S
Su-1:30-Thurs-3 p.m.-WEAF
'While the City Sleeps'
Finney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goss
*Comer

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Eileen Douglas
Jack Smart
Peter Van Steeden
*Young & Rubicam

CAMPANA
8:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
Harry Jackson's Or
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Lucille Manners
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser &
Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COOK & SON
5:30-Su-WJZ
'Man From Cook's'
Malcolm LaPrade
Low White
*Wertheimer

COX GELATINE
11 a.m.-Thurs.-WJZ
Jack Berch
*Katz

D. L. & W. COAL
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

ELGIN WATCH
10-Tu-WEAF
Eddie Dowling
Ray Dooley
Helen Ward
B'ny Goodman's Orc
*J. W. Thompson

FORD
Fri-8:30-WJZ
Fred Waring's Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Nelson Eddy
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
8:15-Fri-WJZ
Wendall Hall
*Ramsey

GENERAL ELECTRIC
'Matt Clemens, The Melody Master'
Morton Gould
Cesore Sodero
Frank Black
Alan Jocelyn
Virginia Howard
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Block & Sully
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam
9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam

GENERAL MILLS
10:45-M-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.
4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Edith Davis
Dorothy Shideler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Grace Moore
Erno Rapee, Cond.
G. Motors' Orc.
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Guilicchios Orc
*C. D. Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
5:15-Wed-Fri-WJZ
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Laveer
Master Singers
Emery D'Arcy
G. Marcelli's Orc
*Needham, L. & B.

S. C. JOHNSON & SON
7:45-Th-WEAF
(Glo-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Ted Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Lyda Roberti
E Feuermann
Fred Stone
Dorothy Stone
Paula Stone
Jimmy Dorsey Orc
Bob Burns
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
9-Wed-WJZ
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

GEORGE W. LUFT CO.
(Tangee)
10:30-Tu-WEAF
Jimmy Fidler
*Cecil, W. C.

MACFADDEN
'True Story Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Allyn Joslyn
*Arthur Kudner

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

BENJ. MOORE CO.
11:30 a.m.-Wed-WEAF
Betty Moore

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stalk-Goble

JOHN O. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-D-Fri WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
3:15-Sa-WJZ
Pine Mountain Merrymakers
John Lair
Red Foley
*Palmer

PITTSBURGH PLATE GLASS
8-Thurs-WJZ
Pittsburgh Symph'y
Antonia Modarelli, Con.
Joseph Bentonelli
*B. B. D. & O.

PRINCESS PAT
9:30-M-WJZ
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Fillbrandt
Willard Farnum
Robert Griffin
Harriette Widmer
Frank Pascell
Isabel Randolph
*McJunkin

PCT'R & G'BBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernadine Flynn
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12 WEAF
Pat Barnes
*Blackett-S-H
*Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannen
Chas Egelson
Rita Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sunday WEAF
(Chipso)
'Home Sweet Home'
S. G. Smith
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Marion Barney
Jack Roseleigh
*Pedlar & Ryan

QUAKER OATS CO.
7:30-Sat.-WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marian Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
Floyd Gibbons
*Lord & Thomas

REAL SILK
8-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REGIONAL ADVERTISERS
10:30a.m. W-F-WEAF
'Mystery Chef'
*McCann-Erickson

REMINGTON RAND
7:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. & O.

RITCHIE CO.
8-Tu-WJZ
(Eno)
'Eno Crime Clues'
Clyde North
John MacBryde
Mark Smith
Linda Carlon
Charles Slattery
Ann Elstner
Phil Bouchet
Howard Warwick
Max Walzman
Art Maitland
Frank Moran
Carl Eastman
Henry Gurvey
Warren Colston
Lem Hollister
*Ayer

SCOTT & BOWNE
Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
6:45-S1-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Charlie Ruggles
Joe Lewis
Alice King
3 Sisters
Vi Bradley
Jack Stanton
Peggy Gardiner
Victor Young Orc
*J. Walt. Thompson

SHERWIN-WILLIAMS
3:30-Su-WEAF
'Metropolitan Opera Auditions'
Edward Johnson
*Cecil-W-C

SINCLAIR
9-M-WJZ
Malcolm Clair
Gue Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:45-Sa-WJZ
Albert P. Terhune
*Paris & Peart

SMITH CORONA
Thurs-7:15-WJZ
'Nine to Five'
Lucille Wall
Parker Fennelly
Jack Smart
Jimmie McCallion
*Newell-Emmett

SMITH BROS.
3-Sun-WEAF
'Melody Matinee'
Victor Arden's Orc
*Brown & Tercher

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw. Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
One Man's Family
Carleton E. Morse, Dir.
J. Anthony Smythe
Minetta Allen
Michael Raffetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
R. Barthelmess
Mary Philips
Joseph Greenwald
John Kearney
Freddie Lightner
Brown Sisters
Frank Fay
6:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Will Purvis
Ozzie Nelson Orc.
Harriett Hilliard
*J. Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
9-Su-WEAF
(Dr. Lyons Toothpaste)
Rodney McLennon
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
9:30 p.m.-Mon WEAF
'Studio Party'
Sigmund Romberg
Lionel Barrymore
*J. W. Thompson

TASTYEAST
12-Sa-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Fire Chief Revue'
Eddy Duchin Orc
Donald Novis
Jane Pickens
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Eric Dressler
Erwyn Mitch
Edward Jerome
Jack Roseleigh
*J. Walt. Thompson

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
10-W-WJZ
(Vince)
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.
9:30 p.m.-W-WJZ
(Sloan's)
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

WECO PRODUCTS
10:30 a.m.-Sat-WEAF
'Dr. West's Celebrity Night'
George Olsen
Ethel Shutta
Lou Holtz
*J. W. Thompson

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-TuThurs-Sat-WEAF
'Popeye the Sailor'
*McKee, Albright

WISCONSIN ALUMNI RESEARCH FOUNDATION
4:15-Fri. & Mon. WEAF
'Phillip Lord Calling You'
Phillip Lord
Seth Parker Quartet
*Geyer, Cornell, N.

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Ted Regan
Tell Sisters
Ray Bargy
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Louise Phillippe Cosmetics)
7:15-W-WABC
'Paris Night Life'
Armida
Pierre Le Kreeun
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Ted Collins
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
David Gothard
Hilda Graham
Audrey McGrath
Mary Calvert
(Kolynos)
WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Ray Collins
(Kissproof)
(Outdoor Girl)
11:45 a.m.-Mon to Fri-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ethel Remey
Carl Swenson
Ona Munson
Blanche Sweet
(Bisodol)
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
'Lazy Dan, the Minstrel Man'
Irving Kaufman
*Blackett

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemery DeCamp
Joe Granby
*N. W. Ayer

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Burns & Allen
Louella Parsons
'Little Lord Fauntleroy'
F Bartholomew
Dolores Costello
C. Aubrey Smith
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ken Niles
Jacques Renard's O
*F. W. Armstrong

CHRYSLER
8-Th-WABC
'Chrysler Airshow'
Alexander Gray
Chas Hanson Towne
N Warnow's Orc
Chorus
*Lee Anderson Adv.

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Ziegfeld Follies of the Air'
Fannie Brice
Patti Chapin
Benny Fields
Jack Arthur
Al Goodman's Orc
5:45 M to F-WABC
(Super Suds)
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
Rosemary DeCamp
Richard Clark
10-W-WABC
(Palmolive Shave)
'Gang Busters'
Phillips Lord
Alice Reinhart
James VanDyk
Howard Smith
Matt Crowley
*Benton & Bowles

CONTINENTAL BAKING
(Wonder Bread)
6:45-Tu-Th-F-Sa-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Au.
House Jameson
*B. B. D. & O.

CORN PRODUCTS
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
8-M-W-F-WABC
'Buck Rogers'
Mathew Crowley
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:30-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Dary
Ice Switzler
Ray Kulz
*Young & Rubicam

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
8-Su-WABC
'Ford Sunday Evening Hour'
Vera Brodsky
Harold Triggs
Detroit Sym. Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Bill Marshall
Trey Peters
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Charles Newman
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omechi
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Agnes Moorhead
Maxine Gray
E Smalle's 7 Voices
'Skinnay' Ennis
Bob Allen
Hal Kemp's Orc
*Young & Rubicam

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
John Welcher Ens.
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Crusinberry, Au.
Joane Blaine
Robt. E. Griffin
Bob White
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Jack Daly
Bob Fiske
Murray Forbes
Marjorie Hannen
Anne Davenport
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:45-Tu-Th-WABC
'Krueger Musical Toast'
3 Schermerhorn
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-M-WABC
Wayne King Orc
*Stack-Goble

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Eichman
Harry Einstein
Jimmy Wallington
Burt Gordon
Betty Gardo
Bobby Breen
Louis Gress Orc
*Lennen & Mitchell
2-Sa-WABC
(Hind's Honey & Almond Cream)
'Just Suppose'
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Song & Dance Man'
George M Cohan
(Rinso & Lifebuoy)
8:30-Tu-WABC
Ken Murray
Eve Arden
Sassafras
Phil Regan
Russ Morgan's orc
*Ruthrauff & Ryan

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Rosa Ponselle
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones'
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zandt
Florence Malone
Eddie Marr
Arlene Francis
*Blackett-S-H.

NATIONAL ICE ADV., INC.
10-Tu-WABC
'Parties at Pickfair'
Mary Pickford
Al Lyons Orc
*Donahue & Coe

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PLYMOUTH MOTOR
9:30-Th-WABC
'Gulliver, the Traveller'
Ed Wynn
John S. Young
John McIntyre
Lennie Hayton's Or.
Lovely Girls 8
King's Merry M'n 4
*J. Stirling Getchell

POMPEIAN
12:15-Tu-Th-WABC
Jerry Cooper
Ted Royal's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Ted Husing
Glen Gray's Orc
*Willim C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Sheila Barrett
Eddie Garr
4 Red Horsemen
Tavern Singers
Lennie Hayton Orc
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
5-Su-WABC
(Phillips Dental Magnesia)
'Melodiana'
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Bernie Mattison
Campbell Sisters
Radio Ramblers
Jerry Browne
Charles Goodman
*Hays MacFarland

STUDEBAKER
10-F-WABC
Richard Himber
Pick & Pat
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Pick & Pat
Landt 3 & White
Benny Kruger's Or
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
Jackie Kelk
Ethel Blume
Alfred Corn
Lester Jay
Joyce Walsh
Hanley Stafford
Himan Brown, Dir.
*Fletcher & Ellis

WASEY PRODUCTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Sa-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Dameral
Vinton Haworth
Les Tremayne
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

ZOTOS
(Machineless Permanent Wav)
6-Su-WABC
'Hour & Charm'
Phil Spitalny's All Girl Ens.
Arlene Francis, m.c.
Maxine
3 Little Words
Evelyn Kay
Gypsy Cooper
*Grey Adv Agency

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
Oyanguren
Jerry Lesser
*Kenyon & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CROWN OVERALL
7:45 p.m.-Thu-WOR
'Crown Headlight Frolics'
Charles Seel
Charles Wayne
Devore Sis
William Greene
Claire Grenville
Joe Lugar Orc
*H. W. Kastor

CRUSADERS
Mon-8:15-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Pratt
11:45-Mon. to Fri-WOR
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Sa-WOR
*Washington
'Merry-Go-Round'
Drew Pearson
Robert Allen
De Germo & Kilb'ne

HOUSEHOLD FINANCE
10:30 p.m.-Sat.-WOR
'Sherlock Holmes'
Richard Gordon
Harold West
*Frey

LOCAL DEPT. STORE
9 a.m.-Thu-WOR
'Morning Mat with' Nellie Revell
Ben Bernie
G Swarthout
*Donahue & Coe

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

OLSEN RUG
5:30-Su-WOR
'Sunday Afternoon At Home'
Louise Raymond
Wells Ginn
Umberto Neely Orc
*F.-F.-Presbra

PINAUD
7:15-M-Th-Fri-WOR
Alice Day
Pearson Orc
Octet
*Lord & Thomas

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
M.H.H. Joachim Dir.
Ralph Schoolman
Ethel Everett
Ann Sedgewick
Jeff Sparks
Edm'nd MacDonald
Arlene Jackson
Eddie Vreeland
Camille Joachim
*Hanff-Metzger

SSS CO.
(SSS Tonic)
4:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess Orc
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
M to Thu-11:15 Sa-2:30-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m. M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S.-H.

WANDER CO.
(Ovaltine)
3-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S.-H.

WHELAN DRUG
'Yours Sincerely'
6 p.m.-Su-WOR
Isham Jones Orc
7 Singing Stars
E Smalle's 7 Singing Stars
*Young & Rubican

BIGGER WKY DUE APR. 13

Ceremonies Will Attract Out-of-Town Delegation

Oklahoma City, March 17.

Opening date of the new WKY studios has been set for April 13. Specially constructed in the newly built annex of a downtown hotel the WKY studios will cost an estimated $100,000, and contain six separate rooms, the largest of which will seat 1,200 people. Studios have several unique features designed by Earl Hull, chief engineer of the station.

Party of broadcasters headed by Niles Trammel will probably attend the shindig.

Radio Slander in England

London, March 17.

What may turn into a sensational court battle, with the British Broadcasting Corporation strongly involved, is foreseen as the result of a writ filed by George Lambert, a BBC employee, against Sir Cecil Levita, prominent London political figure.

Lambert is charging slander against Sir Levita. This action is supposed to result from an alleged criticism on Sir Levita's part against Lambert's editing of the newsprint end of the BBC.

Jane Pickens Set

Jane Pickens has been signatured for a permanent stay on the Texaco show over NBC. She will broadcast from Pittsburgh March 24, with the program's regular band accompanying her from New York.

General Motors show is keeping her in Pittsburgh as part of the Pickens trio that week.

Temperamental Hillbillies

Knoxville, March 17.

East Tennessee's broadcasting hill billies carried their feuds to WNOX last week, causing station officials to give the k.o. punch to its Number One drawing card, the Crazy Tennesseeans, 12 strong.

Trouble began when station sent the Tennessee Ramblers, another hill billy outfit, to aid at regular noon broadcast at midtown municipal market hall. Crazy Tennesseeans went temperamental, stalled through their opening numbers, twanged their instruments during commercial announcements, and threatened a walkout unless the Ramblers were yanked.

Ramblers, outnumbered two to one, put down their fiddles and put up their sleeves. Minor fistic disturbances were quieted by WNOX officials who rushed to hall with police escort. Rapid Fire Joe Epstein, local sports commentator, also rushed to scene to give blow-by-blow account of the affair.

Station settled the mixup by giving the Crazy Tennesseeans the air and hiring the Ramblers. 'For once they lived up to their name,' he said, in firing the Crazy Tennesseeans. Ramblers now put on regular hill billy show, using costumes. Spot now has 10 commercial accounts, with a long waiting list.

Rival station WROL has signed up Crazy group for a competitive noontime show.

Inside Stuff—Radio

It took a jury before Justice Bernard L. Shientag in N. Y. Supreme Court Thursday (12) five hours to decide that Ed Wynn, stage and radio star, should pay his aunt, Mrs. Ruth Greenberg $1,000 for having cared for the comic's wife, Mrs. Hilda Keenan Wynn over a period of several months. The jury decided that Wynn's uncle, Samuel Greenberg, who also sued the actor, was entitled to nothing.

Mrs. Greenberg had sued for $100,000, while her husband claimed $15,000 for alleged expenses. Both claimed they had an oral agreement with the comedian to see that Mrs. Wynn did not 'annoy or attack' Wynn while he was in the midst of writing 'Simple Simon' and also to prevent her from disturbing the actor at the various theatres in which he appeared. For this service, the Greenbergs claimed, Wynn promised to make them 'rich for life.'

Sidney Wittner, counsel for the Greenbergs, moved to set aside the verdict as insufficient and inconsistent. Denying the motion, Justice Shientag said: 'If it were up to the court to decide I would have found in favor of the defendant.'

Wynn was not in court when the verdict was rendered. He had left a short time before for a hurried rehearsal of his radio broadcast which was scheduled for 9:30 p. m. Listeners to the Wynn program at that time recognized jubilance in the comedian's voice. In fact he jokingly made it known to the air audience that he had virtually won the legal action.

Praising the Federal Communications Commission for reaking new ground in the regulation of telephones and telegraphs,' Anning S. Prall last week began his second year as commish chairman.

Prall asked that 'in appraising the work of the Federal Communications Commission it should be kept in mind that, except for radio, the commission has undertaken an entirely new work,' and pointed out that work in the telephone and telegraph divisions had been slow and arduous because 'the commission was desirous of avoiding mistakes that might result from undue haste.'

Apparently referring to recent internal disturbances at the F. C. C. the commish chairman added that 'the commission has not been infallible. It may have made errors of judgment but, I am confident, if it has made any they are inherent in the functioning of any new organization and it will profit by them in its future work.'

All deals for baseball time and broadcasts for General Mills will be handled by the Knox Reeves agency of Minneapolis instead of through Blackett-Sample-Hummert agency. This shift in baseball contracts sends some $400,000 worth of the flour company's annual ether billing to the Reeves organization.

Up to this time the Reeves agency has been handling only General Mills trade and dealer advertising biz. B-S-H retains the rest of the General Mills consumer advertising schedule, which is estimated set to reach a new high for 1936-37. The switch to Reeves will facilitate the handling of the baseball contracts and permit the concentration by the B-S-H group on the regular General Mills ether and print schedules, especially with the Mills company preparing to embark on a daily 60-minute stretch across the Columbia system board late this spring.

Important film and radio name now broadcasting from Hollywood is building himself in with his air sponsor but not making any friends among his thespic colleagues by sudden desire to protect his employer's bankroll. His contract stipulating that he select the supporting cast on his broadcasts, he took it upon himself to also stipulate salaries, although the coin is aside from the $3,000 he draws weekly. English stage actress turned him down cold on a $75 offer, insisting that the job was worth $250. His next overture to a film player was met with 'never mind the $75, just send me a box of candy.' She went on with the star but declined the coin, but not without a few sarcastic remarks. Star is now stumped, doesn't know how to square himself and figures the candy gag would stir up no end of ridicule.

Competition for American Telephone & Telegraph Co.'s proposed coaxial cable was seen last week in authorization for Radio Corporation of America, papa of National Broadcasting Co., to launch television experiments between New York and Philadelphia.

Invading the precise area scheduled for the wired picture experiments, R. C. A. received permission from Federal Communications Commission to lay the groundwork for an eventual chain between New York and Washington, the heaviest revenue producing section for both telegraph and telephone business.

Present service will not be commercial, since commish authorization was for only experimental operation and additional consent will be required before facsimile service can be used as a revenue-producer.

Women's National Radio Committee has sent 5,000 ballots to leaders of organizations affiliated with it for voting on the second annual program awards. Results to be announced at a luncheon in New York on April 22.

Change in the categories of awards is to be made this year. Instead of giving two honors in sustaining and two in commercial programs, five awards will be made for light musicals, non-musicals, educational programs, serious musicals, and children's programs.

Howard Associates, launching a songwriting contest series over WMCA, New York, is a tradename for a group consisting of Billy Jackson, veteran RKO agent; Dolph Singer, gag man, and Joseph E. Howard, the composer. Deal also involves the Edward B. Marks Co., which will publish the winning songs.

Program (sustaining) will be on Sundays from 1:30 to 2:30 p. m. Win-

(Continued on page 51)

G-MAN HOOVER DENIES 'SECRECY' ORDER; HOTEL WILLARD CASE STILL F. C. C. GHOST

Congressional Critics Keep Up Unremitting Effort to Force Investigation of Commission

Washington, March 17.

Further repercussions from the 'Willard hotel incident,' centering around charges of bribery in administration of radio cases, caused members of the Federal Communications Commission to squirm uneasily today.

Subjected to continued fire from Congressional critics, the commish found the major prop pulled from its hush-hush policy as the Department of Justice announced it has no objections to publication of reports by sleuths who delved into corruption accusations. Simultaneously there were renewed demands from Capitol Hill for a peek at voluminous records upon which the commish decided none of its members is guilty of offside play.

The commish was put exactly in the middle when J. Edgar Hoover, director of the Bureau of Investigation, denied he had asked that reports turned in by his snoopers be put under lock and key. This surprising move placed all responsibility for the secrecy stand squarely at the F. C. C. doorstep.

The unexpected Hoover statement caught several commish members unawares and provoked surprise from some who had agreed to withhold the evidence only after being told Hoover wanted hi agents' reports withheld. Word of Hoover's position reached the commish Monday (16) after the G-man learned he was being blamed for hiding the documents on which the commish decided corruption charges were unfounded.

The principal effect the new development was to catapult Commissioner Irvin Stewart and Chairman Anning S. Prall into a decidedly uncomfortable position in view of demands from Capitol Hill that the documents be revealed. Other members signified they will go along on the idea of publishing the voluminous record, now that the principal reason for secrecy has been eliminated. Prall and Stewart were made the focal point of the political spotlight since they, as spokesmen for the commish, had countered requests for the data with the answer that the D. J. insisted on secrecy.

Prall and Stewart were left without any defense for their insistence on the gag, while the chairman was further embarrassed by disclosure that he has refused to make the papers available to Congressman William P. Connery, although the info has been submitted to the Senate Interstate Commerce Committee.

Latest request for the record was sent to Prall last week by Connery, leading advocate of a congressional inquiry into commish activities. Connery wrote the chairman he was informed 'that your committee has voted to forward the papers, testimony, evidence and reports, gathered by or for your commission in the so-called Hotel Willard incident to any member of Congress for their personal use' and asked that the papers be forwarded immediately.

Calls Connery Misinformed

Two days later, Prall, in his capacity as chairman, told Connery he had been 'misinformed' and declared he was not authorized by his colleagues 'to forward these papers to members of Congress for their personal use.'

Almost at the same time, it was learned, the documents were being submitted confidentially to the senate committee in a move to head off the spreading desire for a senate probe into commish affairs. Senator James Couzens of Michigan, who two weeks ago introduced a resolution demanding the papers. Immediately refused to look at the documents as long as there was any confidential tag attached.

In addition to its mounting radio troubles, the commish currently is in hot water because of its part in seizure of millions of private telegrams for use by the Black senate committee investigating lobbyists. After considerable backroom wrangling over responsibility, the commish Monday (16) drafted a response to a senate resolution calling for information about what part F. C. C. employees took in raiding files of Western Union and in copying personal messages.

Commish furthermore was made defendant in a court action by William Randolph Hearst, who is striving to prevent disclosure of instructions sent his agents by telegram during the heat of the 1935 fight over regulation of holding companies. Hearst applied to the local courts for an injunction preventing the commish from revealing any of his correspondence.

Esso News Continues

Standard of New Jersey (Esso) has renewed its newscasts for another 13 weeks on six NBC owned and managed stations and 11 outlets in the south.

Renewal makes it 39 weeks altogether.

Hockey Draws Sponsors in Western Canada Playoffs

Regina, Sask., March 17.

Hockey playdowns in western Canada are currently on almost every Saskatchewan station bankrolled by everything from coal companies to tobacco stores. CKBI, Prince Albert, send E. G. Jordan, sports announcer, with senior hockey team to Weyburn, 350 miles south, to broadcast provincial championship battle won by Prince Albert. Also present were Wilf Woodill, CJRM, Regina-Moose Jaw, sports announcer, and Jack Kemp, CHWC, Regina. Game also fed to CKCK, Regina.

CJRM has already signed Imperial Tobacco Co. for western playdowns at Calgary, Alta., and Winnipeg, Man.

Dick Voynow at WLW

Cincinnati, March 17.

Richard Voynow, formerly with Brunswick and Decca, assumed position of production manager of Crosley's WLW-WSAI last week. Lewis Clay, another newcomer to the staff of both stations, has been appointed program preparation manager. Clay came on from Los Angeles, where he was with RKO studio.

Raymond Butke added to staff as stu io technician and Charlie Hamilton advanced from set-up boy to student technician.

Westinghouse's Local

Atlanta, March 17.

Dan Hornsby, who's been airing over various stations here for the past 10 years, with nine commercial shows under his belt, has been signed by Westinghouse for a two-a-week series over WGST.

First show started Monday (16). Stanzas hit the 9:15 p. m. spot on Monday and Thursday.

Gen. Foods' New Cereals

General Foods has brought out two new cereals for marketing, and given the accounts to Benton & Bowles. Are called 'Huskies' and 'Post-O.'

Initial advertising plans not completely set yet.

400-Foot Radiator Set for CJRM, Regina-Moose Jaw

Regina, Sask., March 17.

First in Canada west of Toronto, a $20,000, 400-foot-high vertical radiator antennae is to be erected this summer at the Belle Plaine transmitter of CJRM, Regina-Moose Jaw 1,000-watter. James Richardson & Sons, grain merchants, the owners, also planning a 350-foot high vertical for CJRC, Winnipeg, Man.

Firm recently purchased CJGX, Yorkton, Sask., 1,000 watter, to get its wavelength and transfer it and transmitter to CJRC. The Winnipeg station's 100-watt equipment was put into Yorkton.

Dignified WHAS

Louisville, March 17.

Herble Kay and his orchestra appearing at the General Motors Show at the Jefferson County Armory currently in Louisville, was on the program listings as Herbert Kay. WHAS program management, sticklers for formality, set the precedent when also ordering Herble Koch, organist, to be announced at all times as Herbert Koch.

Feel that the less dignified cognomen is not in keeping with the station's policy.

Lady Esther on WLW

Cincinnti, March 17.

Lady Esther Company starts on WLW Sunday (22), filling 5:30 to 6 p.m. spot just vacated by Fashion Frocks, Inc.

Woodbury Company will take over Sunday and Monday nights 10 to 10:30 periods to be vacated end of this month by Mennen for its 'Famous Jury Trials' series. Latter, originating at WLW, is piped to WGN, Chicago, and CKLW, Windsor, Ont., of the Mutual net.

More French Radio-News Alliances

Active Attitude of Big Interests in Future Advertising Factor

Paris, March 8.

Stimulated by increasing influence of Radio Cite, outlet operated by Instransigeant, Paris evening paper, the rival sheet, Paris Soir, is working its way into the radio business.

By a sort of goodwill pact, Paris Soir has tied up with Poste Parisien, now the leading privately operated station in the country. Newspaper and outlet will cooperate both in advertising and news fields. Poste Parisien was founded by Petit Parisien, morning daily of large circulation, but latter is now dropping out of the radio picture.

At the same time Paris Soir is tying up with Radio Toulouse, private outlet in the south of France, on a similar goodwill contact. Radio Toulouse operates as subsidiary Radio Vitus, small station in the Paris district, which is owned by the Pathe-Natan film company but leased to the southern radio station until 1937. This gives Paris Soir a tieup with three transmitters.

Real bone of contention would seem to be Radio Vitus, which remains the only outlet in Paris district whos future is not fully determined. It's the spot through which newcomers in the radio field will have to work, and is one of the coveted assets of Pathe-Natan, for which divers industrial, banking and political interests are fighting.

In fact, Paris Soir's radio ambitions may have a lot to do with the action of the Credit du Nord, bank which lent money to Jernard Natan, in trying to convert this clai into an interest in the picture fir The connection is this: one of the principal owners of Paris Soir, a sugar magnate, is also a director of the Credit du Nord, and Radio Vitus may be the key to the interlocking directorate.

A certain American interest in these rows is inevitable, now that Lord & Thomas is taking the lead in French co mercial broadcasting. It looks as though radio advertising in this country would develop in connection with newspaper advertising. Not only do French advertisers find that to cover the market both kinds of publicity are necessary, but now the newspapers getting active in the radio fiel

New Business

ST. LOUIS

Weil Clothing Co., spot announcements, three weekly, starting March 2. Mortimer Mears Agency. KSD.

Brown Supply Co., three spot announcements daily, Jim Daugherty Agency. KSD.

Fresh Milk Institute, one-minute transcriptions, twice daily. Ruthrauff & Ryan Agency. KSD.

Metro Art Studios, one-minute announcements, three weekly. Placed direct. KSD.

Kroger-Piggly Wiggly Baking and Grocery Co., spot announcements, five weekly. Wessel Co. agency. KSD.

Harpers Bazaar, 15-minute transcriptions. Placed direct. KSD.

Roberts, Johnson & Rand Shoe Co., 15-minute transcribed series 'Treasure Trove,' twice weekly, started Feb. 14. Ruthrauff & Ryan Agency. KSD.

Mutual Benefit Life Insurance Co., five-minute transcribed programs, Sundays, starting March 8. Harry Goodman Agency. KSD.

Leppert-Roos Fur Co., 10-minute transcribed programs, Sundays, starting March 29. Ridgeway Agency. KSD.

Olson Rug Co., one-minute announcements, twice weekly. Philip O. Palmer Agency. KSD.

Dodge Motor Co., 15-minute transcriptions, Harry Rishman and guests, twice weekly, started Feb. 14. Ruthrauff & Ryan Agency. KSD.

American Washing Machine Co., five-minute transcriptions, Tuesdays and Thursdays, 26 times. Placed by Meldwin and Fewsmith Agency. KWK.

Dari-Rich Products, 15-minute transcription, 'While the City Sleeps,' 26 times. Placed by Russell Comer Agency. KWK.

Fresh Milk Institute, St. Louis Dairy Co., one-minute transcriptions, three times weekly, 13 weeks. Placed through Ruthrauff & Ryan. KWK.

Bulova Watch Co., one-minute announcements, seven days per week, 39 weeks. Placed by Blow & Co. KWK.

[illegible] *Furniture Co.*, [illegible] 'Musical Dansante,' with Irving Rose's Orchestra. 13 weeks. Placed direct. KWK.

Stock-Peterman Furniture Co., 15-minute transcriptions. P.M. 104 programs. Placed direct. KWK.

Dixie Mills, 1-minute transcriptions. A.M. 6 times weekly. 26 weeks. Placed direct. KWK.

Schick Razor Co., 35 1-minute announcements, once daily. P.M. Placed direct. KWK.

ABC Brewery, 300 1-minute announcements. P.M. 3 daily. Placed direct. KWK.

Slack Furniture Co., 15-minute studio. P.M. 'Chuck and Ray,' harmony and comedy. 13 weeks. 5 times weekly. Placed direct. KWK.

Dau Furniture Co., 1 15-minute program with Basin Street trio, Peggy Duncan and Harry Babbitt. P.M. 6 times weekly. 26 weeks starting March 11. Placed through Artophone Corp. KWK.

Piso's Cough Syrup, 1-minute transcriptions. A.M. Renewed by Ramyer and Co. KWK.

RCA, announcements daily, P.M. 13 weeks. Renewal direct. KWK.

CHICAGO

O'Cedar Mop & Polish Co., Chicago, 78 two-minute morning announcements during Old Kitchen Program. John J. Dunham Agency, Chicago. WLS.

Campbell Cereal Co., Minneapolis, continuation order for 78 15-minute daytime programs. Mitchell-Faust Agency, Chicago. WLS.

American Washing Machine Association, Chicago, 26 five-minute talks. Meldrum & Fewsmith Agency, Cleveland. WLS.

Jelsert Co., Chicago, 49 15-minute programs. Rogers & Smith Agency, Chicago. WLS.

Walker Remedy Co. (Walko Poultry Tablets), Waterloo, Ia., 26 one-minute early morning announcements. Weston & Barnett Agency, Waterloo. WLS.

Little Crow Milling Co., Warsaw, Ind., continuation order for 156 15-minute morning programs. Rogers & Smith Agency, Chicago. WLS.

Acme Mfg. Co., Forest Park, Ill., 49 two-minute morning announcements. K. E. Shepard Agency, Chicago. WLS.

Tony Wons (seeds), Chicago, thrice weekly 15-minute early morning programs. WLS.

McKesson & Robbins, Bridgeport, 52 one-minute daytime announcements. Kastor Agency, Chicago. WLS.

Dairy Association, Lyndonville, N. Y., 14 one-minute early morning announcements. Hays Agency, Burlington, Vt. WLS.

LeJay Mfg. Co., Minneapolis, six one-minute early morning announcements. Frizzell Agency, Minneapolis. WLS.

Collingbourne Mills, Elgin, Ill., once weekly one-minute daytime announcement. Rogers & Smith Agency, Chicago. WLS.

Father Flanagan's Boys' Home, Boys Town, Neb., continuation order for six 15-minute WLS National Barn Dance Programs. Bozell & Jacobs Agency, Chicago. WLS.

Union Pacific Railroad, Chicago, 100-word announcements. Ernest Boder Agency, Omaha. WMAQ.

Washington Boxed Apple Bureau, Seattle, 15-minute period twice weekly on Home Forum. Izzard Agency, Seattle. WMAQ.

Angelus-Campfire Co., Chicago, 15 minutes twice weekly on Home Forum program. Dunham Agency, Chicago. WMAQ.

Milton Bradley Co., Springfield, Mass., one-minute live announcements, three times weekly. WMAQ.

Japan Canned Crab Packers and Exporters Association, Tokio, five-minute discs once weekly. Maxon Agency, New York. WMAQ.

Dodge Co., Detroit, 15-minutes platter once weekly. Ruthrauff & Ryan, Chicago. WMAQ.

RCA Mfg. Co., Camden, N. J., one-minute announcements thrice weekly. Lord & Thomas Agency, New York. WENR.

LOS ANGELES

Master Life Insurance, one 15-minute transcription weekly for one year. Placed through Lockwood-Shackleford. KNX.

Copper Publications, five participations weekly in '10 o'clock Family,' for two weeks. Placed through Presba, Fellers and Presba. KNX.

Myrnol Products (patent medicine), three 15-minute musical programs weekly for one year. Placed through Roy Alden. KNX.

Crazy Water Crystals, five 15-minute news periods weekly, 86 times. Placed through Tom Wallace. KNX.

Love Charm (perfume), one spot weekly for 13 weeks. Placed through Hilmer and Swenson. KNX.

Bank of America, seven spots weekly for four weeks. Placed through Charles R. Stuart. KNX.

William R. Warner (Tooth Powder), three 15-minute drama playlets weekly for 39 weeks. Placed through Cecil, Warwick and Cecil. KNX.

Provident Loan Ass'n., four 15-minute musical transcriptions. Placed through Sam Miles. KNX.

Safeway Stores, 52 spots daily for one year. Placed through J. Walter Thompson. KNX.

Strasska Laboratories (tooth paste); three 15-minute episodes of 'Congo Bartlett in Ethiopia' weekly for 13 weeks. Placed through Glasser Adv. KNX.

Western Bakeries, two one-minute transcriptions weekly for one year. Placed through Scholtz Adv. KNX.

Charles Goldstein Co. (furs), one spot daily, indefinitely. Placed through Sam Miles. KNX.

Power Seal Co. (auto accessory), one participation weekly in Breakfast Club, four times. Placed through Jefferson Kaye Wood. KNX.

American Book Mart, one weekly participation in Hollywood Barn Dance for 13 weeks. Placed through E. H. Brown Adv. KNX.

The Townsend Plan (political), two 15-minute talks weekly, indefinitely. Placed through Tom Wallace. KNX.

Eleanor Martin (knitting equipment); one participation in Hollywood Barn Dance. Placed through Morenus Adv. KNX.

Picture Ring Co., one participation in Hollywood Barn Dance. Placed through Frederic W. Ziv. KNX.

McClosky Varnish Co., six participations weekly in Housewives Protective League for four weeks. Placed through Bert Butterworth. KNX.

Campbell Cereal, six participations weekly in Breakfast Club for one year. Placed through Mitchell-Faust. KNX.

SALT LAKE CITY

American Association of Washing Machine Manufacturers, 26 daytime five-minute programs (transcriptions) placed through Meldrum & Fewsmith, Cincinnati. KDYL.

Flint Distributing Company (Kelvinators), 13 15-minute programs, local talent. Placed direct. KSL.

Sugarhouse Merchants (co-operative tie-ups), 26 daytime 15-minute programs (transcriptions) placed direct. KDYL.

Morning Milk Company, 52 twice weekly 15-minute electrical transcriptions, placed direct. KSL.

Continental Mills, 26 daytime announcements. Placed through Sage & Mullen Advertising agency, Seattle, Wash. KDYL.

Dexter Washers, 52 daytime five-minute programs. Placed direct. KDYL.

Wheatena, nine 15-minute programs ('Popeye the Sailor Man'). Placed through Rohrabaugh & Gibson, Philadelphia, Pa. KDYL.

Landes Equipment Company (tractors), eight 15-minute programs, utilizing a 50-voice male choir. Placed direct. KSL.

Christiansen Shoe Company, 100 daytime announcements. Placed direct. KDYL.

Mitsubishi Shoji Kaisha (crabmeat), six daytime five-minute programs, electrical transcriptions. KDYL.

CINCINNATI

Ford Dealers, series of 75-word spot announcements, McCann-Erickson, N. Y. WCKY.

Queen City Carpet Cleaning and Rug Mfg. Co., 52 10-minute e.t. periods. WKRC.

Ohio Valley Dairy Council, 100 quarter-hour e. t. periods for health talks, Frederick W. Ziv. WKRC.

Rubel Baking Co., four 50-word announcements daily for 52 weeks, Frederick W. Ziv. WKRC.

Nu-Enamel Corp., 300 announcements, 100 words, on Woman's Hour program. WKRC.

Harten-Knodel Co., local Norge distributors, 100 1-minute transcriptions. WKRC.

Albers Super Markets, 2 50-word announcements daily for 52 weeks, Merrill agency. WKRC.

Diesel - Wemmer - Gilbert Corp., Lima, O., sponsoring 5-minute news period nightly for 13 weeks to blurb San Felice cigars. S. Epstein agency, Detroit. WKRC.

Poll Parrott Shoe Dealers, 13 quarter-hour 'Treasure Trove' e. t. programs. WKRC.

Rollman & Sons Co., department store, series of 50-word announcements. WKRC.

L. T. Patterson Co., 13 25-word tie-in announcements on both the CBS Chrysler and Plymouth programs. WKRC.

Alms & Depke Co., department store, 13 15-minute mechanicals, Maxon Co., Detroit. WKRC.

Magazine Repeating Razor Co., 25-word time signal blurbs on Shick Razor nightly for five weeks. J. M. Mathes, Inc., N. Y. WKRC.

SAN ANTONIO

Oneida, Ltd., 39 100-word announcements, Monday through Friday; Geyer-Cornell Co., New York City. WOAI.

Alaska Pacific Salmon Co., 13 announcements on a.m. programs; J. William Sheets, Seattle. WOAI.

Swift & Co., 52 announcements three nights weekly; J. Walter Thompson Co., Chicago. WOAI.

William Cameron & Co. (built in furniture), 156 15-min. programs, three weekly; Erle Racey Adv. Agency, Dallas-Fort Worth. WOAI.

Universal Mills (flour) 100 15-minute programs, daily including Sundays; Haney-Lieche, Dallas-Fort Worth. WOAI.

Purina Mills, 26 announcements three days weekly; placed direct. WOAI.

Armand Company, 52 1-minute electrical transcriptions, Monday through Friday; H. W. Kastor & Sons, Chicago. WOAI.

American Gas Machine Co., 8 5-minutes electrical transcriptions, Tuesdays and Thursdays; Greve Adv. Agency, St. Paul, WOAI.

Murine Co., 52 1-minute electrical transcriptions, four weekly; Neisser-Meyerhoff, Chicago. WOAI.

Pure Oil Co., 65 15-minutes, electrical transcriptions, daily except Saturday and Sunday; Freitag Adv. Agency, Chicago. WOAI.

DES MOINES

San Felice Cigars, 5 news pro. per week, S. M. Epstein Co. WMT, KSO.

Associated Laundries, 5 quarter hour per week, 'High and Low,' Lessing Adv. KSO.

Gately Stores, Inc., 6 quarter hour per week, 'Smiling Dan,' dir. KSO, KRT.

Norman Cassiday, Inc., 26 quarter hour pro., 'Hollywood Cinderella,' dir. KSO.

Northwestern Bell Telephone, 26 1 minute ann., dir. KSO, KRNT, WMT.

Sargeant Feed Co., 6 quarter hour per week, 'Tall Corn Time,' Fairall Adv. KRNT, WMT.

Inter-State Nurseries, 6 quarter hour per week, 'Tall Corn Time,' dir. KRNT, WMT.

Lapp Laboratories, 2 quarter hour per week, 'Tall Corn Time,' dir. KRNT, WMT.

Geotz Brew. Co., 2 quarter hour transcription per week, Potts-Turnbull. KRNT, WMT.

Yeomen Mutual Life, 26 5-minute pro., Harry S. Goodman, KRNT, WMT.

New Utica Co., 13 quarter hour pro., 'Harlan Miller,' columnist, dir. KRNT.

Calumet Baking Powder Co., 3 quarter hour per week, 'Priscilla Wayne,' columnist, Young & Rubicam. KRNT, WMT.

Carter Med. Co., 156 1-minute transcription, Street & Finney. KRNT, WMT.

Chevrolet Motor Co., 3 quarter hour per week, dir., renew. WMT, new, KRNT.

Hamm Brew Co., 26 1-minute transcription, McCord Co. KSO, KRNT, WMT.

FORT WAYNE

Kamm and Schellinger, news accounts, renewal for 52 weeks, placed through Carter, Jones & Taylor, South Bend. WOWO.

Chrysler Corporation, for 52 weeks, spots, placed through J. Stirling Getchell. WOWO.

Holsum Bakery, half-hour weekly, for an indefinite period, placed through W. E. Long, Chicago. WOWO.

Dodge Motors, 2 quarter-hours weekly, disks, placed through Ruthrauff & Ryan. WOWO.

Orbit Gum, thrice daily, disks, for an indefinite period, placed through Sellers agency. WOWO.

Willard Tablet, renewal for an indefinite period, thrice weekly, placed through First United Broadcasters. WOWO.

Carter Medicine, for 52 weeks, placed through Spot Broadcasting. WOWO.

Consolidated Markets, daily market reports. WOWO.

Stevens Hotel, spot announcements, for an indefinite period. WOWO.

Sinok Company, daily weather reports, for an indefinite period. WOWO.

Harry S. Goodman, insurance talks, five minutes weekly, for 26 weeks. WOWO.

San Felice Cigars, twice daily, news service, for an indefinite period. WOWO.

Gude's Pepto Mangan, spots, through Brooks, Smith, French. WOWO.

Ironized Yeast, spots, twice weekly, through Ruthrauff & Ryan. WOWO.

Ford, thrice weekly, disks, placed through N. W. Ayer. WOWO.

American Gas Machine, 10-minute spots, for an indefinite period, placed through Greve Advertising. WOWO.

Eleanor Martin, Inc., series of 52 spots, placed through Morenus, Chicago. WOWO.

General Electric, 13 quarter-hours, disks, placed through Maxon Advertising. WOWO.

PORTLAND, ORE.

Davidson Bakery, spot announcement service, Sundays. Placed through Crossley & Wicker Advertising Agency. KGW.

Meker & Frank Co., department store, 20 day announcements and three nite spots. KGW-KEX.

Wheatena Corporation, seven quarter-hour broadcasts, three times weekly. Placed direct. KGW.

Bernard Perfumers, five-minute programs, Sundays. Placed through Ruthrauf & Ryan Advertising Agency. KGW.

Portland Gas Co., 13 quarter-hour programs, Tuesdays. Placed through H. V. Swenson Advertising Agency. KGW.

Community Credit Corp., half-hour program, 'Homicide Squad,' one year, weekly. Placed through MacWilkins & Cole Advertising Agency. KEX.

Gilmore Oil, spot announcement service. Placed direct. KEX.

Sears-Roebuck Co., series of 34 spot announcements, split schedule. KEX.

CLEVELAND

De Soto Motors, 15-minutes twice a week, 7:30-7:45, for thirteen weeks. WTAM.

General Electric, 26 fifteen-minute programs by Sisters of Skillet, Tuesdays and Thursdays. WTAM.

Spang Bakeries, two 15-minute programs Mondays and Fridays. WTAM.

Federal Cigarets, noon half-hour programs, six a week for thirteen [illegible]

Marion Perfumes, one-half hour daily, 2:30-3:30, for indefinite period. WJAY.

Max Rosenblum's Clothing Co., daily baseball program, fifteen minutes, beginning April 1, for indef. period. WJAY.

Moth-Wool Co., 15-minute program daily, mornings, for indefinite run. WJAY.

K. B. Clothing Co., 26 weeks of daily spot announcements, participant program. WJAY.

Burt's Jewelry, daily spot announcements for 26 weeks in participating bill. WJAY.

Star Piano, 156 announcements daily in half-hour program. WJAY.

White Star Beauty Products, announcements daily for 26 weeks. WJAY.

Acme White Lead, 15-minute program Wednesdays and Fridays until May. WTAM.

Gold Bond Beer, half-hour transcriptions six times weekly for thirteen weeks. WTAM.

LINCOLN

Olson Rug Co. Half hour program, 3:30-4 p.m., Sundays. Talent is hick program called 'Neighborville Folks.' Deal is in for a month. KFAB.

American Gas Machine. Monday, Wednesday and Friday for five minutes, short skit, for one month. KFAB.

Kellogg. Gene and Glenn, for 26 weeks, each Monday through Saturday, and for a half hour, 8-8:30 a.m. This is the inauguration of the WHO re-broadcast network. KFAB.

Household Magazine. Sunday half hour, 3-3:30 p.m. for the first half the 'Neighborville Folks' program. In for two months. KFAB.

NEW YORK CITY

Pacific Radio Co., six 15-min. programs weekly, 13 weeks starting March 10. Through Bess & Schillin, Inc. WNEW.

Tappin Jewelry Stores, Inc., eight 15-min. broadcasts weekly, starting March 11. Placed by Bess & Schillin, Inc. WNEW.

N. J. Bell Telephone Co., spot announcements for indefinite period, starting March 14. Bess & Schillin, Inc. WNEW.

PITTSBURGH

Philadelphia Co., 91 -minute announcements. Placed by Equitable Sales Co. KDKA.

Dr. Salsbury's Laboratory, 52 1-minute announcements. Placed by N. A. Winter Agency. KDKA.

Duquesne Brewing Co., 156 three-quarter hour programs and 167 five-minute spots. Placed by Walker-Downing. KDKA.

BOSTON

Royal Worcester Corset Co., 35 15-word announcements, three times weekly, starting March 9 and ending May 22, through Badger & Browning, Boston. WNAC.

Reliance Manufacturing Co. (Big Yank Shirts), 13 15-minute programs.

(Continued on page 52)

Not in Boston alone, but throughout New England, WBZ and WBZA regularly reach four-fifths of the buying power. It's low cost selling when you consider the 1,156,000 reachable radio families.

WBZ 50,000 WATTS NBC Blue Network BOSTON

1,000 WATTS NBC Blue Network SPRINGFIELD, MASS. WBZA

Two of NBC's Managed and Operated Stations

Insull's 17 Station Web Set for April 15

Staff Includes Gygi, Roesler, Golder, Eagle, Max Halperin, Fromberg, Robertson, Knight

Chicago, March 17.

Setup of 17 midwest stations has been arranged for the start of the Affilited Broadcasting Co., the new Samuel Insull chain, and is scheduled to start pumping programs around April 15. From Chicago the ABC tentacles will stretch to Minneapolis through Wisconsin, through Indiana to Evansville and south to St. Louis. Hook-up of wires will be arranged to break the chain into three sections which may be bought on a sectional basis by prospective sponsors. These groups will be Wisconsin, Illinois and Indiana.

the chain

Wisconsi
WRJN, Racine.
WCLO, Janesville.
WHBY, Green Bay.
WOMT, Manitowoc.
KFIZ, Fond du Lac.
WHBL, Sheboygan
Minnesota
WDGY, Minneapolis.
Illinois
WCLS, Joliet.
WJBL, Decatur.
WTAX, Springfield.
WHBF, Rock Island.
Missouri
WIL, St. Louis.
Indiana
WWAE, Hammond.
WTRC, Elkhart.
WLBC, Muncie
WBOW, Terre Haute.
WEOA, Evansville.

After WI

Negotiations are also being conducted with Ralph Atlass for the inclusion of his WIND, Gary-Chicago station as the key station on the network. Recent illness of Atlass has stalled the final disposition of this situation, but expected that an agreement will be arrived at sometime this week.

Personnel line-up of the ABC chain, besides Samuel Insull as president, includes Ota Gygi, as vice-president in charge of operations. George Roesler joins ABC as national sales manager. Chief engineer is Frank Golder.

Production will be directed by Malcolm Eagle ex-vaude agent, and Max Halperin, recently with WFAA-WBAP, Dallas-Ft. Worth Artists Bureau. Gene Fromherz moves from First United Broadcasters to ABC as sales promotion manager while Bruce Robertson is press agent. Eustace Knight with a utility industry background is the chain secretary and treasurer.

Basis of the rate card has been established at $1,600 an hour for the Class A time for the complete web, $960 for 30 minutes and $528 for 15 minutes. Rate will be less for Class B time and will also permit the usual discounts for long-term contracts.

Network will supply all wires without charge to the stations and agrees to maintain facilities for 17 hours daily from 7 a.m. to midnight central time.

KARK SPREADS OUT

Staff of Four Increases to 15 With Power Boost

Little Rock, Ark., March 17.

With doubling to 1,000 watts power authorized by FCC, Station KARK, Little Rock, has started remodeling and repairs, also additions, which will cost in neighborhood of $10,000. Manager Howard Schuman has ordered a 400-foot guide radiator tower but is as yet undecided where it will be located.

Staff increased from four to 15 persons, with Ed Greer being named [illegible] man handling sports. Larry Meinert has been named director and continuity chief, while Art Taylor has been placed in charge of music. World library will be added April 1.

Juvenile Etiquette

Philadelphia, March 17.

Colonel Bill, WIP broadcaster, has been offering to make p.a.'s at gatherings and meetings. Last week he received highly laudatory invite from Boy Scout troop to attend church supper.

Postscript said, 'We presume you will bring the refreshments.' The colonel airs for Supplee Ice Cream.

Rose, Harkins Promoted

St. Louis, March 17.

Irving Rose has replaced Al Dietzel as musical director for KWK. Sterling Harkins, formerly chief announcer of station, has been moved up to head of program dept. and his place has been taken by Tom Daily.

Other additions to staff are Chuck and Ray, harmony and comedy chatter, formerly with Sinclair Minstrels; Peggy Duncan, hotcha singer, and Tommy Birch, who rejoins staff after siege of illness in hospital.

KYW's Dramatized News

Philadelphia, March 17.

First local dramatized sport news series bows March 30 over KYW sponsored by Adam Scheidt ('Valley Forge') Brewing Co. Half hour weekly shot will be written and produced by Bill Dyer.

Foley agency handling account, with E. I. Everling in charge.

Push Jane Arden Strip

San Antonio, March 17.

Jane Arden, adventure strip character now appearing in dailies, is to take to the air through deal set between Monte Barrett, originator and continuity scribbler of strip, and Steve Wilhelm, KTSA's production chief. Wilhelm is readying the production for airing and [illegible] up a sponsor. Dealing currently with several agencies.

Idea is to sell the show for network coverage, referably the national webs.

B.B.C. Symphony in Smaller Doses, Other Gestures for Popularity; Prim and Dull Sundays Stick

London, March 8.

Behind recent pronouncements of the staid British Broadcasting Corp. is the suggestion that the Governmental boys are getting down to something approximating what the local public really wants. B. B. C. has been more than ever confident of late that its curiously-worded charter, which gives it a monopoly of broadcasting in this country, will be renewed substantially the same as it now is when it comes up for scrutiny by the Government. And the sudden determination to dish up a little more popularity on the British air is possibly just a slight gesture towards the public.

Among the things they now promise the British radio listeners are shorter symphonies. This serious move towards whoopee on the local air may give Americans a laugh, but it is a fact that in the past the B. B. C. has dished up its symphony concerts for hours at a time.

They have now intimated that symphony stuff will be confined to radio runs of an hour at a time.

The corporation has just appointed Sir Stephen Tallents, late of the General Post Office, as director of public relations, and aims at using him in getting closer contact with their critical public.

They have further, Cecil Graves, got a program director who is pledged to chase more popular items, and have even given Henry Hall's dance band, the sweet combination that leads the B. B. C. syncopation department, five more men in the government-owned orchestra.

[illegible] network are in course of building, and the permanent television station just north of London is already transmitting experimentally.

Exactly how far the Sir John Reith hierarchy is willing to go in its hunt for the popular level is doubtful.

At present there's still no sign that they'll allow those things they loftily consider to be 'secular' on the British air on a Sunday, which is still a hodge-podge of chamber music, symphonies, sermons, morality talks and religious services.

No official census can, of course, be taken on the number of listeners here who tune to continental stations the moment they wake up with a hangover and realize it's Sunday. But it's probably pretty well 50% of the listening audience. This despite the fact the general standard of continental broadcasts is itself pretty low—certainly lower than it is in the States, whose programs, according to the boastfully British local press, do not compare with those of the B. B. C. for quality, whatever they may do in popularity.

Dodge Stays on WLW

Cincinnati, March 17.

Dodge Showdown Revue, on WLW for Sunday and Thursday night quarter-hour periods, has renewed for another 13 weeks. Phil Davis' concert ork and Peter Grant, announcer, carry on from original show.

Added are Adrian O'Brien, tenor; Edith Karen, soprano, and a choir of 16 voices.

Goodwill Court on WIP

Philadelphia, March 17.

Goodwill Court, Intercity hookup show, adds WIP to its list March 29. [illegible] but local commercials prevented station taking it.

It also extends to Mutual web beginning in June.

For complete coverage of the Greater Philadelphia Market, you need Philadelphia's only 50,000 Watt Station

WCAU
PHILADELPHIA · PA

Only Philadelphia Outlet for the Columbia Broadcasting System

ROBERT A. STREET
COMMERCIAL MANAGER

HEARST TO BUY 3 MORE TEXAS STATIONS; ELLIOTT ROOSEVELT'S $35,000 COMMISH

Lee Armer Retires From Broadcasting—Hearst Investigation Recommends Purchase of Rest of Texas Regionals

Hearst Radio, Inc., is expected to buy the other three stations in what was the Southwest Broadcasting System (Texas) as soon as an okay has been obtained from William Randolph Hearst. Additional trio of outlets are KTAT, Ft. Worth, WACO, Waco, and KOMA, Oklahoma City. Crew composed of an engineer, lawyer and accountant which Hearst Radio had making a survey of the Texas situation returned to New York Monday (16) and the findings were such as to recommend purchase of the balance of the SBS holdings. Takeover price figures around $400,000 on the three-some.

Elliott Roosevelt, son of the President, stands to collect $35,000 for his services in disposing of the five stations, which include KNOW, Austin and KTSA, San Antonio, for William P. Day, a v. p. and partner in the Lambert & Feasley agency. Day is reported to have swung the deal as regards his buying the five stations from A. P. Barrett, Texas capitalist, with the aid of Phillips petroleum money. It is understood that Elliott Roosevelt's connection with Hearst will cease as soon as the proposition has been brought to a completion, and that is when the required permission for the transfer of licenses has been obtained from the Federal Communications Commission. Another slated to profit by $35,000 from the Hearst buy is Lee Armer, whilom president of the Southwest Network and an A. P. Barrett designee. Armer has been in New York the past week.

Through a third party Day was approached about making KTAT available for purchase by Amon Carter for the latter's newspaper in Houston. It was also reported that the Daily Oklahomian had put in a bid for KOMA which was considerably over the Hearst figure. But the position taken by Day in either deal was that the sale would have to be made in bloc or not at all.

Amon Carter has an application in with the FCC asking for permission to transfer KGKO from Wichita Falls to Houston. With KTAT his, Carter could have KTAT moved to the latter town and solve his problem without further delay. While testifying on the KGKO application before the FCC Carter declared that NBC had offered him a place on the red (WEAF) link at $40,000 minimum a year providing [illegible] in Houston soon.

Washington, March 17.

Long-pending Hearst effort to invade Texas radio field came into the open here last week coincident with indications the publisher's steady efforts to expand broadcasting activities will encounter stronger opposition.

Political opposition to the Hearst radio expansion was whispered in the offing, with Republicans grumbling over the tie-up between the publisher and the President's offspring, and Democrats squawking that Hearst is playing with the Republicans. Within the Commish there were signs of pronounced dislike for the Hearst growth, accomplished by reports that a showdown on the general matter of newspaper ownership is imminent.

San Antonio, March 17.

Broadcast trade hereabouts is buzzing over impending consummation of purchase of two Southwest Network stations, KTSA, San Antonio, and KNOW, Austin, and taking options on three others by William Randolph Hearst. Latter's price for the first two stations already taken over is reported at $225,000.

Recently incorporated when purchase rumors began was KTSA Broadcasting Co. Incorporators were Elliott Roosevelt, W. M. McIntosh, publisher of Hearst's San Antonio Light and Emile J. Gough, head of Hearst Radio, Inc., New York. R. F. McCauley of New York was allotted 498 of the 500 shares of the company's stock, with one share each assigned to Clinton Brown, Jr., and W. L. Matthews, local attorneys.

Many Halls

Detroit, March 17.

While Russ Hall, who doubles on the cello and sax in WWJ's studio ork, is recuping in a local hospital, Ray Hall is subbing on the cello and Dick Hall on the sax.

None is related.

Adam in Philly

Philadelphia, March 17.

Splurge on radio is being made by Adams Clothes. Already taking nightly 10-minute news shot over WFIL, firm last week John Hancocked contract for 13-week run of nightly sports session by Stoney McLinn over WIP, with option for additional 26 weeks.

Feigenbaum agency set deal.

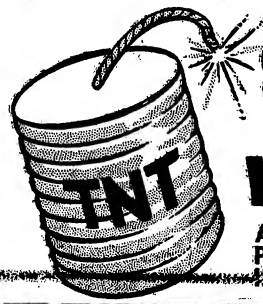
Monroe, Louisiana, Makes Bid

New Orleans, March 17.

A new radio station for Monroe, La., is sought by Dr. F. P. Cerniglia.

He asks the Federal Communications in Washington for permission to establish a new 100-watt broadcaster to be operated on unlimited

IT'S DYNAMITE!



We've put TNT in WHN

A 500% POWER INCREASE

WHN

DIAL 1010-NEW YORK

Now 5,000 WATTS (L.S.)

Daytime 5,000 watts. Night 1,000 watts.

DIAL 1010

NOW MOST POWERFUL INDEPENDENT STATION IN N. Y. AREA

WHN offers a five hundred per cent increase in power at NO increase in rates! At last—complete and thorough coverage of the richest market in the world at a minimum cost!

National Representatives

E. KATZ SPECIAL ADVERTISING AGENCY

NEW YORK - CHICAGO - DETROIT - PHILADELPHIA - KANSAS CITY - ATLANTA

DALLAS - SAN FRANCISCO

FCC's Washington Docket

Grants and Applications

Washington, March 17.

Aspirations of two Pennsylvanians to construct transmitters last week were dashed by the Broadcast Division of the Federal Communications Commission. Application for New Castle, Pa., and request for a 250-watt station at Pottsville were denied by commish, which sustained Examiner M. H. Dalberg in his recommendation for turndowns. William S. Thellman had asked for New Castle local, which was to have been operated on 1420 kc, days. Assignment of 580 with 250 watts, daytime operation, was sought by E. L. Clifford for Pottsville station.

Commish also nixed a new transmitter for Mansfield, Ohio, upholding Examiner R. L. Walker. George E. Carter, Homer G. Wolfe and Clara I. Knight were the would-be operators, asking for 1370 kc with 50 watts nights, 100 watts days.

Juice jump for KID, Idaho Falls, Idaho, went through, and station will increase its power from 250 watts nights, 500 watts days, to 500 watts nights, 1 kw days. Day power also was okayed for WJAS, Pittsburgh, Pa. Now operating on 1290 kc, with 1 kw nights, 2½ days, station will boost day power to 5 kw. Examiner Walker was upheld in part, in the Idaho case, and completely in that of WJAS.

License of KWBG, Hutchison, Kans., was transferred from W. B. Greenwald to the Nation's Center Broadcasting company. Other applications granted included day jump for WDBJ, Roanoke, Va., station, now operating on 940 kc with 1 kw unlimited, to 5 kw.

The following applications were set for hearing:

Donald A. Wike and H. E. Studebaker, Baker, Ore., new station to be operated on 1370 kc with 100 watts nights, 250 watts days; KLO, Ogden, Utah, increase power from 500 watts unlimited to 1 kw nights, 5 kw days; KWBG, Hutchinson, Kans., frequency change from 1420 to 1120 kc and power jump from 100 watts to 1 kw; WJBO, Baton Rouge, La., increase power from 100 to 500 watts, night and day, and change from unlimited hours to specified, requesting facilities of WGCM, Mississippi City, Miss.; WJAC, Johnstown, Pa., day power increase from 100 to 250 watts; WRDW, Augusta, Ga., frequency change from 1500 to 1240 kc and jump power from 100 watts unlimited to 250 watts nights, 500 watts days; Foreign Lands Corp., Honolulu, T. H., new station to be operated on 600 kc with 1 kw unlimited; the Brockway company, Watertown, N. Y., new station to be operated on 1270 kc with 250 watts days; Black Hawk Broadcasting Co., Waterloo, Ia., new station to be operated on 1370 kc with 100 watts; Farmers and Bankers Life Insurance Company, Wichita, Kans., new station to be operated on 1210 kc with 100 watts; Winona Radio Service, Winona, Minn., new station to be operated on 1200 kc with 100 watts; Earl Weir, St. Petersburg, Fla., new station to be operated on 1370 kc with 100 watts; Frank M. Dunham, Fort Dodge, Ia., new station to be operated on 1240 kc with 100 watts; Theodore E. Johnson, Houston, Tex., new station to be operated on 1210 kc with 100 watts; consent to the transfer of control of the Honolulu Broadcasting company, KGMB, to the Pacific Theatres and Supply Co.

Examiners' Reports

Scrap between leading citizens of San Luis Obispo, Calif., over the privilege of building town's first transmitter, was won by Mrs. Christina M. Jacobson, businesswoman and owner of the Valley Electric company, which has grown under her management from a small store having a frontage of 15 feet, to occupy an entire building and four garages, according to the report of Examiner George H. Hill.

Mrs. Jacobson's application was contested by the E. E. Long Piano company, both applicants asking assignment of 1200 kc. The piano company desired to operate with 100 watts unlimited, while Mrs. Jacobson requested days only, with 250 watts.

Due to an overquota condition in state and zone nighttime facilities, examiner's decision went to Mrs. Jacobson, although both applicants were qualified legally and financially and a need for services in the area to be served.

KOA is the only station with the power to sell the vast area which constitutes the Rocky Mountain region. Its prestige and its record of results have established it as a "must" for spot advertisers.

KOA·DENVER

50,000 WATTS

One of NBC's Managed and Operated Stations

Here and There

Tom Revere, Benton & Bowles radio chief, back from Bermuda where he went swimming once in an indoor pool.

D. E. 'Plug' Kendrick and family, WIRE, Indianapolis, off on a vacash in the South.

Jack Costello, formerly of KSTP, St. Paul, and John Fraser, formerly with New England stations, joining the NBC mike staff in New York and bringing the total up to 26.

incent Grogan is a new member of the 'Health Hunters' sketching weekly over WGY, Schenectady. Unit also waxes for 10-minute discs broadcast over a string of upstate stations.

John Shepard, 3d, President of the Yankee Network, celebrates his 50th birthday on March 19.

Linus Travers, Director of Commercial Productions of The Yankee Network, is in Chicago on business.

Carl Ravazza and Frank Barton have been added to the Tom Coakley St. Francis aggregation for their Coast-to-Coast broadcasts.

Jerry Lester, guesting with Carefree Carnival over NBC get over so well that they're inviting him back again.

KSFO, San Francisco, reports Reginald Sharland recuperating in Death Valley sunshine, and that Jack Winston's troupers are still in Texas, playing the Blackstone in Fort Worth.

Bill Cooper dishing up a script show for the Chicago, Burlington & Quincy rattler system.

Marion and Jim Jordan hitting the Chicago territory with personal appearances.

Monica Leonard, of the Piano Pals, broadcasting on a WGY, Schenectady commercial, suffered bruises about both legs in an automobile crash near Rensselaer, Sunday morning (15).

Irna Phillips scribbling 'Black Earth' show for Kellogg which is figuring on WMAQ, Chicago, spot.

Ann Courtney readying to add the other ring to that engagement finger.

Hilda Woehmeyer on continuity at WOWO, Fort Wayne.

Garry Carter, of CKCL, Toronto, is looking for a blues-singer.

Cameron Geddes leaves Toronto area to warble over CKNX, Wingham.

Soprano Dot Shepherd has been signed by Al Savage for his revue series over CKCL, Toronto.

Don Romanelli tunesters return to CKCL, Toronto, after long absence.

Martha Burke gives up idea of a femme band but has her male musicians on CKCL, Toronto.

Baritone Wishart Campbell has assembled his own orchestra and will conduct as well as sing on a new series over CFRB, Toronto.

NBC continuing its Chicago economy drive and now using one secretary instead of two in the exec hall.

Maurie Jacobs back in Chicago after a southern tour.

John Ashenhurst is learning chess.

Harold Ogden, of Hartford Times sports staff, doing weekly school and college sport round-up at WTIC under sponsorship of National Typewriter.

Warren Chamberlin authored new comedy script, 'Mr. and Mrs. Cobb' [illegible] Waterbury.

Dolores Hanford and Oscar Seaholm opened Monday (16) in 'Rainbow's End,' new script and music series by Alma Dettinger, at WICC, Bridgeport.

Charley Stark, of WIP, Philly, announcing staff, goes to WMCA, New York, stepping in footprints already set by Bob Carter, Jack Vincent and Glen Parker.

WFBL, Syracuse, New York, has added Dorothy Lane to take over scheduling of programs with Kardex system. Takes work off shoulders of Assistant Program Director Thelma Jean MacNeil.

M. R. Williams, WFBM, Indianapolis, chief engineer, hopes to have the 5,000-watt plant working by May 1st.

Dixie Wilson turning out the scripts for Palmolive-Peet's 'Goose Creek Parson' on coast.

Joe Gottlieb replaces Allen Scott as assistant program director of WCAU, Philly.

Rev. Robert Fraser, blind evangelist, celebrated 11th anniversary on air with broadcast over WIP, Philadelphia.

John Groller, Jr., and John Van Sant, latter previously with WRAK, Williamsport, added to the announcing staff at WCBA-WSAN, Allentown (Pa.).

. Roy Carter, band leader and former organist of the Cine Olimpia, slated for a series of organ recitals over XEB, Mexico City, Mexico.

Edgar Welch, heretofore with Columbia Concerts and previously with the Bangor Daily Commercial, now on the Maine Radio News Service at WLBZ, Bangor.

Leo Lorentz added to the sales taff at KTUL, Tulsa.

William Rambeau, radio station rep, scheduled to speak on 'Spot Radio and Its Uses' before the Advertising Club of Indianapolis on Thursday (12).

WJAY, Cleveland, is moving to larger quarters within two months.

Frank A. Arnold, once director of development for NBC and later a radio consultant, has been elected vice-president and associate director of the Institute of Public Relations, newly formed public relations outfit.

Chet Zohn of WTAM, Cleveland, doubling on Irene Taylor's hour under monicker of Doug Mizon.

Edith Wheeler promoted to assistant program director of WTAM, Cleveland.

Norman Banks from Australia studying American radio methods during visit to Cleveland.

is Farr, William Esty agency, has resigned to join Time magazine.

Station WSB, Atlanta Journal's 50-000-watt NBC outlet, was 14 years old Sunday (16).

Lee Reese, formerly of WIBW, Topeka, joined sales staff KARK, Little Rock, last week.

Tom Jacobs, KGHI, Little Rock, departed for Houston, Texas.

Jack Lewis, imported from New York, to head continuity department at KARK, Little Rock.

Marjorie Wright, assistant to program director at WGST, Atlanta, has been ordered to hospital for three weeks to rest from nervous condition. John Fulton, announcer, is substituting.

Alan Jones will sub for Dick Powell on Hollywood Hotel until emcee-warbler recovers from laryngitis.

Utica Jubilee Singers, Negro spiritual quartet, failed to reach Regina in time for much advertised

(Continued on page 51)

Nobody's Satisfied in France; Job-Holders, Job-Seekers Squawk And the Public Is Displeased

'Paris, March 8.

Broadcasting by Government network of shows at the big four French State theatres, Opera, Opera Comique, Comedie Francaise and Odeon, has meant nothing but headaches since it started in mid-Feburary.

Stunt was first devised as a means of providing enough revenue to the Comedie Francaise to keep the ace national troupe together. The other three of the Big Four soon proved they needed help as badly as the Comedie, and got in on the proposition.

Now all the performers in France who don't belong to the big four are kicking that they're being discriminated against. And they're the old timers that took the knocks to build up French radio, they contend, so they ought to get some of the gravy.

And the Big Four performers are kicking. At the Comedie, in particular, special rules were issued to keep the players on the job, and away from film and road dates, so as to make it possible to broadcast a show every night. The actors, at first, overjoyed at the move to save their troupe, now find they used to make more with outside engagements than they can get out of the radio.

Listeners of the 15 stations in the web are kicking too. They like Opera and Moliere fine, they say, but they'd also like to have a little time and money devoted to their stations to put on something of local interest. Since the listeners are officially grouped in councils which are supposed to have something to say about programs and to run the stations, this means something.

Union des Artistes, (French Equity) has put in a powerful kick, and means to follow it through.

"...but this is a special situation."

We came forth with that brilliant phrase in talking with an advertiser just the other day. He laughed as we went on to say that WLW cannot be compared to any other broadcasting station. And we couldn't blame him for laughing, when he explained that he was completing a swing around the country to buy time; and that he had been confronted with the same remark in every station he visited.

We mean just one thing when we use that worn phrase in describing WLW. The "special situation" with regard to WLW is the fact that a majority of the listeners throughout many important markets habitually tune *first* to WLW, and our programs give them no reason to leave "70." We can word the thought better by saying that over the widest area covered by any single broadcasting station, the odds are all in favor of the advertiser whose program is on WLW —where they tune *first*.

This particular advertiser got that idea right away, and we got the order.

We don't know whether to say that WLW is a "super-special situation" or whether to call it "the sum of many important situations," but we do know that radio advertising without WLW is *nowhere near* what it is *with* WLW.

THE CROSLEY RADIO CORPORATION, CINCINNATI

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts:

PARIS NEWS LETTER
WMCA, NEW YORK

TRADEMARK CHANGE
BALLYHOO FREE SHOW
GULF GAS

Donald Flamm Overseas Idea

New York City.

Jean de Lettre, French composer, will hereafter act as Paris correspondent for Station WMCA, New York City. A stunt series by de Lettre is scheduled to start in April over the Manhattan station.

Each week the Parisian will make a record in English digesting what's what in theatrical, radio, artistic and general news in the French metropolis. This will be shipped to New York and is intended by Donald Flamm for use on the entire Inter-City Group.

Barnum Stuff in Buffalo

Buffalo.

Stooges without their stars will appear in a free radio show here tonight (17). Headliners are Beetle and Bottle of Phil Baker's troupe and Don Wilson of the Jack Benny show.

Show being staged in 174th Armory here, tickets a giveaway at Super-Hygrade gas stations. Whole thing is to help plug change-over of Hygrade distributors in this area from Shell to Gulf gas. Jack Latham of Young & Rubicam here to handle advance publicity, radio tieups. Latter agency also handles Jello program.

In addition to hour's broadcast over WGR, an evening of dancing will be given away. Talent lineup includes Harry McNaughton, Ward Wilson, Gertrude Lutzi, Jimmy Shields, Dave Cheskin's orchestra, the Buffalo Philharmonic orchestra, Art Leard's orchestra.

Offi lurbs on Baseball

Schenectady.

Sychronized with the opening of the training season were the first of the 1936 releases sent out to radio stations the country over by the Press Bureau of the National Association of Professional Baseball Leagues, the minor loops' governing body, headquartered at Durham, N. C. Leroy H. Addington, former baseball writer on papers in St. Louis and other Missouri cities, is secretary and p.a. of the organization. In 1934 Addington began using radio as a supplementary outlet to newspapers and before the season had ended about 100 transmitters were airing his stuff. The number increased last year. Stations in cities, large and small, and in all sections of the country, etherize Addington's chatter about minor league players and clubs. He discontinues it when football time rolls around and resumes in March.

The Sporting News, so-called official paper of Organized Baseball, has been mailing weekly releases to stations for four or five years. This material is air-credited to the St. Louis weekly. Sports commentators on commercial programs can use it.

Idea for Florist's Prospects

Chicago.

Herb Sherman, sales manager of WJJD, has sold Allied Florists Association of Chicago, a weekly program on the station which dramatizes letters which florists have received from the public.

Show will be tagged 'Romances of Flowers.'

Superstitions

Buffalo.

Cliff Jones and Clinton Buehlman moved their Friday, the 13th, broadcast indoors to the lobby of the Rand building and aired over WGR holding an open umbrella, explaining it is supposed to be very bad luck to open an umbrella in the house. First interviewee, a girl, said she would not be afraid to break a mirror. Buehlman handed her one, pocket size. She threw it on tile floor—and it didn't break.

Second interviewee also tried to break mirror without success. Third one, a man, broke mirror, while two announcers hummed the funeral march. They also got a customer to light three on a match.

Roger Baker, sports spieler, was cornered by them and gave program an interesting lift, recounting superstitions of baseball, basketball and hockey players. Baker would not break mirror.

Stunt drew a crowd of 75 in small lobby. Nearly everyone interviewed said he had no supersition — and then admitted to the habit of knocking on wood.

Atlanta.

Frankie and Johnny, the Sidewalk Snoopers, had collected a stepladder and a number of mirrors, and made arrangements to obtain two black cats for their Friday, the 13th, sidewalk stunt broadcast over WGST when they read in last week's VARIETY that WBKW, Buffalo, had the same idea.

They went ahead with their plan; result was that practically all persons accosted willingly walked under the ladder, broke mirrors and stroked the cats. Very few, however, would consent to light three on a match.

' Draws Thanks

Macon, Ga.

Thanks for helping to capture bank robbers were received by WMAZ, Macon, from L. S. Leach cashier of the State Bank of Cochran in a recent letter. Letter was broadcast.

'Within less than 15 minutes after the robbery,' Mr. Leach wrote, 'your station was broadcasting an accurate description of the men, the car and the correct tag number. As you know these men were apprehended within a short length of time. Your station played a most important part in their capture.' Cochran is 40 miles from Macon.

WKRC's Baseball School

Cincinnati.

In starting a baseball school of the air on WKRC, Dick Bray, station's sportscaster, mailed notices to 2,500 amateur players in Greater Cincy. Obtained names from Public Recreation commish. Ether classes occupy 10-minute periods Tuesday and Friday evenings. When weather breaks, pupils will be given practical lessons on a suburban diamond by Bray and Tony Comello, manager of local simon-pure teams.

Horseshoe-Pitching Stunt

Charlotte, N. C.

WBT is laying plans for a horseshoe throwing tournament at which the champion 'barn yard player' of the Carolinas will be selected.

This follows the station's success at broadcasting finals in a Carolinas checker tournament. Future plans call for a similar stunt with lawn croquet.

Horse shoe pitching is the great community store game of the Carolinas where there are thousands of addicts.

Too Much Response

Regina, Sask.

CHWC, Regina, had to ask Checker Cab Co., sponsor of 15-minute piano request program Mondays at 9 p. m., to take it off the air. Too much response from listeners had telephone company threatening to remove lines; staff going wild from inability to do work with telephone calls all day, too much mail, and peeve of listeners who could not get requests in. Lines were jammed every night of broadcast and communication over wide city area disrupted an automatic system.

Come-on was number of free taxi rides for requests Dave Mills, the 'Melody Man,' could not play. Program replaced by one where audience must guess what he plays.

iness Convention

Norfolk, Va.

iggest local radio stunt pulled lately was aired by WTAR's transmitter Tuesday (March 10) when advertising execs of Standard Oil Company and their agency Marschalk and Pratt gathered in annual convention at Cavalier Hotel, Virginia Beach.

After biz meeting in a. m. WTAR went on air with a quarter of hour salute as they assembled for afternoon session. Value of Standard Oil to community stressed by Association of Commerce speakers A. B. Schwarzkopf, president and Francis E. Turin, mgr and board.

Greetings were extended to Esso adv. men headed by C. A. Snyder, assistant ad director; Harry Marschalk, prexy of Marschalk and Pratt, and Curt Peterson, radio director for firm.

Last minute announcement of winners of golf contest also broadcast. Goodwill show in celebration of event was fathered by Campbell Arnoux, manager of the station, and Ralph Hatcher, sales promotion director. Script was written and handled by Lee Chadwick, WTAR staff.

isplay Windows Help

Salt Lake City.

Since installation two years ago, the display windows in the corridors and reception rooms of KDYL have been a cynosure, not only with advertisers using time but with the public visiting studio.

Windows are attractively lighted and displays in each window are changed at frequent intervals giving each advertiser opportunity to ballyhoo products plugged on air.

Walla-Walla Rah-Rah

Walla Walla, Wash.

Colleges in and around here being allotted a half hour on Sunday afternoons over KUJ to stage programs of their own manufacture, Series is a regular weekly feature. So far Whitman and Walla Walla have had opportunities.

Students provide entertainment, and the faculty indulges in learned slants.

Saving-A-Life

Wilmington, Del.

WDEL grabbed off a mess of goodwill with an emergency broadcast requested by the Wilmington General Hospital Wednesday to obtain a blood donor when doctors had to perform a transfusion to save the life of a seven-year-old girl.

Station snapped to it with appeals every five minutes through all programs for two hours. Result was a swarm of offers at both the hospital and station. Several donors with the right kind of blood, a rare type, were obtained in time and the girl is still living.

Plenty of good words for the station around town with front page newspaper stuff.

'Better Program' Month

Syracuse.

Month of March promotion going over with a bang at WFBL, Syracuse. Promotion plugged radio peak during March and tied in newspaper, window display and air. Newspaper started month with double page ad and page of publicity accenting better programs during March, success story of station, and artist personality stuff.

Daily plugs on the air in two programs, 'Life Begins at 7:30' and 'On the Air,' gives bios of radio stars and tie-in with window display.

Window display consists of pictures of all commercial and a few highlight sustainers. First week of month featured Sunday and Monday programs, second week, Tuesday and Wednesday, etc. The display panels are to be used in dealer establishments at their present use.

Cotton Carnival Ballyhoo

Memphis, Tenn.

With Memphis' big annual joyfest—the Cotton Carnival—approaching (it comes off in May), all the city's stations last Saturday got going on puffing for the event (7). WNBR, WMC, WREC, and WHBQ broadcast a half hour of music by various bands with greetings and welcomes from carnival officials interspersed.

During ensuing weeks all stations will allot generous advance ballyhoo to the event. Last year WNBR, for instance, gave about 25 hours to airing of the carnival itself, aside from advance buildup.

"New King of Syncopati "
jimmie
(HARLEM EXPRESS)
lunceford
AND HIS ORCHESTRA
direction
HAROLD F. OXLEY
17 E. 49th St. New York City

RAY NOBLE
Rainbow Room
Radio City
New York
WABC
9:30 P.M. EST
Wednesdays
COCA-COLA
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.
WILLIAM MORRIS AGENCY

Victor Young
SHELL
OIL
SATURDAYS
WEAF
9:30 to 10:30 P.M.
EST
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

AL DONAHUE
Bermudiana
Bermuda
NBC
Decca
Records
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.

FREDDY MACK
Conductor and M.C.
ROXY THEATRE
Now in Preparation "YOUNG IDEAS"

THERE IS ONLY ONE
WSM
GRAND OLE OPRY
Booked Exclusively Through
WSM Artists Service
Nashville, Tennessee

TED REID
Melvin Castleberry on
SHEFFIELD FARMS' BILLY & BETTY
Recently with
ROSES & DRUMS
IRENE RICH PROGRAM
HOME SWEET HOME
THE AMERICAN SCHOOL OF THE AIR
NBC SUSTAINERS
414 West 120th Street
NEW YORK CITY

LOUIS ★★★★ ARMSTRONG
"KING OF TRUMPET"
and HIS ORCHESTRA
with LUIS RUSSELL and SONNY WOODS
This Week - March 13
METROPOLITAN, BOSTON
Personal Mgr. JOE GLASER
Dir. ROCKWELL - O'KEEFE
in association with
COLUMBIA ARTIST'S BUREAU

LEON BELASCO
And His ORCHESTRA
Returning to the LOWRY HOTE
St. Paul, Minn., March 24
Dir., Music Corp. of America
Pr. Mgr., HERMAN BERNIE

EMERSON GILL
AND HIS ORCHESTRA
EN ROUTE
MCA Direction

STATION SHOWMANSHIP CALENDAR

(APRIL, 1936)

(Showmanship being largely dependent on stunts, tie-ups, etc., in connection with established holidays and events, VARIETY herewith presents a calendar of events for the month of April. This calendar is published monthly from material copyrighted by the National Retail Dry Goods Assn.).

SPECIAL WEEKS DURI

April 1 to 7: Conservation Week, sponsored annually in a number of states by the National Life Conservation Society, located at 2239 Tiebaut Ave., The Bronx, New York. President is Mrs. Charles Marshall.

April 1 to 6: National Display Week, sponsored by the International Association of Display Men, De Soto Hotel, St. Louis, Mo. Object is to foster better decorated window displays, with prizes offered in various places to those who tidy up.

April 4 to 11: National Baseball Week, sponsored by the Sporting Goods Dealer, trade mag located in St. Louis. Celebration marks the advent of the baseball season.

April 13 to 18: National Foot Health Week, sponsored by the Boot and Shoe Recorder, trade mag, located at 239 W. 39th St., New York City. Shoe merchants use the event to plug sale of better fitting shoes. R. E. Andruss, of the mag, in charge of things.

April 19 to 25: Be-Kind-to-Animals Anniversary, sponsored by the American Humane Association, 30 Howard St., Albany, N. Y.

April 19 to 25: National Garden Week, sponsored by the General Federation of Women's Clubs, 1734 N St., N.W., Washington, D. C.

April 25 to ay 2: National Fishermen's Week, second week this month to be sponsored by the Sporting Goods Dealer of St. Louis. Will feature contests and events for the sporting public.

April 26 to May 2: National Baby Week, sponsored by the Eatnshaw Publications, 71 W. 35th St., New York City.

April 26 to May 2: National Better Homes Week, sponsored by the Purdue Research Foundation, Purdue University, Lafayette, Ind.

April 26 to ay 2: United States-Canada Week, sponsored by the Kiwanis International, 520 N. Michigan Ave., Chicago, Ill.

(Two other events of interest in and around New York City mainly are: circus at Madison Square Garden, April 8 to May 2; and the American Toy Fair, April 20 to May 2, at which time there is a convention of toy buyers and manufacturers, plus various exhibits, etc.)

SPECIAL DAYS DURING APRIL

(1) April Fool's Day.

(2) Establishment of the first U. S. mint, 1792; Hans Christian Anderson born, 1805.

(5) Palm Sunday.

(6) Army Day: U. S. entered World War, 1917; Robert E. Peary discovered North Pole, 1909.

(7) First day of Jewish Passover (Nisan 15, 5696; begins at sunset previous day).

(8) Second day of Jewish Passover (Nisan 16, 5696; begins at sunset previous day); Louisiana joined Union, 1812.

(9) Maundy, or Holy Thursday.

(10) Good Friday.

(12) Easter Sunday.

(13) Thomas Jefferson born, seventh day of Jewish Passover (Nisan 21, begins at sunset previous day).

(14) Abraham Lincoln assassinated, 1865; last day of Jewish Passover (Nisan 22, 5696; begins at sunset previous day).

(15) Steamer Titanic disaster, 1912.

(19) Patriot's Day in Maine and Massachusetts; Paul Revere's ride, 1775; Humane Sunday.

(21) Beginning of Spanish American war, 1898.

(22) Birthday of J. Sterling Morton, founder of 'arbor day.'

(24) First American newspaper, 'Boston News Letter,' published, 1704.

(26) Daylight saving time begins; Confederate Memorial Day in Florida, Georgia, Alabama, and Mississippi; also World War Memorial Day in Florida.

(27) Gen. U. S. Grant born, 1822; Samuel B. Morse, inventor of telegraph, born, 1791; J. J. Audubon, naturalist, born, 1780.

(28) Maryland entered Union, 1788.

(30) Fast Day in New Hampshire; Navy department created, 1798; George Washington inaugurated, 1789.

Texas Broadcasters Organize

19 Stations Tentatively Set State Association — Meet Again May 23

San Antonio, March 17.

Texas broadcasters huddled here Saturday (14) to temporarily organize Texas Broadcasters' Association. A permanent organization meeting is set for Fort Worth May 23.

Previously unorganized, the state's 36 etherizes finally decided to band together for an established code of practice, particularly with an eye for card rate slashing which since NRA demise has been plentiful.

Will keep an eye turned to legislature which last term attempted to smack a 2% gross tax on radio advertising. Station execs agreed the allied front will better conditions generally.

Temporary officers are J. Frank Smith (KXYZ), Houston, prez; R. S. Bishop (KFJZ), Forth Worth, vice-prez, and James R. Curtis (KFRO), Longview, secretary. Directorate includes officers and Dick Niles (KRGV), Weslaco; Earl Yates (KGKL), San Angelo; Gilmore N. Nunn (KPDM), Pampa, and Hugh M. Halff (WOAI), San Antonio. Directors will draw up constitution and submit policies at Fort Worth meet when permanent officers are to be elected. Will pass the word around to get full representation at spring meet; 19 stations were represented at tentative meeting.

Palange at WBNX

To pep up its 'R.S.V.P.' platter program, running on late eve hours, WBNX, New York, is adding Angelo Palange, sportscaster, Sunday night (22). Will introduce sports celebs from time to time for chatter specialties, and handle requests.

Station is thinking about turning the show into an all-nighter.

Hoosier Hop to CBS

Fort Wayne, March 17.

Hoosier Hop returns to CBS network airing on March 23, after a short absence. Same cast as before with Uncle Mordecai, Sari, Cousin Mary, Lettitia, Hiram, the Ramblers, Wabash trio and Harmaniacs.

It's broadcast from WOWO on Tuesdays at 2:30 p.m. CST.

Here and There

(Continued from page 49)

broadcasts over CHWC, March 10. Got stuck in mud during sudden spring thaw. Had to come on by train.

Hazel Wilber in Hollywood NBC music rights department.

Guy Earl east on his regular spring trip.

C. Warwick Ogelsby, sales manager of WHAT, Philadelphia, now doubling as announcer. Milton Laughlin, production manager, adding program director to title.

'Daddy Dave' Tyson back on KYW, Philly, roster after engagements for several months on Atlantic City Steel Pier and in Trenton.

Bette Davis will do 'Bought and Paid For' on Lux show March 23.

Sid Goodman, program super at NBC, San Francisco, cut a big birthday cake for artists and staff members last week. Age kept secret.

Charles Kaplan back at WIP, Philly, commercial department, after two months on the Coast.

David McKay, NBC sales promotion dept., back in San Francisco from national get-together at home office for ten days.

Louis Ford, Harvey Peterson, Carl Kalash and Otto King make up new string quartet taking weekly night spots on KGO, Frisco.

Roy-Russell, of KRRC, booked at Vancouver, B. C. Auto Show by Thomas Lee Artists Bureau.

Edna Fisher's piano added to Sperry's NBC red Coast network.

Edwi Imhaus and Helene Hughes to augment KFRC, San Francisco Feminine Fancies.

George Besse of the Chicago office in the home office of Joseph Hershey McGillvra last week.

Mrs. Paul Rickenbacker (Mona Lowe) parted with her appendix in Hollywood hosp.

Don Gilman herded together his crew of 40 at Hollywood NBC studios for a friendly chat.

Jack Sayers resigned at KHJ (Los Angeles) to free lance as announcer and scripter.

Jean Cowan signed as staff canary by NBC at San Francisco.

Georgia Fifield, radio comedienne, filed bankruptcy petition in Los Angeles.

Felix Knight, Phyllis Fraser, Nel Roy and Guardsmen quartet signed for Ben Alexander's Kellogg initialer from Hollywood NBC, March 26. Harry Jackson batons.

Tom Murray added to staff of announcers of Station WHAM, Rochester, to handle outside dance programs and night spots.

Trafton Robertson, WTAR, Norfolk, announcer, has turned singer.

Otto Gray Oklahoma Cowboys, recently returned to WLW, Cincinnati, have been assigned to an early forenoon 15-minute spot, Mondays through Friday.

Margaret oore, formerly of CKCK, new addition to program staff of CJRM, Regina, Sask.

Lew Kent, announcer and vocalist of WOR and WLW, has joined WMAZ, Macon. Arthur L. Whiteside has resigned to go to WBT.

George Moore, commercial manager, and Arthur Ainsworth, announcer, absent from duties at WCKY, Cincy, for past week by flu.

Maury Cliffer, KMOX, St. Louis announcer, laid low by flu. In hospital for week.

Kenneth Cox has returned to WNOX, Knoxville, as an operator. He formerly was an announcer.

Walter Bunker, Jr., former chief announcer at KFRC, Frisco, has been added to production staff of Hollywood NBC.

Bobby Meeker band has replaced Chic Scoggin at Jefferson Hotel nitery and is broadcasting nightly over KMOX, St. Louis.

Edith Murray, CBS Dramatist of Song,' doing twice-a-week late evening spot over KMOX, St. Louis, with Al Roth's orchestra.

U. of Pa. Radio Class

Philadelphia, March 17.

Practical study of radio broadcasting has been made part of regular course of advertising classes of Wharton School of Finance and Comerce and Evening School of Accounts and Finance of University of Pennsylvania. Visit to KYW studios will be made tomorrow (18) by 150 members of classes.

Studes will witness broadcast, watch dress rehearsal and hear lectures on various phases of station activities, taking notes and later turning in written report.

Only Radio Local in State?

Burlington, Vt., March 17.

Burlington Daily News, owner of WCAX, is the first Vermont daily to list programs of Vermont radio stations.

Other dailies having no radio affiliations are careful not to mention radio in the news columns, although carrying some spotlight ads concerning programs and speeches to be aired.

Inside Stuff—Radio

(Continued from page 45)

ner will be picked weekly, with the writer having his number published as the prize and receiving 500 free copies from Marks.

With her contract expiring Oct. 1, Frances Langford is only featured player in 'Hollywood Hotel' program not signed for additional two years. Warbler is holding out through her manager, Ken Dolan, for substantial salary tilt, with several overtures by F. Wallis Armstrong, agency handling the account, falling on deaf ears, due to their plea budget cannot stand proposed extra tap. Singer also wants to change programs, feeling that too long an association will militate against her value as an artist.

Muzak, Inc., subsid of Wired Radio, Inc., started Monday (16) its service of feeding restaurants, hotels, barrooms, etc., with recorded music by the telephone line route. Operations opened with 12 accounts and the service available 24 hours a day.

For the beginning Muzak put only one channel into use, but others will be added when business makes it worth while. Eventually Muzak clients will be able to tune into their loudspeakers any one of three types of musical fare and also news bulletins.

Since starting practical experiments with pack short wave transmitters, Charley Coleman and Arnold Nygren, of WFIL, Philadelphia, staff, have been running into dizzy situations. Out last week on cloudy day, boys were carrying umbrellas as well as the packs on their backs. One dear old lady, passing them on street, stopped and told them if they'd call at her house next day she's give them three more umbrellas to repair. Coleman says even his own dog barks a him when he goes home.

So eager are Coast politicians to grab preferred time on major stations many of them are offering to pay cash in advance. Guy Earl of KNX has turned down more than $3,000 worth of this business, preferring to keep time open for choicer commercials. Henchmen are meeting some response from other stations for same reason. Most of periods sought are for 15 mins., which, if allotted, would kill off longer and more lucrative periods from other buyers. Election not until the fall.

Rearrangement of Adam Hats contract with WHN, New York, has its midnight matinee series clipped from original 11:30 to 4 a.m. EST to a 11-2 a.m. period. Additional time is added to same sponsor's Bowery Mission broadcast.

Sponsor decided last week on curtailment of late-hours because of uncertain circulation from 3 a.m. and later.

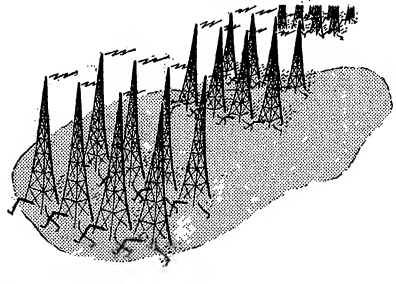
All General Mills baseball negotiations, contracts and billing, will, in the future, be handled through the Knox Reeves, Inc., agency of Minneapolis instead of through the Blackett-Sample-Hummert Chicago office. This switch sends something like $400,000 worth of baseball radio time billing into the Minneapolis advertising firm.

What has become the longest run record in radio chalks up another year-post as the WLS National Barn Dance steps into its fifth consecutive year at the Eighth Street theatre here. Every Saturday night for the past four years Barn Dance has given two complete performances.

In the 209 weeks of operation the two shows have played to total of 449,017 paid admissions.

Doubtful if Salzburg, Austria, symphonic program will be aired under U. S. sponsorship this summer from the foreign music festival. Gamble on weather conditions is considered handicap for a commercial although last summer American Radiator took gamble and presented Toscanini and others from Austria.

Russ Morgan's contract for the Rinso (Lever Bros.) program, which starts on CBS Mar. 24, is for two years with 13-week options. Although the Morgan band was booked into the Biltmore hotel by the NBC Artists Service, the commercial deal was handled exclusively through Rockwell-O'Keefe, Inc.



WE'RE ON THE NETWORK NOW!

As key outlet for the new NBC Pacific Coast Blue Network, KGO now offers spot advertisers a greater value per advertising dollar than ever before. And it has always been one of the most economical station buys in northern California.

KGO 7,500 WATTS
NBC Pacific Coast Blue Network
SAN FRANCISCO

One of NBC's Managed and Operated Stations

"It's not Winchell!"
"It's not Fidler!"
"It's not Parsons!"

It's George Fischer gathering material for the original Hollywood gossip program!

GEORGE FISCHER'S

Hollywood Studio Whispers

This lusty six-year-old program is the granddaddy of them all... Through its Warner Bros. ownership KFWB has the inside on all Hollywood gossip and interviews with important stars.

STUDIO WHISPERS

First with the news .....
First with reviews .....
And first in the ears of the radio audience .....

IT CAN BE HAD

The direct broadcast is now available for the complete Southern California coverage of KFWB and on transcriptions for national use.

DROP US A NOTE . . . SEND US A WIRE . . . GIVE US A BUZZ

...and we'll tell you all you want to know about this (and we think it's swell) program. We'll even tell you how much you'll be stuck for it and everything.

KFWB
LOS ANGELES

Owned and Operated by
WARNER BROS. MOTION PICTURE STUDIOS
FREE & SLEININGER, *Exclusive Representatives*

New Business

(Continued from page 46)

Saturdays only, starting May 23 and ending August 15, through Mitchell Faust, Chicago. WNAC.

General Mills (Wheaties), 65 quarter-hour E. T., five times weekly. Ending June 5, through Blackett, Sample & Hummert, Chicago. WNAC.

I. J. Fox Co., 26 15-minute programs, twice weekly. Direct, WNAC.

Daggett Chocolate Co., 33 15-minute programs, Mondays only, ending October 19, through Harry M. Frost, Boston. WNAC.

R. G. Sullivan Co. (7-20-4 Cigar), 120 thirty-word announcements, daily except Saturday, ending July 19, through Broadcast Advertising, Boston. WNAC.

Massachusetts Wharf Coal Co., 208 30-word announcements, five times weekly, starting September 1 and ending April 30, 1937, through Ellis, Boston. WNAC.

Fels & Co., 156 15-minute programs three times weekly, starting Feb. 17 and ending Feb. 12, 1937. Through Young & Rubicam, N. Y. WNAC.

Block Drug Co. (LaBlanche Face Powder), 30 participations in The Yankee Network News Service, daily except Saturdays and Sundays, ending April 10. Through Redfield & Johnstone, N. Y. WNAC.

Penn Tobacco Co. (Kentucky Winners), 144 10-minute programs, daily except Sundays, starting April 13 and ending Sept. 26. Through Ruthrauf & Ryan. WNAC.

Waitt & Bond, Inc. (Quincy Cigars), 128 participations in the Yankee Network News Service, three times weekly. Through Batten, Barton, Durstine & Osborn, N. Y. WNAC.

General Mills (Wheaties), 130 15-minute E.T., five times weekly, starting March 23 and ending Sept. 18. Through Blackett, Sample & Hummert, Chicago. WNAC.

Simpson Springs Beverage Co., 18 15-minute programs, twice weekly, ending April 28. Through Ellis Advertising Agency, Boston. WNAC.

Lever Bros. (Spry's Shortening), 300 30-word announcements, daily except Saturday, ending Aug. 16. Through Ruthrauf & Ryan, N. Y. WNAC.

N. E. Telephone & Telegraph Co., 100-word announcements, Sundays only. Through Broadcast Advertising, Boston. WNAC.

PHILADELPHIA

Wasey Products (Musterole & Zemo), three 15-minute electrical transcription periods weekly for nine weeks. Erwin-Wasey Agency. WIP.

P. White & Co., tailors, 10-minute electrical transcription program, five nights weekly for 13 weeks. Direct. WIP.

Philco Radio & Television Co., half-hour for amateur show Saturday nights for one month. WIP.

Spatola Importing Co., spot announcements, Transradio news program daily for five days. Adrian Bauer Agency. WIP.

Lerowx Cordials, participation in Classified Section of the News' 18 times a week for two weeks. Adrian Bauer Agency. WFIL.

Chocolate Products Co., 'Stillicious' Adventure of Buddy and Ginger E.T. 10 minutes three times weekly for 21 weeks. J. L. Sugden Agency. WFIL.

Van Molon, Inc., Carbonate Mints, participation in 'Melody Man' three times a week for two weeks. May Agency. WFIL.

Mrs. Schlorer's, Inc., mayonnaise, 15-minute 'live talent show three times a week for 13 weeks. May Agency. WFIL.

Crew Levick, motor oils, Joe Tumulty sports program, renewal, six times a week for four weeks. Cox & Tanz Agency. WFIL.

Capon Water, participation in Anice Ives program six times a week for 10 weeks. Carter-Thompson Agency. WFIL.

Fritz & LaRue, rugs, participation in Anice Ives program twice weekly for eight weeks. Charles Blum Agency. WFIL.

Iowa Soap Co., participation in Classified Section of the News, 18 times a week for two weeks. Direct. WFIL.

Shuman Bros., three 15-minute dramatic shows weekly for three weeks. Direct. WIP.

Shuman Bros., one spot announcement weekly for three weeks. Direct. WIP.

John Ford Seventh Day Adventist, pickup from WOL, Washington, religious program, 15 minutes. Direct. WIP.

Michell's Seed House, 15-minute garden talk weekly for 10 weeks. Direct. WIP.

Iowa Soap Co., participation in Homemakers' Club daily except Sundays for two weeks. Direct. WIP.

DENVER

K & B Packing and Provision Co., 15-minute street corner broadcasts weekly, for an indefinite time. KLZ.

Fred Davis Furniture Co., two news broadcasts daily for six months. KLZ.

Tivoli Sewing Co., 15-minutes of sport news daily for six months. KLZ.

Hotel Sandford, Chicago, 100-word announcement daily for 70 days. Placed through the Great Lakes advertising agency. KFEL-KVOD.

Hotel Terminal, San Francisco, one announcement daily for 70 days. Placed through the Great Lakes advertising agency. KFEL-KVOD.

Denver Jewelry Co., 100 15-minute programs over a period of eight months. Placed through the Raymond Keane agency. KFEL-KVOD.

Martin's & Samuel's Dress Shops, sponsorship of the 4 p.m. newscast for one month. Placed through the Ted Levy agency. KFEL-KVOD.

Ford Motor Co., sponsorship of the 11 a.m., 1 p.m., 3 p.m., and 5 p.m. newscast daily. Placed through the McCann-Erickson agency. KFEL-KVOD.

Stevens Clothes Shop, three announcements daily except Sunday for six months. Placed through the Ted Levy agency. KFEL-KVOD.

Ideal Laboratories (Denver Mud), one announcement daily except Sunday for one year. Placed through the Raymond Keane agency. KFEL-KVOD.

Pittsburgh Plate Glass, 30-minute program each Sunday for 13 weeks. KOA.

McCloskey Varnish Co. of California, 28 announcements. KOA.

SYRACUSE, N. Y.

General Electric (dealer), 13-week contract for transcribed 'Old Timer' programs. Booked twice week, 9:45 p.m. WFBL.

Oxydol renewal of 'Ma Perkins' programs beginning April first. Agency, Blackett, Sample and Hummert, Chicago. WFBL.

Radio Reports

(Continued from page 43)

was delivered by the Tulsans, 60 voices, comprised of Tulsa businessmen, and the Redmen's Glee club, a campus group. There was little or no variety in the singing, as it all sounded pretty much the same.

Best of the re-enactments was the bit on Will Rogers' guest-stay with Buffalo Bill's wild west outfit when it played Madison Square Garden years ago. Pawnee Bill now 76 years old, handled his chore ably, being assisted periodically when the stay ran over time by an announcer who also ushered in the flash-backs.

Production was heavily studded with yelps and hard-riding noises, which held authenticity because of the remote airing point. 'Home on the Range' and 'Wagon Wheels' the only recognizable tunes in the native laments. Show held interest up to a certain point and then became repetitious. *Bral.*

ALLEN SCOTT
News Commentator
15 Mins.
SHARPLESS ICE CREAM
Sunday to Friday, 11 p. m.
WCAU, Philadelphia

(*Al Paul Lefton*)

Although he's been on the air four years, Allen Scott has only recently cracked real listener attention, that being on the strength of his run-in and threatened arrest some weeks ago by Philly's militant Mayor Wilson. Since that incident, he noticeably skates clear of explosive local personalities and provocative topics.

A fairly rapid spieler, Scott verges slightly on lowbrow appeal, using plenty of 'those guys' and similar slanguage. He's best on local incidents when he remains reasonably reportorial, but wades out of his depth when he gets into international affairs and involved subjects. Then he sounds lacking in sufficient background and occasionally verges on smugness.

Commercials, which Scott handles himself, are worked in as part of regular spiel. He goes from discussing a news event to the merits of Sharpless Ice Cream. The copy has fair punch but should be much more succinctly written. And, since almost all advertising copy has its proportion of ballyhoo, it weakens the conviction in his strictly news commentating. *Hobe.*

CARSON ROBISON'S BUCKAROOS
Commercials
15 Mins.
ZEMO and MUSTEROLE
WGY, Schenectady

(*Erwin-Wasey*)

Robison's standard entertainment of the range untracks thrice weekly on this series of discs. Continuity pictures him as a veteran ranch owner who is visited nightly by 'the kids' from an adjoining establishment. This is a device to set the stage for a quarter-hour of music and talk, but it is manipulated with sufficient skill to pass muster. Robison, with his twangy voice and homey personality, makes the Western atmosphere seem authentic.

Bulk of program is devoted to barber sharp harmony of old favorites. Voices of ensemble blend smoothly. Robison, a femme (Pearl), and one or two others do some soloing. Leader also takes a spot to yarn or recite prairie poetry. He handles this, as well as the emceeing and singing, in capable fashion. Warbling to guitar or piano accordion accompaniment. Also an occasional solo well done. For entertainment of its kind, that presented here is above average—certainly on wax.

Announcer plugs Zemo, a salve for skin irritations, and Musterole, an application for chest colds, at sign on and sign off. Robison, who has worked on other medicine-selling salvos, plugs effectively at midway point. *Jaco.*

STRICTLY MASCULINE
With Harry Morgan, Joe Bregmann, Irvin Kult, John Kleive, Vincent Grimaldi, Jack Delahunt, Maurice Cannelin and Norman Jackson
Songs and Chatter
15 Mins.
Sustaining
Tuesday, 3.45 p. m.
WEBC, Duluth-Superior

Sub-titled kiddingly 'A program for housewives everywhere,' this stint has surprisingly caught the fancy of the fraus. It's probably because—in true paradoxical feminine manner—the ladies'll make it a point to listen to something which has been designed especially for the opposite sex.

WEBC has long had a daily 'Strictly Feminine' program, and execs felt the rugged sex rated at least a once-weekly break, so they introduced this idea. It's 15 minutes of good, clean, rapid-fire fun, with a portion of good-natured ribbing tossed in with a lot of goofy jokes, all summing up to a jolly, carefree quarter-hour. Henry Morgan is emcee, and keeps things moving.

Music as provided by Kult, regmann, Kleive and Grimaldi is lively, while Delahunt and Jackson, tenor and baritone, respectively, coax nifty melodies from a pair of well-trained larynges. *Rach.*

LAMPLIGHTIN' TIME
With Hugh Aspinwall, Ramona Gerhard
Folksy songs, philosophy
30 Mins.
ALADDIN MANTLE LAMP CO.
Sunday, 4.30 p. m.
WCCO, St. Paul-Minneapolis

With the mercury in these parts hovering near the 35-below-zero mark for so long all midwest weather records have gone smash, this Sunday afternoon program is as comfy as a featherbed. So nicely does the homely poetry, singing of hymns and drawly style of Aspinwall's spieling fit into the theme, of the product it tries to sell (kerosene lamps) that one practically feels the warmth of home and fireside when listening to this stint. Reminiscent of turkey-feather dusters, juicy apples in the basement barrel, stereoscopes, and over the river and through the woods to grandpap's house.

Besides Aspinwall, Ramona Gerhard, WCCO's staff organist, is an experienced performer. Likewise the Lamplighters, who sing on other days of the week as the station's Bob O'Links. *Rach.*

MR. AND MRS. SMITH
With Georgia Fifield, Richard LeGrand, Charlie Lung
Comedy Serial
15 Mins.
Tues., 7:45 p.m.
MARCO DOG AND CAT FOOD
KHJ, Los Angeles

(*I. F. Wallin*)

What goes on in the average home when the old man comes home from work just about pegs this opus. It's been done so many times there can't be much room left in the filing cabinet to classify it.

First spurt brought out the title characters and Charlie Lung making a few canine noises. So versatile is this chap that in later episodes he will do, among a multiplicity of others, the part of Oscar the houseboy. He's a cinch to also do the meowing for the skit.

What made the pooch sound effects necessary was that the lady of the house insisted on buying a pup. Along about retiring time the mutt started whining. What to do? Leave it to the ladies. Just tuck him under the sheets with the rest of us, says she, and no sooner said than done.

That brought on the commercial on the care of dogs and how the sponsor's product is just the thing for Hector. Tabby will be brought in later or how else to cue into the feline's chow. Clever, those scripters.

Frank
this nich

JERRY JOY and JUBILEERS
Vocal, Instrumental
Sustaining
15 Mins.
WGY, Schenectady

Under this billing, a femme singer and a small dance-orchestra group broadcast a program of pops on a Friday supper-hour swing. Miss Joy is of the even-pitch school, with a style that is pleasing if not original. Her interpretations of currents are okay. The instrumentalists turn in a good performance, considering their small membership.

Would move with more zip if selection-tabbings were limited to titles; introductions are draggy, a fault common on pop music programs at WGY. *Jaco.*

ALEXANDER GRAY
"Performance by Chrysler"
A CBS Super Air Show
EVERY THURSDAY
At 8 p.m., EST
COAST-TO-COAST
Per. Mgt. CBS ARTISTS BUREAU

GRACIE BARRIE
"GEORGE WHITE'S SCANDALS"
Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

BENAY VENUTA
Back in New York
6 P.M. TUESDAY
10 P.M. SUNDAY
WABC—and Entire Columbia Network
Exclusive Management
CBS ARTISTS BUREAU
Personal Management
JULES ALBERTI, 515 Madison Ave. New York City

The Great American Tourist
PHIL BAKER
Gulf Refining Company
Sundays, 7:30-8 P.M. EST
WABC-CBS
Direction A. & S. Lyons

YOUR OLD FRIENDS
"THE O'NEILLS"
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN 3:45-4:00 P. M.—E. S. T., WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed Wolf, 1270 Sixth Ave., N.Y.C.—Dir. Blackman Advertising, Inc.

AL GOODMAN
And His ORCHESTRA
"ZIEGFELD FOLLIES OF THE AIR"
EVERY SATURDAY—WABC 8-9 P.M., EST
Columbia Network Coast-to-Coast
4 STAR RATING FOR SOLID YEAR

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC.

DON NORMAN
Chicago's Leading NEWSCASTER
Williams Oil-O-Matic (32d Wk.)
Tel. WHITEHALL 4450, CHICAGO

ALEX HYDE
musical director
WHN new york

KEN ENGLUND
is now writing
THE RINSO REVUE
starring
KEN MURRAY
premiere march 24
8.30-9.00 c.b.s.

BERLIN PANS PLUG LISTS

PUBS WARNED ON LYRIC CHANGES

Warning to the music industry against permitting singers on radio programs to change the lyrics of songs was issued last week by John G. Paine, chairman of the Music Publishers Protective Association. Paine urged in a circular letter that publishers give thorough consideration to such requests and that even if they're inclined to extend permission they should collect heavily for the right.

Parodying of a song, wrote Paine, seriously endangers its value, especially when the tune is broadcast. There is a chance that the parody will capture the public fancy and result in destruction of the commercial value of the original.

It is Paine's contention that the best way for the publishers to protect their song properties is to make no exception in any case and insist that the lyrics be sung as is or not at all. Commercials frequently ask for permission to substitute lines in the lyrics because they consider some thought contained therein to be inimical to the product. A case in point of not so long ago was Lucky Strike's editing of 'The Gentleman Obviously Doesn't Believe' (Shapiro - Bernstein). The account didn't like the line which described the 'gentleman's lips' as never having been 'caressed by a cigaret.'

ASCAP MEETS, ROUTINE TALK, SLIM ATTENDANCE

Board of directors of the American Society of Composers, Authors and Publishers, Monday (16), held its deferred monthly meeting for February, with discussions mostly confined to routine matters, because of the small attendance. Annual meeting of the organization has been set for Thursday (26).

It was learned by the publisher faction on the board last week that its concern over personal liability that might ensue from the failure to notify the networks of Warner Bros.' withdrawal from ASCAP Jan. 1 had no basis in fact. Such notice, it developed, had been sent out by the Society eight weeks ago.

No action was taken at Monday's gathering on the proposal that Nathan Burkan, general ASCAP counsel, be asked to define his position in regard to the respective rights of a publisher and the writer in a copyright. In helping CBS prepare its answer to the WB infringement suits the Burkan office argued that WB could not stay the network from using its works since half the copyright was controlled by the writers, who in turn had assigned their 50% rights to the Society. The pubs fear that such theory will, if upheld by the court, serve to weaken their own position, which has always been that the copyright when taken out by the publisher is 100% his and that any benefits accruing therefrom to the writer is at the consent of the publisher.

Monday's meeting elected to the writer list four active members and six non-participating members. Active newcomers are Al Jacobs, Larry Yoell, William Haid and Elnor Remick Warren, while the non-participating group consists of Boyd Bunch, Edward Harris, DuBois Heyward, Langston Hughes, William Grant Still and Albert Hay Malotte.

Burke-Johnson Score for Crosby, Select Publishing

Joe Burke and Arthur Johnson left Saturday (14) for Hollywood to commence on the score of the production that Bing Crosby will do under his indie contract with Emanuel Cohen. Deal was set by Rockwell-O'Keefe, Inc.

Select Music will publish the tunes.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ, and WABC.

Let Yourself Go
Goody Goody
All My Eggs in One Basket
Alone
Lights Out
Lost
Let's Face the Musi
I'm Shootin' High
Please Believe Me
It's Been So Long
Lovely Lady
Rendezvous in Honolulu
Wake Up and Sing
Sing an Old Fashioned Song
You Hit the Spot
Your Truly is Truly Yours
You Started Me Dreaming
Melody from the Sky
If You Love Me
Alone at a Table for Two
Cling To Me
Breakin' in a Pair Shoes
Building Up To a Letdown
If You Love Me
Green Fields and Blue Birds

ERPI Opposes Paine's Complaint in $180,000 Suit as Incomplete

Electrical Research Products, Inc., last week sought to have the State Supreme Court, New York County, dismiss the $180,000 suit of John G. Paine, as trustee, on the ground that the complaint does not show that the musical works involved were copyrighted in the countries where the pictures were shown. Francis Gilbert, as Paine's counsel, opposed the dismissal and got permission from the court to so amend the complaint as to include this information.

Action by Paine is an outgrowth of a five-year contract which gave ERPI sub-agency authority to license the works of American publishers used on the soundtracks of pictures exhibited in foreign countries. The agreement with ERPI expired in 1932 and what Paine is trying to collect is the residue that he claims due on licenses that ERPI issued toward the end of the contract. He resorted to the courts after two years of dickering on a settlement.

JAS. GILLESPIE REJOINS LOPEZ AS PERSONAL REP

James F. Gillespie has rejoined Vincent Lopez as general and personal representative for the orchestra leader at the Ambassador hotel, N. Y. The combination was originally formed when Lopez started at the Hotel Pennsylvania, N. Y., in 1921, Gillespie remaining as manager and exploiter for four years.

He then became general manager for Paul Whiteman and remained with him for nearly eight years. When Gillespie resigned the Whiteman connection about two years ago he started handling John Fogarty whom he will also continue to represent.

Lopez's was the first band to play vaudeville with scenic effects, under Gillespie. His, too, was the first band on the air and the initial band with a commercial hook-up on radio.

Set Waring Hearing

Philadelphia, March 17.

Hearing of the exceptions of defense in the Waring injunction case against WDAS will occur some time this week in Common Pleas court here before Judges McDevitt, Kuhn and Parry.

Bandleader was granted court stay against station's use of his phonograph recordings. Also receiving adverse rulings on similar cases were a restaurant and a ballroom. They are likewise contesting decision.

LITTLE VALUE TO MUSIC-FILMS BIZ

'Most Played' Radio Graphs Are Synthetic Hypos, Says Vet Songsmith—At Same Time He's Delighted to See Himself on Top with the Number of Plugs

MUSIC AND PIX

By CECELIA AGER

Because, with enough plugging pressure it's possible to force a popular song on VARIETY's Most Played list before it belongs there, if at all, Irving Berlin challenges the value of that list, both to the music publishing biz and the picture industry.

The Most Played list has become the songwriters' and picture producers' bible, says Berlin. Publishers with picture company tie-ups are harried and hounded by producers and songwriters worrying about that list, into hurrying their songs along, propelling them onto that list and in so doing, giving them a false position. Berlin himself can't wait to see his own songs on that list, he admits—in fact, he raises hell when they're not there, he says, and gets as big a kick as anybody when they make it. But when Berlin, the music publisher, overtakes Berlin, the songwriter, then does Berlin realize he's been kidding himself; that a song catapulted onto that list before its rightful time is bad for the life of the song and thus bad for the writer, the publisher and the producer. Then does he question how healthy is that Most Played list? He ponders how much good it does the publishing biz and the picture biz. He wonders how much good a song forced up on top does a bad picture. He knows it can't do the publisher any good.

A song forced up on top blows up as quickly as it arrives. Once it makes the list, the publisher lays off it. He's got a new crop to work on. Berlin has no solution for that Most Played rating situation, he says, but he feels eventually it's going to have an unhealthy reaction. Throughout the year there are only a handful of great songs. Those are the 'real' hits, he says.

In Hollywood Again

Berlin is again in Hollywood on a job for 20th Century-Fox, which commitment many months ago he had promised his friend Joe Schenck he would do as soon as he was free. It concerns a musical with an all-star cast, said Berlin before departing for California, and he shall be busy at it until May. It was with characteristic enthusiasm that he left. Though writing for pictures will never afford him the same kind of kick as dong an 'As Thousands Cheer,' it has its own points. More money, a wider audience, a bigger field, more prestige. 'Top Hat' has brought him letters from all over the world; not many, he says, but some, and he likes it.

It's difficult to do a musical for the theatre today, he's found. No casts available. Stars will give you two months out of the year; the rest they prefer to allot to pictures. Just as 'Jubilee' was starting to get its money back, Mary Boland is compelled to return to Hollywood. They want your left eye, and then they won't go on the road. New York only. Under such conditions, it's well nigh impossible to make money with stage musicals. Money that compares to that to be made in pictures.

He's had great breaks in pictures, Berlin says. A great break in writing for Astaire and Rogers, for the cast gives the picture its quality. Astaire gives his own quality to a song, in fact, gives the quality, says Berlin. It finds its own level after it leaves Astaire, says Berlin.

And he's had a great break, his

(Continued on page 55)

Patents Committee Starts to Side As Hearings Look Set for Extra Month; Kaye, Baldwin Air Views

Washington, March 17.

Factional committee fights, combined with intention to prolong hearings until the middle of April, have washed out hopes that legislation revising the horse-and-buggy copyright laws will be enacted by Congress at the present session.

With Chairman William L. Sirovich determined to hold public gabfests for another month, the House Patents Committee split into bickering groups last week with a handful of members vehemently assailing conduct of the hearings and an opposition group backing plans to extend the discussions for some weeks to come.

A show-down is expected at the end of the week, when Representative Thomas O'Malley of Wisconsin, bitterest committee critic of American Society of Composers, Authors & Publishers, will present a motion to shut off the hearings, in accordance with original schedule announced by Sirovich. O'Malley disclosed his plans last week after the committee head had issued a revised schedule allowing more than a dozen more days for debate on the need for new copyright measures.

The committee last week continued its rambling hearings, marked by sharp tiffs between committeemen and other hot-worded exchanges between members and witnesses, without making any noticeable progress toward reconciling conflicting opinions. Most discussion, as during the previous fortnight, was related to the $250 minimum infringement penalty and the effect abolition of this feature would have on ASCAP and the broadcasting industry.

Broadcasting industry opened its assault on the $250 minimum today (Tuesday) and was immediately placed on defensive by ASCAP's friends on the Patents Committee, who repeatedly attempted to force the radio spokesmen to pass an opinion on the fairness of license fees.

Principal argument favoring the Duffy bill was made by Sydney M. Kaye, New York copyright attorney representing the National Association of Broadcasters, who told the lawmakers the 1909 copyright law was outmoded by development of films and radio, adding that provisions in the existing law 'intended as a shield are being used as a sword.' Only other witness was James W. Baldwin, NAB managing director, who was heckled with numerous pointed questions about industry practices, and persistently refused to say whether the ASCAP take is too little or too much.

Counterattacking the copyright pool, Kaye, who is on retainer for CBS also, told the committee that if previous proceedings were as charged in the trial of ASCAP, then it was a mock trial staged by ASCAP for the purpose of diverting attention from the issues in the copyright controversy. He pointed out that while Gene Buck claimed the Society represented 44,000 members, the American roster includes only 1,082 authors and composers, alive and dead, and 108 publishers with 128 subsidiaries. Publishers and writer-members both collect from royalties paid for use of music written by non-members and published by member houses, the attorney emphasized. 'The great bulk of music comes out of the ASCAP repertory even today, when that repertory is temporarily depleted by withdrawal of the Warner firms,' Kaye admitted, noting that the average broadcasting station puts on 200 performances of music daily.

Piracy Denied

Denying the allegation of piracy, Kaye told the lawmakers that 'a pirate is in no substantial business and is not liable for any money judgments. The honest man takes out four or five licenses, and yet is continually terrified. You can look at a piece of sheet music and search the records of the copyright office and not know that ASCAP owns the performing rights. ASCAP does not give us a catalog of the works we can play under our licenses. We play at our peril, and over our heads always hangs this sword of Damocles.'

Citing illustrations of the way the $250 clause has been used to 'intimidate' music users, the NAB attorney told the committee that if ASCAP loses its legal tiff with Warners over the right to contested numbers, stations which have been relying on the assurance that ASCAP has title would be subject to destructive damages. Kaye also pointed to possible injuries resulting from incidental and accidental infringement, discussing briefly some pending Warner suits and declaring the punitive features of the present law contain 'undemocratic power that the broadcasting industry should not be compelled to go on under.'

Committeemen tittered when Kaye recited words of an old Ford jingle alleged to be inspiration for 'Music Goes Round,' and emphasized that if plagiarism suits over this number had been successful broadcasters would have been liable for damages exceeding the national debt.

In reply to ASCAP assertions that the 'power trust' dictated the Duffy Bill, NAB counsel remarked that 'power trust' also has interest in music business as well as in broadcasting through control of Associated Music Publishers.

Few copyright cases are found in lawbooks, Kaye explained, because persons charged with infringement don't want to test their rights as long as the $250 damage provision exists. Damage clause is used to force settlement on copyright owner's terms, he added. 'Under the present law the Judge fixes the damages between $250 and $5,000. Under the Duffy Bill he would fix them between $1 and $20,000. It's merely a difference of degree,' Kaye declared, answering complaints from committeemen that abolition of the minimum award would wreck ASCAP.

'Won't Hurt ASCAP'

'There are more remedies in this bill than a man has under any other law and more than the creator has in any other country,' he continued. 'In the light of that it is my judgment that the Duffy Bill will not put ASCAP out of business. I am convinced it will not cost ASCAP a penny and is quite likely to give them additional benefits.' The minimum provision puts judges in a 'judicial straight jacket,' Kaye said, explaining that broadcasters cannot get along without ASCAP music, even if the $250 clause were abolished.

While denouncing the method by which royalties are fixed, Baldwin endorsed the idea of copyright pooling, but said under present license system, broadcasters are forced to

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Contrast

Washington, March 17.

Contrast between relative value placed on leaders of the two factions in copyright fight was shown by testimony before the Sirovich Patents Committee on the Duffy bill.

Gene Buck, president of ASCAP, told the lawmakers that his annual compensation for protecting the rights of creators is $35,000.

James W. Baldwin, leading the broadcasters in the fight for revision of licensing system, placed his salary as managing director of the National Association of Broadcasters at only $11,000.

FEB. OFF MONTH FOR SHEET BIZ

New York, March 17.

Sheet music business stayed 'way down under during the last three weeks of February. There was no outstanding demand for a tune, and the jobbers found the going the dullest in at least six months. Situation took a reassuring turn the first week in March with the dealers ordering in substantial quantities and over a wide range of selections.

Counters are looking with hope, particularly toward the score of Irving Berlin's 'Follow the Fleet.' Orders coming in showed a preference for 'I'm Putting All My Eggs in One Basket,' 'We Saw the Sea' and 'But Where Are You?'

Tunes that got runner-up call during February were 'Rhythm in My Nursery Rhymes' (Select), 'Broken Record' (Chappell), 'I'm Building Up For a Letdown' (Berlin), 'I'm Gonna Write Myself a Letter' (Crawford), 'I'm Shootin' High' (Robbins), and 'Please Believe Me' (Sherman Clay). With the turn into March the following songs showed signs of going places: 'What's the Name of the Song?' (Popular Melodies), 'It's Been So Long' (Feist), 'Alone at a Table for Two' (Shapiro), 'Little Rendezvous in Honolulu' (Morris) and 'With All My Heart' (Feist).

Things were fairly brisk around the disc counters last month, Benny Goodman did the lead honors for the Victor list, while Fred Astaire, with Johnny Green on the podium, accounted for Brunswick's best seller: Jan Garber, a newcomer to Decca, became that label's No. 1 man, and Mills Blue Rhythm band topped the call for Columbia.

Fair in Chi

Chicago, March 17.

Sheet music sales were just fair during February, due primarily to the lack of one leading tune to lift the list. All of the best selling crowd sold within a narrow range. 'Alone' swung up the top after a pull, replacing 'Music Goes Round,' which plummeted out of the blue ribbon category entirely, though it did manage to stick its head in the 'best 10' circle, rating around eighth or ninth. Others not quite in the top sextet but showing strength were 'Please Believe Me,' 'Wah-Hoo' and 'Write Myself a Letter.'

Relatively, the discs showed better selling power than the sheets, with all the companies reporting a good February, particularly towards the close of the month. Victor beat the bell with 'Follow the Fleet' picture music.

Coast Trade Follows 'Fleet'

Los Angeles, March 17.

Outstanding in music field is Brunswick's sale of Berlin score from 'Follow the Fleet.' Backed by exploitation and picture break in town, Brunswick in last 10 days did a rush biz on the spinners. Astaire-Johnny Green combination put their plates in one-two-three position on the Brunswick list. Fourth spot taken by Harriet Hilliard warbling tune, also from 'Fleet.'

Both sheets and discs did healthy biz for past month, Decca reporting best period in months. Distribs show that about 15 numbers are bunched at top for largest sheet sales. End of Feb. and beginning of March indicate that 'Fleet' score is sure to set at least two sheets among the best sellers.

Month saw new numbers pushing old standbys practically out of the picture. However, Columbia's 'Ride Red Ride' is still number one with the blue plates, and 'Hors d'Ouevres' sticks among Decca's best sellers for fourth consecutive month.

UPTOWN REOPENS

Portland, Ore., March 17.

Jackie Souders returned to Portland to open the new Uptown ballroom, formerly De Honey's, remodeled.

Souders who had just completed 22 weeks at the Seattle Club, brought along his 12-piece orchestra.

MILLER'S CHI. OFFICE

Will Rockwell, v.p. and general manager of Miller Music, left yesterday (Tuesday) for Chicago.

Opening a new office for the firm and will designate a local manager. Also seeing the trade en route.

FEBRUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING FEBRUARY BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORI

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
Song—No. 1	'Alone'	'Alone'	'Beautiful Lady in Blue'
Song—No. 2	'Moon Over Miami'	'Beautiful Lady in Blue'	'Alone'
Song—No. 3	'Beautiful Lady in Blue'	'Moon Over Miami'	'Moon Over Miami'
Song—No. 4	'Lights Out'	'Lights Out'	'Please Believe Me'
Song—No. 5	'Dinner for One, Please, James'	'Rhythm in My Nursery Rhymes'	'Lights Out
Song—No. 6	'I Feel Like a Feather in the Breeze'	'Red Sails in the Sunset'	'Wah-Hoo'

4 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'I'd Rather Lead a Band,' 'I'm Building Up to an Awful Letdown' (Johnny Green Orch., Fred Astaire)	'Wah-Hoo' (Leo Reisman Orch.)	'We Saw the Sea,' 'I'm Putting All My Eggs in One Basket' (Fred Astaire; Johnny Green Orch.)
BRUNSWICK—No. 2	'I'm Putting All My Eggs in One Basket,' 'We Saw the Sea' (Fred Astaire; Johnny Green Orch.)	'Alone' (Hal Kemp Orch.)	'Let's Face the Music,' 'Let Yourself Go' (Fred Astaire; Johnny Green Orch.)
BRUNSWICK—No. 3	'Let's Face the Music,' 'Let Yourself Go' (Johnny Green Orch., Fred Astaire)	'Clikets Me,' 'Gotta Go to Work Again' (Ozzie Nelson Orch.)	'I'd Rather Lead a Band,' 'I'm Building Up to An Awful Letdown' (Johnny Green Orch., Fred Astaire)
BRUNSWICK—No 4	'But Where Are You,' 'Get Thee Behind Me, Satan' (Ozzie Nelson Orch., Harriet Hilliard)	'Gonna Write Myself a Letter' (Hal Kemp Orch.)	'But Where Are You,' 'Get Thee Behind Me, Satan' (Ozzie Nelson Orch., Harriet Hilliard)
BRUNSWICK—No. 5	'The Music Goes Round,' 'Dinner for One, Please, James' (Hal Kemp Orch.)	'I'm Shooting High,' 'I've Got My Fingers Crossed' (Lou Gluskin Orch.)	'Gonna Write Myself a Letter,' 'Bride Comes Home' (Hal Kemp's Orch.)
BRUNSWICK—No. 6	'The Broken Record,' 'Too Much Imagination' (Freddy Martin Orch.)	'Rhythm in My Nursery Rhymes' (Teddy Wilson Orch.)	'Sing an Old-Fashioned Song,' 'The Day I Let You Get Away' (Nat Shilkret Orch.)
COLUMBIA—No. 1	'Broken Dreams of You,' 'Yes, Yes' (Mills Blue Rhythm Orch.)	'Precious Little One,' 'Rhythm Steps' (Herbie Kay Orch.)	'Ride, Red, Ri ' (Mills Blue Rhythm Orch.)
COLUMBIA—No. 2	'The Music Goes Round,' 'There'll Be a Great Day in the Morni '' (Frank Frocea Orch.)	'I'm Shooting' High,' 'Lights Out' (Little Jack Little Orch.)	'Alone' (Mark Allen Orch.)
COLUMBIA—No. 3	'I'm Shootin' High,' 'Lights Out' (Little Jack Little Orch.)	'Dinner for One, Please, James' (Lew Stone Orch.)	'Weary,' 'Let It Be Me' (Phil Regan Orch.)
COLUMBIA—No. 4	'Stop, Look and Listen,' 'Yankee Doodle Never Went to Town' (Joe Venuti Orch.)	'Broken Dreams,' 'Yes, Yes' (Mills Rhythm Orch.)	'Dinner for One, Please, James' (Harry Jackson Orch.)
COLUMBIA—No. 5	'Alone,' 'If You Were Mine' (Mark Allen Orch.)	'Everything's in Rhythm' (Henry Hall Orch.)	'Everything's in Rhythm' (Henry Hall Orch.)
COLUMBIA—No. 6	'Ride, Red, Ride,' 'Congo Caravan' (Mills Blue Rhythm Band)	'Congo Caravan,' 'Ride, Red, Ride' (Mills Rhythm Orch.)	'When April Comes Again' (Jay Randell Orch.)
DECCA—No. 1	'Beautiful Lady in Blue,' 'Moon Over Miami' (Jan Garber Orch.)	'Lady in Blue' (Jan Garber Orch.)	'Alone' (Al Donahue Orch.)
DECCA—No. 2	'Alone,' 'Winter Waltz' (Al Donahue Orch.)	'Alone' (Al Donahue Orch.)	'I'm Shooting High' (Jan Garber Orch.)
DECCA—No. 3	'The Music Goes Round,' 'Gonna Write Myself a Letter' (Boswell Sisters)	'Gonna Write Myself a Letter' (Boswell Sisters)	'Moon Over Miami' (Jan Garber Orch.)
DECCA—No. 4	'Let's Face the Music,' 'It's Been So Long' (Ted Flo-Rito Orch.)	'Shoe Shine Boy' (Louis Armstrong Orch.)	'Rhythm in My Nursery Rhymes' (Jimmy Lunceford Orch.)
DECCA—No. 5	'I'm Putting All My Eggs in One Basket,' 'Yes, Yes' (Louis Armstrong Orch.)	'Broken Record' (Ted Flo-Rito Orch.)	'Hors d'Ouevres' (Ambrose Orch.)
DECCA—No. 6	'I'm Putting All My Eggs in One Basket,' 'But Where Are You' (Jan Garber Orch.)	'I'm Shootin' High' (Jan Garber Orch.)	'Music Goes Round' (Riley-Farley Orch.)
VICTOR—No. 1	'It's Been So Long,' 'Goody Goody' (Benny Goodman Orch.)	'Goody Goody' (Benny Goodman Orch.)	'Somebody Stole My Gal' (Fats Waller Orch.)
VICTOR—No. 2	'Alone,' 'Two Hearts Carved on a Lonesome Pine' (Tommy Dorsey Orch.)	'Moon Over Miami' (Eddy Duchin Orch.)	'My Sweet,' 'It's Great to Be Alive' (Ray Noble Orch.)
VICTOR—No. 3	'I've Got My Fingers Crossed,' 'Spreadin' Rhythm Around' (Fats Waller Orch.)	'Face the Music and Dance' (Ray Noble Orch.)	'He Wooed Her,' 'I Can Wiggle My Ears' (Rudy Vallee Orch.)
VICTOR—No. 4	'Lights Out,' 'Moon Over Miami' (Eddy Duchin Orch.)	'Misty Islands of the Highland' (Guy Lombardo Orch.)	'Getting Sentimental' (Tommy Dorsey Orch.)
VICTOR—No. 5	'Where Am I,' 'Dinner for One, Please, James' (Ray Noble Orch.)	'I've Got My Fingers Crossed' (Fats Waller Orch.)	'We Saw the Sea' (Ray Noble Orch.)
VICTOR—No. 6	'I'm Putting All My Eggs in One Basket,' 'But Where Are You' (Guy Lombardo Orch.)	'All Eggs in One Basket' (Guy Lombardo Orch.)	'It's Been So Long,' 'Goody Goody' (Benny Goodman Orch.)

Inside Stuff—Music

Rudy Vallee, who revised and popularized the 'Maine Stein Song' and other oldtimers, has dug up an old Yale student tune, 'The Whiffenpoof Song.' Vallee is a Yale alumnus and long sought something traditionally associated with his alma mater.

'Whiffenpoof Song,' never copyrighted, was first written by Meade Minnigerode, George S. Pomeroy and Tod B. Galloway in 1909. Before Will Rockwell, general manager of Miller Music, Inc., could copyright and publish Vallee's revised version, there was considerable difficulty tracing the authors in order to technically clear all rights. The estate of the late Judge Galloway of Cleveland okayed his end of it. Minnigerode is a well-to-do antique dealer in Sussex, Conn., and Pomeroy is a Pennsylvania department store tycoon. Pomeroy facilitated the copyright clearance by telling Rockwell that 'the minimum royalty' would be okay with them, in itself a novelty in Tin Pan Alley since laymen, particularly, seem to have inflated ideas of song earnings, royalties, advances, etc.

The songwriters were members of a group of seven who met in Mory's, the renowned campus tavern at New Haven, where they serenaded their favorite waiter, Louis, with 'The Whiffenpoof Song' over their mugs of beer and ale.

Cy Kahn, erstwhile m.c. and singer (who also used the nom-de-radio of Guy Kent on the Paul Whiteman programs) is also a cartoonist avocationally, much as Leo Carrillo and other artists. Kahn conceived the idea of a new music publishers' service of cartoonic exploitation matter on behalf of the new song issues. As a professional singer he recognized that all the pubs' letters announcing 'our latest and greatest ballad' or 'novelty knockout' were as stereotyped as a film blurb. Accordingly Kahn has enlisted Select, Engel, Santly, Shapiro-Bernstein, Famous, et al. to use his humorous cartoon service to plug the new pop song issues.

Creation of a public park and renovation of the mill mentioned in the song is to be undertaken at Caledonia, Canada, to the memory of George W. Johnston, schoolteacher, who wrote in 1864 the lyric of 'When You and I Were Young Maggie.' Relatives of Maggie Clark, the 'Maggie' of the famous ballad, still reside here, but did not reveal that the lyric appeared in a book of Johnston's poems, published under the title of 'Maple Leaves' in Hamilton, Ontario, and set to music two years later, until newspaper stories carried the claim that the song was written to a miller's daughter in Ducktown, Tenn.

Kapp's Canning Trip

Jack Kapp, president of Decca, is en route to Hollywood on a recording trip.

Bing Crosby, Dick Powell, Victor Young, Jimmy Dorsey and others will be personally 'canned' under Kapp's o.o., plus other filmusical and radio artists now on the Coast. Kapp expects to be away from New York three or four weeks.

Robbins East and Abroad

Hollywood, March 17.

Jack Robbins is heading for New York Thursday (19). Going east for the first time since his company took over operation of the Leo Feist company for Loew-Metro.

Robbins figures, after couple weeks in New York, on going to London.

Breese Wants Wife's 18G Judgment Set Aside

Buffalo, March 18th.

Louis J. Calabreese, orchestra leader known as Lou Breese, formerly at Shea's Buffalo and now at the Weylin hotel, N. Y., has started court proceedings here to set aside the suit by Ina Mai Bentley, his former wife, to collect $18,000 back alimony.

A motion for dismissal of the complaint is to be argued. Mrs. Breese obtained a divorce in Massachusetts and a judgment against Breese there for $18,000 alimony last July.

Leon Belasco into the Lowry hotel, St. Paul, for return engagement March 24.

Swing Stuff

Personals

Fats Waller appeared at the UHCA Washington Club...Wingy Mannone dated with Victor...Louis Armstrong's book on swing to be published by Longmans Green...Bud Freeman playing Glen Island, March 21 with his own ork...Artie Shapiro playing bass with Wingy. Sid Weiss may go with Lennie Hayton...Milton Mesirow waxed six sides for Victor with a black and white combo including Bud Freeman and Willy (The Lion) Smith. Titles all pops...Max Farley back in town...Bunny Berigan caught playing piano while little Joe Bushkin trumpets and vocalizes on 'I Never Knew...Several spots along 52d street are staging unofficial jam sessions Sunday afternoons to attract business. Commercial competition may ruin a good thing...Jack Teagarden waxed 'I'se a Muggin',' parts one and two for Victor. Brother Charlie, Bud Freeman, and Karl Kress on this date...Stuff Smith cut 'How'm I Doin',' 'After You're Gone,' 'I Don't Wanna Make History,' and "Taint No Use.' Bernie Hannigan working on recording this combo with cornet and fiddle balanced...Herb Allen returned sunburned from business trip down South...Correction: The neat trumpet on Tommy Dorsey's disc, 'Every Minute of the Hour,' played by Chris Griffin...Race vocalist, Joe Pullum, a Victor artist.

Relief Jam

Scrippy and His Pals, a hot six-piece colored outfit, alternating with Bob Crosby at Hotel New Yorker. Personnel consists of Scrippy Bowling, drums, Sy Deveraux on clari-, Billy Hicks on trumpet, Clarence Johnson on piano, Jim McClin on guitar, and Ernest Williams on bass. Featuring plenty sock with clarinetist Deveraux headlined, this one just moved in from the Apollo, Harlem.

On the Air

Fine arrangement of 'Mamma Don't Allow It' featuring Ella Fitzgerald and a gang of gibes by Chick Webb on the Gems of Color hour...Jess Stacy steals Goodman's 'Digga Digga Doo.' Peewee Irwin a few solos...Fletcher Henderson's 'Rug Cutter Swing' lets Cuffy Davidson loose for some old-time slip horn work...Demonstration of swing by WOR feature department headlined Teddy Wilson, Bunny Derigan, Bud Freeman, Joe Marsala and Stan King. On a few hours' notice Gordon Jenkins turned in an ace job with a baton.

Wax Works

Or Victor Gene Krupa's waxing of 'I'm Gonna Clap My Hands' and 'Mutiny in the Parlor' demonstrates that even the greatest hot soloists need a little arranging. With a black and white personnel from the Goodman and Henderson orks listed on the label, 'Little Jazz' Eldredge steals the disc with some of the screwiest licks ever played.

On Decca, Saxie Mansfield gets off for some ace tenoring on Isham Jones' 'The Day I Let You Get Away.' On 'Bubbling Over' Earl Hines demonstrates some genuine inspiration on the ivories. This band has plenty sock. Dick Stabile's 'Just Because' and 'Deep Elem Blues' has some good piano by Signorelli, but too much alto by Stabile who is better on clarinet. Berigan and Filburn swamped on this disc.

On Columbia the Mills' Blue Rhythm Band waxed 'Shoe-shine Boy' and 'Midnight Ramble.' With Red Allen and Jay Higgenbotham this ork doesn't do itself justice. A trombonist named George Washington gets all the solo work, while Jay rests.

Kyser's Trianon Return

Chicago, March 17.

Kay Kyser orchestra returns March 24 for fours at the Trianon. Replacing the Anson Weeks band, which moves over to the College Inn for two weeks' stay until the arrival of Abe Lyman.

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Federal Project Won't Disrupt N. C. Symphony

Charlotte, March 17.

Threatened disruption of the North Carolina Symphony Orchestra moved Congressman Zeb Weaver to take steps in Washington to prevent such action.

The Asheville Chamber of Commerce heard that Dr. Nikolai Sokoloff, head of the federal music project, planned to use 17 members of the North Carolina orchestra for his all-southern symphony at Asheville. Others were to be distributed to orchestral groups at other points. The orchestra has had headquarters at Asheville for some time.

Fearful that the state would lose its identity with the scattering of the musicians as the 'backbone of other similar groups,' the congressman entered the picture. He was assured that the North Carolina Symphony was not thus to be divided up. Joseph DeNardo is director of the orchestra.

Berlin vs. Plug List

(Continued from page 53)

job was comparatively simple, working with director Mark Sandrich. Sandrich knows as much about what a song should have as anybody in the theatre, says Berlin.

Writing For Pi

They told Berlin before he went out to pictures and 'Top Hat' that he'd find 'you can't do this and you can't say that. Well, he found that excent for a certain obviously necessary censorship of situations and lyrics in pictures, there's the same amount of showmanship, of musical comedy 'feel,' of production, of opportunity for expressing and retaining whatever personality and individuality is yours, of awareness on the part of picture producers of quality in music and lyrics, as there is in the best of the theatre.

For his part, Berlin says, he never had material as concentrated in quality in any stage musical as he had in 'Top Hat' and 'Follow the Fleet.' For in a stage show, he'd write perhaps 16 musical items; perhaps the outstanding number would be the opening chorus, or his kudos might come from the first act finale. But there isn't that chance, that latitude, in pictures. In those pictures he had only five or six spots; into five or six numbers he must perforce squeeze hit possibilities.

As to what kind of songs suit pictures, Berlin says that the strictly pop song, spotted as such without logical cause, in a picture, doesn't need the picture and the picture doesn't need it. Many hit songs come out of pictures as publisher's hits, but they don't help their picture because the public doesn't tie them up with the picture that spawns them, he says. The ideal picture song, the one that does its picture good, is the song that when heard is straightway identified by the listener as that song from such and such a picture.

Analyzing and comparing his songs in 'Top Hat' with those in 'Follow the Fleet,' Berlin says that 'Top Hat's' numbers were all production numbers, but more general than those in 'Follow the Fleet,' which has both production and popular numbers even though 'Follow the Fleet' is a typical musical comedy. 'We Saw the Sea' is its opening chorus. It has popular songs that yet fit the situations, such as 'Hear Am I,' a publisher's song, a 'back-breaker,' maybe slow for the picture, but it fits Miss Hilliard's mood. On the other hand, 'Let's Face the Music and Dance' can be tied up only with 'Follow the Fleet.'

Comparing musical comedy pictures today, looking to their future, as against what they were when they died overnight, Berlin feels they're going to be the most important of the industry's big grossers. Musicals always did the biggest business in the theatre, always played to the largest audience. In the picture houses, the quality of their music, lyrics, production has advanced enormously. They've developed class apace with their audience.

Music Notes

Teri Josefovits, Hungarian pianist now at the Hotel Lombardy, N. Y., with David Greggory and Bill Livingston wrote 'Goodnight to You' (And I Do Mean You') for Joe Davis publication, founded on Jimmy Fidler's radio sign-off.

Sam Coslow penned themer for Paramount's one-reeler, 'Lucky Starlets,' short to build up contract youngsters.

Irving Caesar and Milton Schwartz back in Hollywood, to pen numbers for 'Mark of Zorro,' Lawrence Tibbett's—next at 20th-Fox.

Jan Pearce recorded his first disc last week for Brunswick. His contract with the label is for a year.

Alberto Colombo heads RKO music department, succeeding Fred Fleck, who goes into production.

Portland's New Nitery

A newcomer to Portland's night life is the Park Avenue club, which is housed in the basement of the Cornelius hotel.

Jack Biles is master of ceremonies and entertainment is provided by a line of girls and singing and dancing waiters and waitresses. No cover charge.

Cops Raid Colored Music Club, Queer Coin Rumor

Baltimore, March 17.

Federal agents raided the Colored Musicians' club here last week after picking up a man trying to pass a spurious $5 bill in a store. The man, now held under $2,500 bail for a hearing, was not a club member, but claimed he got the bogus note at a card game in the club.

Immediately a squad of cops descended on the clubhouse and carted off 21 men. After a hearing they were all dismissed.

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New York Times
"Intimate, exotic...an amusing place for reveler."

GEORGE ROSS
New York World-Telegram
"Chez Josephine Baker was hailed as a roisterous rendezvous for after dark."

HOWARD BARNES
New York Herald Tribune
"To miss hearing and seeing her in her club is to miss one of the most exciting cabaret performers of our day."

TED FRI
Daily Mirror
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Copyright Committee Hearings

(Continued from page 53)

pay whatever ASCAP demands for fear of being sunk with infringement litigation, 'We're paying ASCAP amounts they have fixed,' Baldwin declared. 'We have nothing to say about the price. I have no idea whether we're paying too much or too little, it is impossible to say how much music owned by ASCAP, or other societies, is used by our members.'

Baldwin Claims 'Discrimination'

Pressed by Congressmen Daly and Sirovich to comment on the fairness of ASCAP rates, Baldwin insisted his kick was not over the amount of license fees, but that discrimination and compulsion were reasons for protesting against methods used in licensing performances. 'There is a contract,' he said, 'but there is no basis for bargaining about the terms of that contract. ASCAP is the only society to which we pay a percentage.' Broadcasters are 'utterly' unable to pass on music costs to advertisers because of method employed in fixing license charges, although total outlay for music is taken into account in fixing hour rates, the NAB executive explained. He added that the 'great majority' of music played over the air comes from the ASCAP catalog, but the industry is unable to compare total charges of ASCAP and Warner Bros. because of lack of information about number of pieces actually used and different character of fees. Industry take last year amounted to $87,523,848, Baldwin estimated, with broadcasters paying ASCAP 'in excess of of $3,000,000.' When asked to justify the contention that ASCAP should collect 5% on the industry's gross, Baldwin explain that broadcasters allowed 15% deduction for agency fees. This testimony prompted a barrage of questions from committeemen, who insisted amounts paid agencies and ASCAP are entirely out of line.

What Agencies Contri

'Do you think the agencies contribute more to radio than ASCAP?' Daly inquired. Baldwin retorted that 'composers would not get anything if we could not sell time through the agencies, which render us a definite service.' Baldwin agreed with Kaye that a Duffy Bill enactment would not harm ASCAP, asserting that if pending legislation would wreck the copyright pool 'we would not be here supporting it.' When Sirovich insisted the committee desires present legislation which will 'help you,' and asked Baldwin to suggest how broadcasters could best benefit, the NAB official said quickly, 'I think the thing you could do is pass the Duffy Bill.'

Broadcasters wind up their arguments today (Wednesday), with hotel and film witnesses due to testify Thursday (19).

Dean Breaks Out

Hottest committee outburst came Thursday (12), when Congressman Braswell Dean of Georgia threatened to withdraw from hearings in protest against discourteous and undignified' committee conduct. Joining Dean, Representatives Church of Illinois and O'Malley also entered bleats about the manner in which hearings have been run, while Senator Duffy of Wisconsin, sponsor of the Administration-supported revision bill, kicked about the way he was grilled by prejudiced legislators.

With broadcasters scheduled to take the stand, committee last week shoved aside music-users in order to hear—and squabble with—Senator Duffy and Dr. Wallace McClure, State Department expert who headed the interdepartmental group which prepared the Duffy bill. During these sessions, committee heard more about what's in the Duffy measure than in the previous two weeks.

Declaration that the State Department stands 'four square' behind the Duffy bill came from Dr. McClure, who admonished lawmakers to consider the 'general welfare' in drafting new copyright statutes. Brain truster told the committee that the Constitution did not contemplate laws giving creators any special advantages over users of their works, asserting a new statute should be drawn with consideration for the interests of the whole.

First emphatic boost for the international copyright union was entered by McClure, who appealed to the solons to 'let the department have the one implement it needs in these troublesome times to protect Americans who are creators.' McClure emphasized that at present the U. S. has no treaty protection and said the Bern convention 'gives us a definite, affirmative right' which will benefit every subscriber and tunesmith.

Answering committee complaints that Germany, Italy, and Hungary are discriminating against Americans and Jews, the State Department spokesmen asked the legislators if they think we should pass up an opportunity to protect our creators in 40 countries merely because we object to policies in three nations. He said the United States requires protection 'all the more' when conditions abroad are upset.

Ipso Facto

'Once we get that treaty, any person who prepares an artistic or literary work has ipso facto protection in 40-odd countries and the Department of State has the amplest implement to protect the rights of Americans,' Dr. McClure declared. 'Do we want to deny copyright protection to the oppressed people of dictator-ridden countries? I don't believe the people of the United States want to refuse protection to anybody.'

Turning to a detailed discussion of the Duffy bill, Dr. McClure entered a vigorous defense of the idea of wiping out the $250 minimum damage award. Simultaneously, he advocated a monopoly in control of performing rights and Government regulation of licensing systems.

With explanation that the minimum punishment was the 'particular concern' of the interdepartmental committee which drafted the Duffy bill, Dr. McClure told the Patents Committee, 'We concluded there should be an elimination of the stated minimum damage. In the present law a very inflexible provision exists. That leaves the courts no discretion. The Duffy bill tells the courts that when infringement is proved they must impose damages. The court must make those damages high enough to see the infringement does not continue.'

The Duffy bill, Dr. McClure said, is intended largely to safeguard 'secondary users' of copyright works from intimidation and exploitation, while the present law, as interpreted by the courts, makes such enterprises subject to infringement suits and to royalty demands. Under the 1909 statutes, the 'very foundations of American liberty' have been challenged, he averred, because the law says that penalties should not be imposed unless there is an intent to commit some violation. In this respect he urged the committee to 'eliminate penalties likely to result in injustice when applied to the characteristic case.'

Pointing out that when the current law was enacted, there was neither a copyright pool nor a broadcasting industry, the State Department spokesmen expressed his opinion that 'the 1909 act is inapplicable and inadequate today.' He said that 25 years ago 'there was need for a law with teeth in it' but the situation has changed since it was placed on the books.

'This becomes a question of whether there exists in American law protection for the tens of thousands of owners of receiving sets or whether we shall magnify the interest of a few thousand members of ASCAP,' McClure said. Shall we legislate for large numbers or for small numbers? No man who makes secondary use of music can escape this sword of Damocles ($250 minimum penalty) which always hangs over his head.'

Protecting Set Owners

Receiving set owners should have the right to decide what music they want to hear before being placed in position where they are subject to stiff penalties for infringement, McClure observed, explaining that the Supreme Court in the so-called LaSalle case held that the performance of a receiver was wholly different from the studio rendition.

Taking up the question of what results would flow from abolition of the $250 minimum, McClure denied the Duffy bill would desroy ASCAP. 'Their own testimony showed performing rights societies in foreign countries are doing very well,' he said. 'There's no $250 minimum fee in those countries, or anything analagous. Other countries permit their creators to flourish without this sort of provision.'

Elimination of the statutory damage clause would remove a 'government prop to price-fixing,' McClure stated, insisting that 'there would be no injury to anyone or to the Society.' He added the interdepartmental committee is convinced the substitute provisions against infringement 'are ample' and the Duffy bill does not remove 'a thing from the owners of artistic works.'

There is no necessity for a minimum award, the State Departmenter insisted, because the American people are not 'inherently infringers.' There must be means of preventing piracy, he agreed, but the alternative features of the Duffy bill are sufficient.

Quizzed by several committeemen about his opinion on government regulation of music licensing, McClure took the view that there is no reason why Congress should not stipulate the amount charged for use of copyrighted works in broadcasting, film production or hotels. In a round-about way he advocated such a move, saying that 'if a private group is to have such control over the daily habits of the people, it should be subject to government control.'

No ASCAP Monopoly

ASCAP never enjoyed a 'complete' monopoly, McClure told the law-makers, adding that much inconvenience has resulted from the necessity of dealing with several groups controlling performing rights. Pointing specifically to the controversy between ASCAP and Warner Bros, he said that under the present law music lovers have been burdened with the responsibility of finding out who controls particular numbers. In response to questions from Congressman Kramer of California, he said the trend abroad is toward government regulation of performing rights and strict government price-fixing. There would be 'no undue difficulties,' he said, in legislating a minimum royalty or a graduated scale of charges for performing privileges.

Appearing to answer questions about his earlier testimony, Senator Duffy told the House group he is convinced the courts can be trusted to do right by everybody in imposing damages which would bar continued piracy. While expanding this view he became embroiled with Congressman Burrwood Daly of Pennsylvania, ASCAP defender, and the subsequent exchange provoked threat by Representative Deen to withdraw from the hearings.

As Congressman Ralph Church of Illinois defiantly told Chairman Sirovich 'I am not going to be chastised by anyone' and Dean registered his squawk, Senator Duffy also kicked about the manner in which committeemen treated him. After asserting he will not be 'badgered,' Duffy truculently refused to say what Daly wished him to say and responded, 'You've got my answer and that's all you're going to get.'

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Disc Reviews

By Abel Green

Current releases are very accent on 'Follow the Fleet.' The seven Irving Berlin tunes from the Astaire-Rogers filmusical have been canned in divers manners but Brunswick has a natural advantage in **Astaire's** collaboration with **Johnny Green** and his orchestra on that label. Between Astaire's vocalising and taps and Green's forte pianology, in a series of carefully conceived orchestrations, Brunswick had the jump on the market and is set to do all right on its disk turnovers. Green has done an extraordinary scoring job throughout. His arrangements definitely enhance the Berlin tunes and it's little wonder that he's Astaire's favorite maestro.

Best tune of the score, 'Let's Face the Music and Dance,' is paired on Brunswick 7609 with 'Let Yourself Go,' Astaire tapping only in the latter. No. 7609 is a novelty vocal-dance version of 'We Saw the Sea' by Astaire and a quartet backed by Tm Putting All My Eggs in One Basket,' one of the poorest ditties in the score. No. 7610 pairs a novelty arrangement of 'I'd Rather Lead a Band,' wherein Astaire reverts to taps and also vocalizing. This is paired with a pop tune, 'I'm Building Up to an Awful Letdown,' co-authored by Johnny Mercer and Fred Astaire. In all, the tiptop Green arrangements do much to bolster the recordings.

Anybody partial to 'Eggs in Basket' will like **Louis Armstrong's** torrid version on Decca 698 coupled with 'Yes-Yes! My-My!,' a pop by Cahn-Chaplin, which goes very swingo under the Armstrong trumpet and vocal treatment. All the boys get opportunities for some fancy licks notably the slip-horn. Armstrong's hoarseness in the vocals is no particular handicap, however.

Painstaking scoring is also evidenced by **Ray Noble** on Victor 25240-41, all but one being 'Fleet' tunes. He has orchestrated 'We Saw the Sea' as a march foxtrot with **Reed Kennedy** and **The Freshmen** in the novelty vocalizing, paired with 'If You Love Me,' Noble's own composition, a smooth fox. **Al Bowlly** vocalizing. The other disk offers 'Let Yourself Go' and 'Let's Face the Music,' a nifty orchestration. Bowlly and the trio officiate vocally.

Ozzie Nelson naturally is assigned 'But Where Are You?,' and 'Get Thee Behind Me Satan' from the Berlin-Astaire picture, and **Harriet Hilliard**, the maestro's wife and dance band feature, does the vocal interludes of the songs she handles in the film. Miss Hilliard's showing in 'Fleet' won for her an RKO-Radio contract renewal. This is Brunswick 7606. No. 7615 is another Nelson-Hilliard foxtrot pair, 'Don't Count Your Kisses' and 'I'm Gonna Clap My Hands,' latter a Farley-Riley nonsense ditty, with both doing a novelty vocal double interlude against a sprightly foxtrot arrangement. In all the same smooth Nelson dansapation distinguishes the terp scoring, with the trumpet especially fancy.

'Satan' and 'Rather Lead a Band' are **Richard Himber's** Victor 25243 assignments, ranking No. 2 to Noble in importance as regards the 'Fleet' songs on the Victor releases. **Stuart Allen** vocalizes. Arrangements are sprightlier and with a dash of novelty in 'Band,' a departure from the usually too-smooth Himber style.

Quietly lethargic are **Guy Lombardo's** 'Fleet' chores on Victor 25242, 'Eggs in Basket' and 'But Where Are You,' with the oversteady arrangements inspiring to nothing exciting. A poor assignment for the band, but probably one of those intra-studio things as regards the choice of numbers. It's in formula Lombardo orchestra manner which is effective with certain types of tunes but not these. **Carmen Lombardo** vocalizes. The Lombardos were for a time Brunswick artists, then Deccas, now Victor exclusively. While at Brunswick they recorded 'Villa,' the Lehar classic, and 'Give Me a Heart to Sing To' out of 'Frankie and Johnny,' Herb Yates' film which has been censorially delayed for more than year. This accounts for Brunswick 7611 now finally issuing the numbers as the film is about to be released. It's here that the Lombardo style is eminently effective, as contrast to the n.s.g. chores with the Berlin tunes.

With Lombardo's departure from Decca, that company acquired **Jan Garber's** orchestra, put his radio billing of 'the idol of the air lanes' right on the Decca label, and is successfully substituting one for the other. Garber is No. 2 Lombardo in style, technique and even selections. The same tunes from 'Fleet' that the Lombardos do for Victor are Garber's chores on Decca 699, 'Where Are You and 'Eggs' likewise lay a disk omelette for uninspirational hoof music. **Lee Bennett** and 'Fritz' are notated as vocalizers. Garber's pops, 'Love Came Out of the Night' and 'Little Rendezvous in Honolulu' on Decca 693 are better entries.

Ted Fio Rito does nicely by 'Face the Music and Dance' backed by 'It's Been So Long' from Metro's 'Ziegfeld' film wherein Stanley Hickman, Muzzy Marcellino and The Debutantes split the vocals. Decca 687. The maestro's pianology and Hammond organ interludes highlight the arrangements.

Glen Gray's Casa Lomaites get a lot of novelty out of 'Rather Lead a Band' and 'Let Yourself Go' with **Pee-Wee Hunt** featured in the vocals. Good dansapation. Decca 696.

The Swingologists

Some interesting swingo. **Fats Waller's** 'West Wind' and 'Sing an Old-Fashioned Song To a Young Sophisticated Lady,' on Victor 25253 run the gamut of the Waller piano-vocal style and some interesting slap-bass and trumpet technique. The push-pull riffs and the kid who slaps the swollen violin shine in the arrangement.

The advanced students in the School of Swing will go big for **Joe Venuti's** 'Black Satin' and 'Red Velvet' wherein **Russ Morgan**, the arranger-maestro at the Hotel Biltmore, N. Y., collaborates at the ivories and in the composition, Columbia 3105.

Bob Howard, WHN's vocal ad liber, surrounded by a snappy swing combo, gives out 'Whose Big Baby Are You?' from 'King of Burlesque' and 'You Hit the Spot' from 'Collegiate' on Decca 689. It's mostly Howard's engaging vocal pianology but the supporting dance team is highly effective. Appeal of this disk is the minimum of cacaphony proving that swing can be melodic.

Benny Goodman's Victor 25247 is a swing classic coupling 'Stompin' at the Savoy, and 'Breakin' in a New Pair of Shoes.' Clarineting that's toe-tickling and a barrage of brass and reed modulations and figurations that are unusual highlight this disk. Mean slip-horn and barrel-house keyboarding feature the latter piece.

With **Frankie Trumbauer** maestroing his own dance combo on Brunswick 7613 and **Jack Teagarden** part of the team it's a cinch that 'I Hope Gabriel Likes My Music' (Dave Franklin) and 'New Pair of Shoes' are competent for the hoof. The brass teamwork is superb and the general musicianly niceties very ultra.

Teddy Wilson swings in melody on Brunswick 7612, 'Nursery Rhymes' and 'Life Begins When You're in Love' out of 'Music Goes Round.' **Billie Holliday** clicks with her vocal interlude on the latter. Wilson's piano-maestroing is ably supported by a snappy terp orchestration.

ilmusicals

Although Jolson's 'Sonny Boy' holds the record for top sales of a pop, he, Cantor, Harry Richman and many another highly effective song salesman on the stage hasn't been a consistently good bet on wax. Decca however, has taken some

(Continued on page 58)

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College Rhythm

The 10th and final of a series of articles on collegiate likes and dislikes as regards dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.

WASHINGTON

By Martin Trepp '36

(U. of W. 'Columns')

This is the Pacific northwest, 'way off up yere in the musical last frontier. From the sticks to the University of Washington come scores of lads and lassies who have been bred on Hinky Punkin's Feverish Five ('every Saturday nite at the Smith's Corner Dance Pavilion'). Upon arriving here they learn from their more worldly-wise Seattle brethren the following principles: (1) the local style of dancing is absolutely unparalleled by any style of dancing anywhere else; (2) the local dance bands are no good; (3) Seattle is a lousy town when it comes to night life; (4) new names and unfamiliar names on the dance band horizon are to be viewed with suspicion; (5) there are several good orchestras on the Pacific Coast and how come Seattle doesn't ever get any of them; (6) Guy Lombardo is no good; (7) Guy Lombardo is great; (8) what's a swing band?; (9) yes, and what's a jam band?

Seattle and the vicinity from which come Washington students is far removed from the nation's centers of dansapation, and by virtue of this fact is unable to get down to personal acquaintanceship with the leading bands. Because of the lack of first-hand musical environment the local collegians, as a whole, are not band conscious. They like to talk about dance bands and to masquerade as connoisseurs, but their powers of discernment are none too finc. They may say quite honestly that they don't like a certain orchestra, but their reasons for the dislike are not definite. Or, they may dishonestly express distate only because someone before them has done so. On the other hand, there are a few (a mere smattering) of Washingtonians who really have some idea of the game, the teams and the score.

classes Trend

The rhythmic speed-up-and-slow-down pussyfoot sway which rules Seattle dance floors (and which Californians call 'Ancient, it went out down south four years ago') calls for music of from slow to moderate tempo. It also calls for well accented rhythm. When they dance Washingtonians like to be lulled along—with an occasional fast one thrown into the program just to remind them to stay awake. The waltz (weep in your own beer, Grandpa) is a rare bird—and glad of it. And as far as local dancing youth is concerned, the torrid stuff is O-U-T. Recently at the Olympic Bowl a young lady from California pleaded with maestro Dick Jurgens, 'Won't you please play, just this once, a fast one like you used to play down in Balboa?' Into Mister Jurgens' eye came a nostalgic gleam—and a few moments later dancing youth was scooting about in high fever and wondering who wound the phonograph up.

But bands cannot be judged here strictly on a basis of danceability. The students dance to the orchestras they can get, and listen to the orchestras they like. With the exception of Jurgens, who rates tops locally, Washingtonians go nowhere just to listen to the band attraction. So dial flicking is one of the most popular of indoor sports. And hence the shibboleth that local bands are odorlferous and that all good things come from elsewhere. (Jurgens is not home grown.)

Seattle's night life is termed awful by many simply because of the lack of outstanding orchestras. There are, right now, more cabarct dances running full blast than there have ever been in the past. But the orchestra situatlon mlnimizes this fact.

Only one thlng at Washington can be gleaned from phonograph record sales; the phonograph fiends (the birds and birdesses who buy records for the sheer joy of revelling in the orchestrations thereof) are few and far between. There are 9,000 students in the University, and about 60 fraternity and sorority houses along Greek Row, yet the only record store in the University district went bust last year for lack of biz. When records are bought they are bought for the titles; execution is secondary.

Popularity's Long Pull

hat leaves radio the main means for the introduction of big orchestras to the local populace. The dials in the fraternity and sorority houses are operated by the connoisseurs or would-be connoisseurs. They can tell you when Ray Noble, Fred Waring, Ben Bernie, Eddie Duchin, Orville Knapp, Ozzie Nelson, Glen Gray and others are due on the air. And you'll find that they'll have the dial tuned to the right spot at the right time. Thus, these radio explorers furnish the main guide to student tastes in orchestras.

Their exploring, however, moves slowly; retarded by a loatheness to try new fields. So it takes time for a new band that has the stuff to gain popularity. But once the music maniacs 'discover' an orchestra, that outfit climbs in popularity. Popularity is based on familiarity, plus what it takes. And what does it take? The stylists catch attention: the Nobles, the Duchins, the Lombardos, the Ellingtons, the Flo Ritos, the Kemps, the Goodmans. Out here they'll take more fast and novelty stuff on the air than they will on the dance floor. Many students grimace wryly if Lombardo, Wayne King, and Jan Garber are mentioned. But these gentlemen still have plenty of popularity.

Ray Noble really rates the laurel wreath on this campus. His variety and sophisticated polish put him ace high. 'Piano' Duchin's following has dropped slightly, just because he is 'Piano' Duchin. But when he's on, an awful lot of radios are on too. Ellington, Flo Rito, Knapp, Bernie, Ozzie Nelson, Glen Gray, Garber, Isham Jones and Jimmy Grier are among those who rate well. Jack Hylton is a new factor to the local collegians and is just beginning to make a favorable impression. Paul Whiteman is liked as an institution, and Richard Himber for somewhat the same reason. In the case of the Latin lads—Cugat, Madriguera and Manzaneres—well, some do and some don't.

Aslde from Ellington the colored contingent gives no cause for unmitigated pralse. Cab Calloway's 'hi-de-ho' now jangles the nerves of many. Claude Hopkins is not well known. Les Hite, on the Coast, does not appeal. And most of the localites never heard of Teddy Wilson.

Benny Goodman is just beginning to come into his own, but still goes unappreclated by many. Washingtonians have only a vague idea of 'swing.' And as for jam bands! What did you say the word was? They've heard Fats Waller plenty, but not enough to catch the drift of things.

Campus Outfits

From commlttees are forever casting longing eyes down the list of nationally prominent orchestras, but usually end up by engaging a campus band. And some of the campus bands aren't too bad. Standout orchestra of thls type is that of Cec Smith. A law student, Smith has been in this 'earnlng my way through' game for some time. He works a band of from five to 20 pieces (all union) depending on the occasion.

But a national name is always a lure, and isn't used more often only because it's difficult to bind the blg ones barnstormlng out this way.

HELEN MORGAN NITERY SEEKS REORG VIA 77B

Special master was appolnted by Judge Coxe in the Federal Court, N. Y., to take testimony in connection with a petition for reorganization which had been filed by Hark, Inc., operators of the House of Morgan at 49 East 54th street. Petition gave Harry Kannen as prez of the company, and Murray Geller, secretary and treasurer. Date set for a hearing is April 2. Hark, Inc., coined from combination of Harry Kannen's name. Helen Morgan's stellar presence accounts for the House of Morgan trade name.

Plea, asking that the nltery be allowed to readjust its obligations under section 77B of the Bankruptcy Act, stated that there were a total of 101 creditors who had claims amountlng to $80,000. Only names in the creditor list were those of merchants.

CHEZ AMI REGAINS ITS LICENSE; CHURCH LOSES

Buffalo, March 18.

Chez Aml, downtown night spot whose license was revoked last month following a court battle, was awarded a new license by the ABC Board this week and reopened March 17.

The orlginal license was revoked when the Calvary Presbyterian Church secured an injunction based on the state law which prevents sellIng liquor withln 150 feet of a church.

Following revocation further hearings were held here before Commissioner Edward Schoeneck, at which it was shown that the church property was used for other than religious purposes, following which the license was reinstated.

HUNTLEY'S 4G JUDGMENT

Buffalo, March 18.

Lloyd Huntley, orchestra leader at the Hotel Statler here, was awarded a $4,300 default judgment in Supreme Court against Easton Shaw of 111 Broadway, New York City.

Huntley claims that in 1931 he gave Shaw the money for investment in a Canadian gold mine and that Shaw had failed to return the money.

KYSER TO CHI

ittsburgh, March 17.

Six months' engagement of Kay Kyser's orchestra at the William Penn hotel will end Friday (20) when the band pulls out for Chicago's Trianon ballroom.

Successor here will be Basil Fomeen. Fomeen will fall heir to Kyser's twice-weekly Mutual network shots via WCAE.

Fomeen is expected to stay for a month, with Paul Pendarvis returning first of May to reopen William Penn's Urban Room, summer dance spot.

Hall Johnson bringing 40 more choristers to Coast for 'Green Pastures' at Warners.

Weber Rules for Levys On 3 Points in Philly Union Mess; 1 to Go

Philadelphia, March 17.

Unable to settle their differences with Ike and Leon Levy, operators of WCAU and KYW, regarding assessments for remotes last summer, classification of programs, contracts with house bands and closed shop policy for all studio musicians, local unlon execs huddled last week with Joseph N. Weber, national president, and the Levys. Weber ruled in favor of the Levys on first two matters and the third was won by same pair. Final is still being discussed. Union has edge in that one, probability belng that studio accompanists will have to be unlon members.

Dispute with Hotel Pennsylvania over 'benefits' within the hotel premises, with show being paid, is still on fire. It's largely a finely-drawn technical question. Joe Frasetto's union band, after belng out for two days, is still back in pending settlement and confabs are the rule these days. Hotel Manager Buddy Crawford has repeatedly expressed his indignation at what he considers 'arrogance' of union. He says he'll close the spot before he makes concessions.

There's also trouble at Walton hotel, where show is being given on roof. Manager Charley Duffy booked shows in on contract to work seven-day week. He has deals to send entertainment to smaller clubs where shows are permitted Sunday nights, but union is nixing that. Like Crawford, Duffy is also plenty heated about it.

Lengths to which unlon is going to end the 'benefit' practice, which it abhors, are seen in actlon last week in a case involving Bob Roltner, m.c. at Cafe Marguery, Hotel Adelphia. Roltner was offered job for Saturday night (14) at a private party at the Ritz-Carlton. He was to bring two other acts, one being singer with piano accompanist (non-union). Talent was to be paid.

He was notified early Saturday evening by Ritz-Carlton management that the date was cancelled because unlon had threatened to yank dinner-dance band from regular dining room if the 'benefit' were played, whether for coin or not. Roltner phoned the union to protest. His arguments that an outside date, for pay, not involving any bands or unlon musicians, was of no concern to unlon, were met with the statement that union was determined to stamp out 'benefits' and that he'd have to suffer.

Coast Musikers Reelect

Los Angeles, March 17.

Officers of Musicians Club of Los Angeles (AFM, Local 47) were reelected for another year at annual meeting of board of directors Friday (13).

Renamed were: president, J. W. Gillette; vice president, Harry Baldwin; secretary, F. W. Forbes; treasurer, C. L. Bagley; trustees, F. D. Pendleton, W. B. Harrington, George W. Teasdale.

CHI BOUL' MICH' GOES ASWINGIN'

By DAN GOLDBERG

Chicago, March 17.

Clap yo' hands and swing it, man; Harlem's come to town with a rhythm that has the college mob by the ears. Some 800 studes jammed the swank Urban Room of the Congress hotel March 7 to hear a swing concert by Fletcher Henderson and his orchestra. Sponsoring the jam session was a rapidly growlng organization titled the Chicago Rhythm Club and associated with the club in bringing the Henderson band was Benny Goodman, who, in a few short months at the Congress, has zoomed into national prominence.

At first the ducats were peddled at a buck a copy, but the demand boosted the price to $1.75.

There was not an inch left in the room for walking, much less dancing. But nobody came to dance. They came to shake their shoulders in tempo, shout in spontaneous unison when the cornetist hit a hot note and yell 'swing it, boy, swing it.' It was Harlem come to Michigan boulevard.

While the Harlem blaring style of the 1920's is rapidly passing into the discard, the swing off-shoot of the Harlem tempo has become a national fever. While the old-time Harlem blare might have been too lowdown for the college crowd, the new stylized rhythms and embellishments of the same basic has found the right note for this ofay mob. It retains enough of its Harlem, and before that, its jungle ancestry.

To many in the music business, the swing music is a reaction against the saccharine tempos of the Wayne King, Jan Garber, Guy Lombardo school. How long it will last they do not profess to know, though there are many who claim it's strictly a passing fad because, in the final analysis, the soft music is the romantic music and the romantic music will always be the right music for dancing.

But whatever the viewpoint may be, there is still the fact of 800 people planking down $1.75 each to hear a colored orchestra give a swing concert.

From 3:30 until 5:30 these people huddled together in a feverish jam session; their hips moving in time with the drums, their feet tapping the tempo and their eyes shining.

FRANCES WMS. IN PHILLY

Philadelphia, March 17.

Frances Williams begins a two weeks' engagement at Town Casino Thursday (19), following Ramona. Also going in are Pete Woolery and Jimmie Littlefield's band.

Miss Williams is on guarantee and percentage. Booked by Universal Artist Bureau.

FOX FLASHES

New Hits Sung by Phil Regan in the Picture, "Laughing Irish Eyes":

"All My Life"

"Laughing Irish Eyes"

"Bless You Darlin' Mother"

Sung by Dixie Dunbar in "Professional Soldier"

"Joan of Arkansaw"

Going Places!

"Green Fields and Bluebirds"

SAM FOX PUBLISHING COMPANY
MOVIETONE MUSIC CORPORATION
1350 SIXTH AVENUE
(RCA BUILDING RADIO CITY)
NEW YORK

Nite Club Reviews

MAYFAIR CASINO

(CLEVELAND)

Cleveland, March 13.

Not as spectacular as some of Harry Propper's former editions, but the Casino's new show has some new chorus lookers to give it flash and better talent for variety.

Revue's backbone is Rex Weber, the slick ventriloquist-singer, who doesn't have to boondoggle for laughs. His comedy tricks are legitimate, carrying a sock when he does his hidden voice gag through a frozen pan and closed lips. Falsetto bit with a stooge stampeded first-nighters, although in straight singing he owns some good baritone pipes. As the vet who popularized 'Brother, Can You Spare a Dime?' one-time of Wilton and Weber, he had no trouble as m.c. when asked to pinch-hit at last moment. In fact, it's a swell build-up for his unexpected comedy twists. His parody-pipplns on 'Music Goes Round' and 'Old Black Joe' make it tough sledding for Saundra Brown, from radio, who tries to go hotcha in her own number. Probably sounds okay on air, but behind footlights she doesn't have quite the poise.

Fastest hoofers on bill are Sunny and Hilton Hale, two pert half-pinters in transparent black-laced pajamas, who wriggle like shimmy-shakers. Might be a little more effective if they sliced out some contortions for more tricky taps.

Usual curse against stereotyped ballroom teams is taken off by Grace and Mike Romoff, whose exaggerated take-off on snooty adagio dancers is loaded with devastating satire. Girl, with flaming red hair plus hot gowns, is an amusing comedienne. Arline and Evans in some smooth strong-man acrobatic work fit in nicely for contrast.

Mike Speciale has lined up about 16 new chorus eye-fulls, apparently picking 'em for curves. His six tallest showgirls might be too hefty for a Broadway musical, yet as nudists in a coupla posing numbers

(Continued on page 71)

Jantly-Joy NOTES

Ray Noble's Latest!
"The Touch of Your Lips"

Farley and Riley's
"I'm Gonna Clap My Hands"

Spina and Burke's
"So This Is Heaven"

From the music film "Dancing Feet"
"Everytime I Look at You"
"Dancing Feet"

Louis Armstrong's New Swing Hit!
"O! Man Mose"

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"I'M PUTTING ALL MY EGGS IN ONE BASKET"
"BUT WHERE ARE YOU"
"LET YOURSELF GO"
"WE SAW THE SEA"
"I'D RATHER LEAD A BAND"
"GET THEE BEHIND ME SATAN"

From "The Music Goes" Columbia Picture

Featuring Harry Richman
"Life Begins When You're in Love"
"Swanee"
"There'll Be No South"

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NEW ACTS

ROGER PRYOR
Talk, Songs
9 Mins.; One
Century, Baltimore

Roger Pryor as an act does not harness himself, as many another screen player slumming in vaude, but gives 'em entertainment from start to shut.

Eschewing the shuffling of feet and shy mugging that preface so many other screen figures' personals, Pryor hops off by kidding himself, the customers and Hollywood with some aptly driven gags, and sinks first pin with a song. It's smooth sailing from then on. His chatter is lively and brightened by bringing in names of other pic players. 'Tween yarns, he warbles in pleasant voice.

On strength of what he's doing here, Pryor is primed for spotting anywhere. He may not be so tugging as a screen name, but he'll deliver on entertainment.

HUM and STRUM (3)
Songs
10 Mins.; One
G. O. H., N.Y.

For youngsters, these boys are trying their hand at a routine that's generally become antiquated due to the predominance of radio and nightery talent in singing chores. They're specializing in innocuous novelty songs, with an occasional nostalgic tune tossed in. Reeled off three novelties here in the deuce, plus 'When You're Smiling.'

Singing is done by a due with the third member at the piano. Both pianology and voices are good and evoked an encore. There's no catering to hotcha whatsoever and no chatter, though the boys acquit themselves as pleasing personalities. Use the mike all the through.
Edga.

FOUR SKI
Tumblers
6 Mins.; Three
Grand O. H., New York

Usual knockabout tumbler stuff performed by a quartet of huskies clad in blue sailors and white caps. They slap each other around for laughs and take various pratfalls.

Not original, but satisfying small-time performance. Well received as opener here.
Shan.

STEARNS, ANNAVAN and SEYMOUR (5)
Flash Act
10 Mins.; Full
G. O. H.

Somewhat more ambitious than the usual run of closers here, in that tap dancing is subordinated to ballroom and adagio work. Curtains part on the ballroom stint, which is carried out okay and classifies as standard. During the whole act one femme is seated at the piano in decorative capacities.

Femme solo specialty next occupies the stage. It's acrobatic stuff with a flair that could be improved by more experience. It's followed by a comic tap, executed by a lanky lad, who knows his laugh values. When it's over he has 'em begging for more. Original mixed duo then reappears for an adagio that again rates.

Ensemble closes. Special props would lend a little weight, considering the type of dancing, but right now, as is, it gets away.
Edga.

CASE BROS. and MARIE (3)
Wire Act
7 Mins.
G. O. H.,

Quality, this one sells strongly, but the speed division could stand bucking up. While the complicated repertoire requires time for unreeling, more work is needed to develop some hoke that will make the pace seem less draggy.

Male duo does all the actual work, with the femme in assist only. Stunts include a fair wire tap, a sommersault on the tape, jumping through a hoop and a dive across four chairs. Surefire if they can learn to look across the footlights a little steadier and step harder on the accelerator. Costumes and props adequate.
Edga.

Syracuse

(Continued from page 1)

during the summer and has advised the Albany Savings Bank that it wants it for another full college year.

As highlights of his brief experience as showman-exhibitor, Prof. Falk cites a union controversy that netted picketing and forced cancellation of road bookings; protests against the presentation of Russian films that eventually reached the Governor; open war by a French pedagogue on the proposed booking on 'The Passion of Joan of Arc,' with a threat to complain to the French ambassador.

Result is that the University will not attempt to go through with its planned bookings of 'The New Gulliver,' 'The Making of a King,' 'The Youth of Maxim' and 'Lot in Sodom.' Also it explains why 'Tobacco Road' won't get a date at the Civic.

London-New York

(Continued from page 1)

topped $15,000 weekly at the height of its run in a moderate capacity theatre (Playhouse).

A number of London shows garner between $4,000 and $6,000 weekly, yet operate to a profit which best indicates the difference between the average straight play there and over here. Almost every dramatic success on Broadway is grossing two to three times as much money regularly.

No Cut Rates

The two-for-one cut-rate thing has sprung up in the West End. At least four attractions are using that type of bargain admissions there. London managers as a group do not favor reduced price ducat sales and it is reported they will attempt to eliminate them.

As for musicals, London is much better off than Broadway, there being eight out of 23 as against New York's current four out of 31.

There are four attractions concurrent in both metropolises—'Pride and Prejudice,' 'Call It a Day,' 'Lady Precious Stream' and 'Three Men.' Latter is now in the 60th week on Broadway. 'Day' is one of Broadway's standout comedies, unusual, since British plays rarely click over here. On the other hand 'Love on the Dole,' sensational in England (especially in the provinces) has fared badly so far on Broadway.

15 YEARS AGO

(From VARIETY and Clipper)

Disappointed in their vaudeville plans, Shuberts switched to film road shows.

Tabulation best sellers put 'Miracle Man' at the top, with 'Birth of a Nation' in the deuce. 'Traffic in Souls' was third and Chaplin's 'A Dog's Life' fourth. Only ones to gross more than a million.

Famous Players reported $21.77 net per share. Added 1½ to the quarterly 2%.

William Kent and Walter Scanlon left fortunes by relatives with the proviso they did not use the coin in show business.

Martin Beck took over the booking of Orpheum shows. Ordered eight acts and bigger names.

Alex Pantages booked Jack Dempsey. Announced the bigger the bill, the larger the take, so more big names.

D. W. Griffith planned three run spots for 'Dream Street.' Film was a negative hit.

Willard Mack collapsed on the stage during the performance of his 'Smooth as Silk,' and play shut down to await his recovery. Due to overwork.

Keith, Moss and Proctor houses using slides to urge patrons to wait for the closing act, often the best on the bill.

Ted Lewis and Al Robins, out in Frisco, had a new song. Sang it over the phone to Louis Bernstein, of Shapiro-Bernstein. Song was in the press the following day and copies mailed to the writers.

Nora Bayes announced her willingness to return to vaude if she got $3,000 a week.

Zena Keefe quit pics for vaude. Broke in at New Orleans. They liked her.

Four Marx Bros. topped the Palace (N. Y.) bill with an 11-people presentation written by Herman Timberg. Groucho was Julius then, and the star. Whiting and Burt did 27 mins. on the same bill.

Frisco dropped his jazz band and put Loretta McDermot back into the act. Sharing top spot at the Colonial with Tom Wise, from legit. Latter had a sketch.

Doug Fairbanks and Mary Pickford in Mexico celebrating their first wedding anniversary.

Olsen and Johnson doing a piano act at the Majestic, Chicago. Only two men with them. No girls.

Maude Earle, Virginia's sister, battled with the marines at a San Diego theatre. Scolded them for tossing pennies at her. Beach patrol had to clear the uniforms out of the house.

50 YEARS AGO

(From Clipper)

McNish, Johnson & Slavin's minstrels in Frisco for a run and keeping their promise to change bills. A completely new program each Monday.

Williamsport, Pa., shy on drama. Salvation Army was located in the only available hall.

Following the lead of certain minstrel managers with more than one troupe, John Stetson consolidated his three 'Mikado' troupes in one big show, using about 100 people. For the last of 20 weeks in Boston.

Tim Murphy, later a standby in the Hoyt farces, was playing the variety theatres, doing imitations. Clipper reported he could draw a little, but positively could not sing. Didn't seem to matter.

Manager of a dime museum was soaked $50 for admitting minors. Now it's picture houses which take the rap.

Julius Cahn, later Charles Frohman's booking manager and compiler of Cahn's Guide, was managing the 'Aphrodite' company, which smashed. Got the company back to N. Y., but the railroad held the trunks for transportation. When legal action threatened, Cahn raised the coin to release the trunks.

J. J. Murdock, asst. treas. of Chicago opera house, married to May Bates, non-pro.

Hengler circus gave a command performance at Windsor castle. First entertainment Her Majesty had attended since the death of the Prince Consort, and her second circus. Show given in the riding school of the castle. Clowns not permitted to talk and performers had to back out of the ring. Performers got lapel buttons and the right to show the royal arms in the ads.

New circus handle was G. Grady's Old Fashioned American One Ring Circus, Pickett's Royal Roman Hippodrome and Primrose's Mexican Racing Association. In other words just a one-ring show.

Cincinnati was still in the throes of its no-Sunday crusade. Some troupes put up $25 bail and forgot it. Those who made appearances were fined $10 and costs (another tenner). German halls, over the Rhine, were going political.

Nixon & Zimmerman, of Phila., had a piece of Booth and Salvini in a joint engagement in May. Seats were to be $5 top.

Bunnell, the museum man, had announced a giveaway of $400 worth of silverware to his New Haven patrons. At the last moment the Knights of Labor advised him that the firm supplying the goods was non-union. Bunnell had to call off the distribution to avoid a boycott.

Invasion

(Continued from page 7)

majors increase their output but the extensive distribution accorded them. Major leaders recognize that such would not have been possible without the extensive spread of double bills.

While the amount of revenue derived from the secondary spot on a dual set-up is not reported high, bigger U. S. picture companies are determined not to idly permit this extra cream go to independent and foreign producers.

Accentuating this angle is the belief of most majors that their product, even if given only 'C' classification, can be made as acceptable as the foreign and indie footage. Figure that the established trademarks for their product give their own pictures added prestige with patrons.

Shorts' Demand Off

Coincident with the demand for 'B' and 'C' features, majors note a decided slump in demand for shorts. This is deemed a natural development, with numerous houses showing two feature films that occupy more than two hours of playing time. With the hike in the number of trailers to ballyhoo dual bills, many exhibitors can't squeeze in more than a one or two-reel short.

Industry figures reveal that approximately 2,500 short feature reels (including two-reel subjects) were made for the present season. Actual program budgets for majors may see the elimination of about 30% of these or a set-up of around 1,700 reels, including newsreels.

Major producers believe that adjustment in this department will partially take care of the tilt in feature productions. In other words, a tentative outline calls for eliminating three or four short subjects for each feature that is added for 1936-37.

Trend in short feature field already is reflected in some newsreels which have begun to divide footage into four general classifications. In addition to about 25% devoted to actual news coverage, a fourth is given over to sports, another 25% to travelog and fashions and the remainder to comedy or humorous incidents in world happenings. One news weekly also introduced a cartoon comedy.

Disc Reviews

(Continued from page 56)

pains with **Harry Richman** and his six numbers on Nos. 700-02 evidence excellent results. First four are all out Richman's 'Music Goes Round' filmusical—'Life Begins When You're in Love' and 'Let's Go' on No. 700, 'There'll Be No South' and 'Suzannah' on No. 701. Third couples two popular filmusical excerpts from other pictures, 'Alone' and 'If I Should Lose You.' In all Richman registers most effectively and he should sell well.

Filmizations of 'Rose-Marie' and 'Show Boat,' latter a talker remake, has prompted the diskers to meet the market. Victor has re-issued **Helen Morgan's** 'Can't Help Lovin' Dat Man' and 'Bill'; **Paul Whiteman's** versions of 'Make Believe and 'Ol' Man River'; and **Nat Shilkret's** foxtrotology of 'Why Do I Love You?' and 'Can't Help,' all from the fertile Jerome Kern-Oscar Hammerstein 2d score. Respectively renumbered Victor 25248-9-50. The same vocal pathos of the Morgan singing technique registers now as then, and similarly the sturdy Whiteman and Shilkret orchestrations are as modern and full in 1936 as when first recorded years back. **Ted Fio Rito** has remade 'Indian Love Call' and 'Rose Marie' for Decca 694.

Whiteman again with ultra 1936 tunes on Victor 25251-2. The hillbilly influence persists with 'Saddle Your Blues to a Wild Mustang' and 'The Wheel of the Wagon is Broken,' latter an English excerpt, wherein **Bob Lawrence** and the **King's Men** vocalize. The other is more 'billy, 'Wah-Hoo,' plus a dash of 'Music Goes Round and Round.' Cliff Friend's novelty, which **Durelle** and the **Gang** and a ribald Whiteman crew of yippee-ers give out in lusty manner. Backer-upper is the novelty 'What's the Name of That Song?' Johnny Hauser vocalizing.

Leo Reisman's version of 'Wah-Hoo' on Brunswick 7614 is equally lusty, paired with 'Yours Truly Is Truly Yours' wherein co-writers **Benny Davis** of that tune also contribs the vocal chorus. **Larry Stewart** wah-hoos.

Tiptop smooth dansapation by **Hal Kemp** on Br. 7600, 'That Moment of Moments' and 'I Can't Get Started,' both from new Ziegfeld Follies; and a little swingy on No. 7601, 'Gonna Write Myself Letter' and 'The Bride Comes Home,' machine-made tune to fit a fil title. **Skinny Ennis** vocalizes.

Joe Moss and his 'society' dance orchestra, says the billing, means that they're smooth rather than hot on Brunswick 7617 with 'West Wind' and 'Saddle Your Blues'; 'Here's to You' and 'If You Love Me' on 7616.

Manny Kline, nee Klein, crack musician who flits from radio commercial to recording date, heads his own combo on Brunswick 7605 doing 'Ringside Table for Two' and 'I'm in Love'; No. 7606, 'Juba' coupled with 'Hot Spell' (another version of 'Heat Wave,' including the rumba influence). All four tunes are out of Irving Mills and Earl Carroll's ill-fated 'Palm Island Casino Revue' and while it cost Mills about 20 grand to bankroll Carroll and he may have to wait until the presentation tour to get his money back, in the meantime Mills' music publishing affiliate also has a good score. All tunes are sprightly and under the Kline baton, very engaging. He has a nice full orchestra backing him up. **Beatrice Wain, Bob Carter**, and **The Bachelors** officiate vocally. On Columbia 3112-13, the same tunes by **Jay Randell**, another disk newcomer with his own band, coupling 'I'm in Love' with 'Take This Little Rose'; and on No. 3113, 'When April Comes Again' from the Broadway Hollywood restaurant floor show, backed by 'This Is the Kiss of Romance,' one of Lucienne Boyer's ditties, by Paris-Delettre. **Dick Dickson** vocalizes.

Tommy Dorsey is punchily smooth on Victor 25246, flitting from 'Rendezvous in Honolulu' to 'That Lovely Night in Budapest.' **Jack Leonard** vocalizes. Sprightly melodic foxes, both with the slip-horn sweet-hot.

Jack Shilkret on Brunswick 7602 is also geographic. 'Honolulu' and 'Misty Islands of the Highlands' are his chores, latter an English foxtrot ballad. More brisk in style is Shilkret's Brunswick 7603 couplet, 'Sing an Old Fashioned Song' and 'The Day I Let You Get Away.' **Chick Bullock** vocalizes.

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Gelardi En Route On Talent Hunt For Brit. Dates

London, March 6.

Bertie Gelardi, son of Commendatore Gelardi, general manager of the Carlton hotel, sails for America March 11.

His mission is to establish a vaudeville agency in conjunction with Henry Sherek, for the purpose of signing acts for the Ritz and Mayfair hotels cabarets. Between these two spots, Sherek and Gelardi are in a position to offer six weeks.

Gelardi is also taking a list of Sherek's English and continental acts to place in America, if possible.

Paris Vaude House Goes Spec on Its Own Ducats For B. Minevitch Show

Paris, March 8.

Legal ticket speculation has been revived in Paris as a result of the phenomenal click at the A. B. C. of the vaude bill headed by Tino Rossi and Borrah Minevitch.

House jacked its previous $1 top up to $1.25, but this wasn't enough. So when customers came to the box office they were told that no seats were left, but they might find some at the 'concessionaire's office' across the lobby.

Concessionaire's price for orchestra seats was usually about $1.75. Stubs bear the name and address of the theatre, plus the word 'con-

SEVEN MORE WEEKS AT $12,500 FOR BENNY UNIT

Jack Benny's unit, currently in Washington for Loew's with Baltimore to follow, has been set for seven additional theatre weeks before disbanding.

Unit lays off for two weeks following Baltimore and opens at the Earle, Philadelphia, April 10, at $12,500. Then goes to Bridgeport for Loew's on a straight 50-50 deal before resuming at its regular salary the following week at the Metropolitan, Boston.

Another week's layoff precedes Benny's playing the Michigan, Detroit; Loew's State, Cleveland, and Chicago, Chicago, in that order.

Besides Benny, who will broadcast from every town except Philadelphia and Bridgeport, unit includes Mary Livingstone (Mrs. Benny); Georges Metaxa, Stuart Morgan Dancers, Chicken Sisters and the Llazeed Arabs.

Lee Murray's Knee Injury Leads to Spinal Meningitis

Chicago, March 17.

Lee Murray (Stanley Twins), vaude dancer, is in County hospital here in a serious condition.

Murray injured his knee while playing in Kansas City a couple of weeks ago. Paying no attention to the hurt, Murray played the State-Lake last week, but was removed to the hospital immediately following the engagement, suffering from spinal meningitis.

Hickey Hurt in Crash, Danny Collins Uninjured

Auto crash on the Queensborough Bridge Monday (16) resulted in injuries to John Hickey, unit producer. He was taken to his home in Merrick, L. I., where he was treated for two fractured ribs.

Danny Collins, RKO agent, driver of the car which was in collision with an auto operated by a drunken driver, was uninjured.

BRITTONS AUGMENTED

Dave Van Horn's orchestra has been signed to augment the Frank and Milt Britton comedy band in the latter's unit.

Van Horn joined the Britton troupe this week at the State Lake, Chicago.

Bill Comes Through

Hollywood, March 17.

While Bill Robinson was in Hollywood hospital having his appendix yanked, he promised the nurses there he would give them a private showing of his new routines when the doc gave the word.

Last week the tap king kicked up his heels for the ladies, begging off near exhaustion after an hour of hoofing.

FP-CAN. TO TOUR AMATEUR UNITS

, March 17.

Somewhat belatedly picking up the amateur idea, Famous-Players-Canadian is now preparing to send out units to some 40 of their owned or controlled depending upon the the No. 1 group's tour.

Three potential sponsors are dickering for the broadcast rights.

Jack Arthur, stager for FP-C when the Uptown, Imperial and Regent housed stage shows, is m.c. Amateur shows are being staged at Shea's Hippodrome each Monday night, this being a 30-minute throw-in with the regular stage and screen fare.

First unit, when selected, will number some 12 acts. Present plan of assembly has awarding of three prizes, $50-$25-$10, to successful contestants. Winners are not necessarily promised a job with the on-the-road unit, FP-C reserving the right to make the unit selections irrespective of prize-winners. Understood the Shea shows will run another four weeks before the personnel of the No. 1 unit can be assembled. Famous had also planned to broadcast the shows over CFRB, Toronto, but likely now that rights will be sold to one of the three commercials.

Routing of No. 1 unit means work for a band and stage crew in addition to the amateurs. Some of the 40 theatres they will play have either never had a stage show, or backstage has been dark for years.

Bowes' Tyros Balk at Playing Non-Union Spot

Lynchburg, Va., March 17.

Orders by telephone from Major Bowes office in New York were necessary before No. 2 unit would go on at the American theatre, in Roanoke. Amateurs stalled when they found the house was non-union.

Theatre retaliated by seizing the unit's property.

Finally, after missing show in the afternoon, unit got orders to go ahead with two-day run Friday night (13). Came on to Lynchburg Saturday night.

Morris Agency Moving Into RKO Bldg., R. C.

William Morris agency will move its New York home-office and staff into the RKO building in Radio City in about a month. J. V. Mullen, who designed the interior of the William Morris' home, is likewise decorating the new quarters.

Morris office has been in the Mayfair theatre building for the past four years.

RITA RIO INJURED

Chicago, March 17.

Rita Rio, here at the State-Lake with the N. T. G. unit last week, fell into the footlights on the last show on Monday (9) and bruised her back and shoulders.

Was able to go on next day, however, and continued throughout the week.

WILL GREEN RECOVERED

Will Green, vaudeville booker, has returned to his office following an auto accident in upstate N. Y., while on a honeymoon trip. Green suffered a crushed chest and a broken knee-cap.

Bride, Frances Rose, non-pro, was uninjured except for shock.

MILES INGALLS WITH FISCHER-BLUMENTHAL

Miles Ingalls is leaving the Curtis & Allen office to head the new agency (International Theatrical Corp.) organized by Clifford C. Fischer in association with Louis F. Blumenthal (Haring & Blumenthal) and Jack Shapiro, owners and operators of the French Casino, New York.

Fischer made the Ingalls appointment prior to departing for Europe March 13, in company with Blumenthal and the 'Folies Parisienne' company for London. In addition to heading the New York agency, it is understood Ingalls will represent Fischer personally the French Casino.

Ingalls has been the Curtis & Allen RKO floor representative for several years. Prior to that he was an Orpheum and Keith-Western franchise holder in Chicago.

On their arrival abroad Fischer and Blumenthal will set up a London agency branch.

Prinz Spots Girl Show Of 75 in Mexico City

Hollywood, March 17.

LeRoy Prinz, currently negotiating new yearly contract at Paramount, is in Mexico City, arranging for presentation of girl show of 75, which he sold to a theatre there for eight weeks.

Outfit will be rehearsed here following Prinz's return, then sent to Mexico City intact, without further rehearsals.

St. L. WPA Vaud Show Debuts Before 2,200

St. Louis, March 17.

Before an audience of 2,200, many of whom are on relief, old time variety performers made their WPA debut in the Opera House at the Municipal Auditorium Thursday (12). Fourteen acts were presented and there was no admission charge.

A WPA orchestra of 21 furnished the music.

Saranac Lake

By Chris Hagedorn

Colds last week struck Sally Ragone, Herb Elder, Doris Gascoigne, Jack Edwards, Marie Bianchi and writer. All okay now.

Armand Monte expecting to New York it to see mother and the gang for a week or more.

Milton (WB) Pollack is up and about again.

Margaret Newell taking daily exercise periods and is showing improvement.

Bee Lee hit another cake day with a flock of candles.

Jimmy Cannon looking very well on his weekly visits to see the frau, Mrs. Marion Cannon.

Garry Sitgreaves on a two week's visit to bedside of his wife, Letty, who has been ill.

Dr. Karl Fischel in N. Y.

Write to those you know at Saranac.

Nazis

(Continued from page 1)

nose to spite its face that it's having breathing difficulties. One instance he mentions is 'Episode' starring Paula Wessely and made in Vienna. An agreement was made between Goebbels and the Vienna authorities to allow Walter Reisch, a talented Jewish author and director, to direct the film provided that the name of an unknown 'Aryan,' Herr Beyn, appear in place of Reisch. At the eleventh hour it was discovered that someone had blundered. Cat got out of the bag and the blame for 'mismanagement' fell on Beyn, who was duly thrown out.

Popkin's Frisco Spot

San Francisco, March 17.

Harry Popkin, operator of the Million Dollar and the Burbank, Los Angeles, burlies, has added the Capitol here to his string. Abe Gore accompanied him here for the opening of his 'Brown Skin Revue.'

Expect 24 Weeks, New Low, of Major Time Next Summer; Par Will Lead With 15½, 7 Steady, RKO at Bottom

Vaudeville time booked out of New York by the major circuits this coming summer will amount to only 24 weeks in all, which will be an all-time low.

Summer will find Paramount's booking office way out in front with seven weeks of steady time, and now 'n' then weeks. Loew's will be second, retaining its present lineup of four full weeks, which doesn't include the Stanley, Pitt., house it jointly books with Warners in pooling arrangement.

RKO, from all indications, will be at the bottom of the heap of major circuits, with possibly only one full week's stand, and two weekend houses. Its full-weeker may be the Palace, Chicago, though that's questionable because of the possible Balaban & Katz takeover of the house. Palace is currently in straight pictures with 'Follow the Fleet' (RKO). Other RKO vaude spots, including Cleveland, Schenectady, Troy and Boston, are expected to go straight pictures as soon as the summer begins.

RKO's two weekend spots probably will be the Tilyou, Coney Island, now in straight pictures, but expected to reopen for the summer season at the beach resort, and New Brunswick, N. J., a now 'n' then unit spot.

WB As Is

Warners' time will stick as is with the Earle theatres in Philadelphia and Washington, and the Stanley, Pitt.

Paramount's lineup of steady playing time includes the Chicago, Oriental and Uptown theatres in Chicago; Loew's, Montreal; Shea's, Toronto; Michigan, Detroit; Metropolitan, Boston, and the Paramount, N. Y. Its now 'n' then spots are the Minnesota, Minneapolis; Marboro and Southtown, Chicago; Orpheum, Omaha, and the four weeks in the Interstate houses. Latter, however, are open only to occasional attractions.

Loew's weeks are the State, N. Y.; Fox, Washington; Century, Baltimore, and Fox, Detroit.

Independent bookers in N. , whose playing time has been extremely low all season, aren't expected to ease the burden of acts and agents alike this summer. Their time will dwindle, as usual, to practically nothing by the time June rolls in.

Be Careful

Shanghai, Feb.

American acts should be careful of coming to China right now unless bookings are arranged by competent agents.

Never come on spec.

At the moment the Cathay Hotel and Paramount Ballroom are paying salaries, but others are all strictly shoestringing.

Pitt. House Repeating Little Jack Little's Ork in Band Cycle

Pittsburgh, March 17.

till hard-pressed for stage bookings, the Stanley, WB deluxer, is playing another quick repeat week of March 27 in Little Jack Little's band, running theatre's ork fever to a new high. Last week it was Jan Garber, this week Xavier Cugat. Only Major Bowes unit, fourth to play here since last August, opening Friday (20) will break steady succession of musical outfits.

Little follows Bowes, with Wayne King tentatively pencilled in for week of April 3 to fill oft-postponed date. King was originally booked for last month, but cancelled engagement to await arrival of an heir. For Easter Week, beginning April 10, Stanley gets Ted Flo Rito's band, first time for this aggregation in Pittsburgh.

Nothing in sight after that, although house expects to continue with vaude right through the warm months. Management is making an effort to bring in a flock of film names during their off-picture season.

Marcus Show to Debut New Mexico City House

Chicago, March 17.

Juan Toledo, owner and operator of the new Teatro Lirico, Mexico City, which is opening April 24, was in town last week with his booker, Abraham Castro, and signatured the A. B. Marcus 'La Vie Paree' show for a four-week engagement as the house starter.

Castro and Toledo now negotiating with 'Bring on the Dames' unit to follow the Marcus show for an additional four weeks. Policy of the house will be straight stage shows, running two performances nightly and three on Sunday.

Merman, Little and Spitalny for N. Y. Par

Ethel Merman and Little Jack Little's band, on separate bookings, go into the Paramount, New York, in April. Miss Merman agented by Lou Irwin, while CBS handled the deal for Little.

They'll follow the Richard Himber band, which goes in after the completion of the current run of Fred Waring's orchestra and Mae West's 'Klondike Annie' (Par).

Phil Spitalny's girl band is also set for the Paramount, though there's no definite date for this, either, but probably in May.

Rube Wolf Unit Ends 16-Week Island Booking

Los Angeles, [illegible]rch 17.

After 16 weeks at J. J. Franklin's ace picture in Honolulu, Rube Wolf and entire Fanchon & Marco stage unit wind up April 2 and return to the mainland.

Complete new unit, including M. C., now being built by Fanchon to replace Wolf's show in Honolulu.

N. T. G. AT STATE

Nils T. Granlund's unit, currently on tour, goes into Loew's State, N. Y., April 3 (Holy week).

Film that week will be Charles Chaplin's 'Modern Times' (UA).

Coast Vaude Off After Two Weeks And $25,000 Loss

Hollywood, March 17.

Two weeks a vaude-picture combination were enough for George Shafer at Hollywood Playhouse, with venture folding after former Pennsylvania indie exhib had sunk around $25,000 in advance rentals and equipment. Shafer will keep house dark at least two weeks, trying to work out some type of policy.

Inability to line up suitable film product, as adjunct to standard vaude show, responsible for Shafer's closing. Take on two weeks ran around $2,000 mark which put venture plenty in red.

Sally Rand to Solo At San Diego Expo

Sally Rand, who, with her unit, has been playing Canada, New England and the south steadily since last September, will make a solo hop to the San Diego Fair in California for a two weeks' booking commencing April 11. William Morris office agented.

After the fair stand, Miss Rand resumes with her unit for further theatre dates.

GARBER FOR BOSTON

Jan Garber's band goes into the Metropolitan, Boston, for Paramount the week of May 8.

Music Corporation of America agented.

Variety Bills

NEXT WEEK (MARCH 20)
THIS WEEK (MARCH 13)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

BOSTON
Boston (19)
Follies Comiques (12)
Shayne & Armstr'g
C Fredericks Co
Ralph Bellamy
Nirska
Sims & Bailey
Mells Kirk & H
CINCINNATI
Palace (20)
Blondes Redheads
Aunt Jemima (12)
Bobby May
Ross & Stone
Sylvia Froos
Barto & Mann
CLEVELAND
Palace (20)
Daniels & Lyon
Continental Co (13)
Cab Calloway Orc
KANSAS CITY
Mainstreet (13)
E Carroll Vanities
MINNEAPOLIS
Orpheum (13)
Coconut Grov Rev
Eddie Peabody
SCHENECTADY
Keith's (19-21)
Mae Wynn 4
Reynolds & White
Carl Shaw Co
Steve Evans
Lester Cole Co
SYRACUSE
Keith's (20)
H'wood Secrets
TROY
Keith's (20-23)
Noble Sissle Bd

Loew

NEW YORK CITY
State (20)
Martin & Martin
Jean Travers
Nina Olivette
Harry Rose
Fats Waller Orc
BALTIMORE
Century (20)
Jack Benny
Mary Livingstone
Laizeed Arabs
George Metaxa
Chicken Sis
Stuart & M Ens
DETROIT
Fox (20)
Ben Bernie Orc
PITTSBURGH
Stanley (20)
Major Bowes U
WASHINGTON
Fox (20)
Buddy Rogers Orc
Hap'ed in Wash'n'ton

JACK POWELL
OPENING LOEW CIRCUIT SHORTLY
Dir.: LEDDY & SMITH

Paramount

NEW YORK CITY
Paramount (25)
Waring's Penns'lv's
BOSTON
Metropolitan (20)
Count Bernivici Co
Paul Lukas Co
CHICAGO
Chicago (20)
Jan Garber Orc
Oriental (20)
Regis Toomey
Benny Rubin Co
DETROIT
Michigan (20)
16 Sophisticates
Harriet Hayes
Alice Dawn
George Givot
Floyd Christy Co
Geni DeQuincy & L
MINNEAPOLIS
Minnesota (20)
Horace Heidt Bd
MONTREAL
Loew's (20)
Meta Carlisle
Ward & Milford
Joe Morris Co
Birdland
TORONTO
Shea's Hipp (20)
Le Paul
Kingsley & Case
Pat Henning & B
Pops & Louie
Watson Sis

Wilbur Cushman

ABILENE
Paramount (25-26)
Comedy Stars
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
Hollywood Co
BARABOO
Al Ringling (23-24)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Gay & Marcle
Margie Richman
Tony Francisco
Billy Burt
Dot Higgins
Paradise R'yt'm Bd
BEAUMONT
Jefferson (22-24)
Passing Parade
Dub Taylor
Bill Martin's Bd
CHEYENNE
Lincoln (19-20)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Juanita
Waneta
CRESTON
Strand (23-24)
Paris on Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
5 Rhythm Steppers
Rich'd Shannon Bd
DUBUQUE
Orpheum (22-24)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson
Udell 3

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Wk.: Jack Donohue; Agnese Tibbetts

Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D. Sis
Mickey Reynolds
7 Rhythm Makers
BILLINGS
Babcock (23-24)
Town Scandals
Joe & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
BOISE
Pinney (22-23)
Cavalcade of Laffs
Murand & Girton
Charlie Brugge
Evans & Rudle
Leroy & Pals
Danny Harris
Dan & Ann Manos
Mile Lila
7 Play Boys
CEDAR RAPIDS
State (21-23)
Top Hat Rev
Great Togo
H Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Rich Earnsdale
Harper Rolsman
DULUTH
Garrick (25-27)
Times Sq Topics
Loretta Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co
FARGO
Fargo (20-21)
H'wool Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
Hollywood Co
FORT MADISON
Iowa (20-21)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Rolsman
HELENA
Rio (20-21)
Town Scandals
Joe & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
HUTCHISON
Fox (20-21)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
KEOKUK
Regent (22-23)
Chatterbox Rev
Al DeGarr & S
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Tunesters
LACROSSE
Majestic (21-22)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Gay & Marcle
Margie Richman
Billy Burt
Dot Higgins
Paradise R Bd
Tony Francisco
LINCOLN
Orpheum (20-22)
Rainbow Rev
Fiddlers 3
Orloff 3
Hashi & Osai
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens
LONGVIEW
Rembert (25-26)
Passing Parade
Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
MACOMB
Illinois (24-25)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
H'wood Ambass'd's
MASON CITY
Cecil (19-20)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
MOLINE
Claire (20-21)
Chatterbox Rev
Al DeCarr & Sp'tty
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
A & C Howard
7 Tunesters
MONMOUTH
Rivoli (25-26)
Paris on Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
6 Steppers
Rich'd Shannon Bd
MUSKOGEE
Ritz (25-26)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
OGDEN
Orpheum (20-21)
Cavalcade of Laffs
Murand & Girton
Charlie Brugge
Evans & Rudle
Leroy & Pals
Danny Harris
Dan & Ann Manos
Mile Lila
7 Play Boys
OKLAHOMA CITY
Liberty (21-24)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
OTTUMWA
Ottumwa (19-20)
Top Hat Rev
Great Togo
H Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
PENSACOLA
Saenger (20-21)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
2 Aristocrats
Faye Sis
Langdon & Storey
Leory & Sharp
6 Saitnettes
Stanley Meyer's Bd
PITTSBURGH
Cozy (22-23)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
The Clairs
Juanita
Waneta
Billy Joy's Bd
SAPULPA
Criterion (23-24)
Rainbow Rev
Fiddlers 3
Orloff 3
Hashi & Osai
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens Synco
SEATTLE
Rex (19-25)
Chicago Follies
Col Chas Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
WACO
Orpheum (20-22)
Comedy Stars
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeL
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
Hollywood Co
WATERLOO
Paramount (21-23)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
WICHITA
Orpheum (22-24)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
WINNIPEG
Orpheum (16-21)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co

Independent

CHICAGO
State Lake (14)
Kay Donna
Sandar & Wynters
Vox & Walters
6 Elgins
Abbott & Robey
Bliss Lewis & A
KANSAS CITY, MO.
Tower (20)
Yvonne & Vernon
Willie Solar
Grauman's Stairs
Jack Carson
LOUISVILLE
National (20-23)
Blackstone
NASHVILLE
Princess (20)
Homer Coghill
Harry Holmes
Irving Edwards
Rochelle Bros & B
ST. LOUIS
Grand O. H. (20)
Reilly Thrower & L
Conrad & Emersyn
Estelle & Harvey
Homer Coghill
(Two to fill)

Warner

PHILADELPHIA
Earle (20)
Dames 'I' (13)
Buddy Rogers Orc
Jeanie Lang
Connie Rowers
Betty Kean
Bill Steele
Roberta
PITTSBURGH
Stanley (20)
Bowes Unit No. 3
(13)
Xavier Cugat Co
Georges & Jalna
Lime 3
WASHINGTON
Earle (20)
Major Bowes U 2 (13)
Rainbanow 5
John Tio
3 Wiere Bros
June Knight

London

Week of March 16

Astoria D. H.
7 Fredy Sons
Canterbury M. H.
1st half (16-18)
Leslie Weston
Masa Hirukawa
2d half (19-21)
Taylor & Marco
Shaw & Weston
Dominion
Bobby Howell Bd
24 Sherman F Gls
De Wolfe M & F
New Victoria
4 Franks
7 Aus' Tokay
Lee Donn
Trocadero Cab
Fred Duprez
Nora Williams
Hal Mencken
LaJoe Barsony
Geo Hurd
Maurice
BEDFORD
Granada
Trolse Mandoliers
CHADWELL H'TH
Palace
Songs from Fil
Mastersingers
CLAPTON
Rink
Masu & Yuri
3 Girlies
Anna Rogers
EAST HAM
Premier
Songs from Films
Mastersingers
EDGWARE ROAD
Grand
Evelyn Hardy Bd
EDMONTON
Empire
Bennett & Williams
G & J Dermonde
HALLOWAY
Marlborough
Bertini & Clarke
4 White Flashes
3 Edmund Boys
HAMMERSMITH
Palace
3 Carlton Sis
Alfred Thripp
Chevalier Bros
ILFORD
Super
Meyer & Kitson
Sereno & June
Reggie Radcliffe
ISLINGTON
Blue Hall
1st half (16-18)
Taylor & Marco
Shaw & Weston
2d half (19-21)
Leslie Weston
Masa Hirukawa
KILBURN
Grange
Evelyn Hardy Bd
LEWISHAM
Palace
Cora Farrell
Van Allo & Mary
Armand, Peg & R
LEWISTONE
Rialto
Coram
NEW CROSS
Kinema
Fell & Francis
Winsor & Wilton
C & N Kay
OLD KENT ROAD
Paramount
Rosalind Wade
8 Dancing Girls
Astoria
Terrys Juves
PECKHAM
Palace
Fell & Francis
Winsor & Wilton
C & N Kay
SHEPH'RDS BUSH
Pavilion
Mona Grey
7 Fredysons
STAMFORD HILL
Regent
Bertini & Clarke
4 White Flashes
3 Edmund Boys
STRATFORD
Broadway
Meyer & Kitson
Sereno & June
Reggie Radcliffe
TOOTING
Granada
Harold Ramsay
TOTTENHAM
Palace
Masu & Yuri
3 Girlies
Anna Roger
WALTHAMSTOW
Granada
Haver & Lee
3 Matas
G & J Dermonde

Provincial

Week of March 16

ABERDEEN
Tivoli
Dave Willis
Caprice Proud
Pratova & Jules
10 Tiller Girls
Cliff Harley
Gee Boys
Joe O'Rourke
Jimmy McKinlay
Valente & Martell
EDINBURGH
Theatre Royal
Calgary Bros
Marino Norris 3
Pat & V Lennox
5 Cyclonics
Bert Bert & Bert
Wilbur Hall
J 'Screwy' Douglas
10 Moonbeams
Regent
1st half (16-18)
Roy Davy
2d half (19-21)
3 Adairs
GLASGOW
Pavilion
Horace Goldin
Leon Pierre
Herbert & Hatton
Crastonians
Jack McKay
D Hare & Pianist
Lotto & Constance
KINGSTON
Empire
R'm'nce in Porcel'n
Macari Bd
Gautier's Erickl'y'rs
Jack Edge
Sam Barton
David Poole
St John Sis
Bob Lloyd & Joy
LEEDS
Paramount
'Cocktail Time'
Alec Maurice Bd
Dinah Miller
Fred Rene
12 Mangan Girls
LEITH
Capitol
1st half (16-18)
3 Adairs
2d half (19-21)
Roy Davy
LIVERPOOL
Paramount
Ann Penn
Wilsons Rogers & T
8 Veronas
Shakespeare
'Blackbirds'
MANCHESTER
Paramount
Marlo Lorenzi
Lassiter Bros
NEWCASTLE
Paramount
Rawicz & Landauer
READING
Palace
Larry Adler
J Howard & King
Nicol & Martin
Terry Sis & Tovey
Rhys & Elsie
Henri Hilton
Dudley's Midgets
STOCKTON
Globe
Archie's Juve Bd
Gaston Palmer
Joe Young Co
Donald Peers
Chester's Dogs
Jean Kennedy
3 Hiltons

Germany

Month of March

BERLIN
Europa
Jonny Gueldner
2 Maningos
Monland
Nettelmann Oro
Femina
Daron 3
3 Favorites
Oscar Joost Oro
Boulanger Oro
Valentin Marzell
Kabaret der Komiker
Wilhelm Bendow
Maria Ney
Blandine Ebinger
Loni Heuser
Hellmuth Kreuger
Robert Dorsay
Alfredo & Paolo
3 Rulands
Scala
Pola Negri
Gypsy Choir
Peter Kreuder
Lutzy Grip 4
Willi Schaeffers
2 Pierrays
Capt Alberty
Stadler & Rose
4 Robenis
Mimoses & C'bell'ro
The Mongadors
Vaterland
Margit Hockey
Omori Sis
Gerti & Yvonne
3 Nagels
Severa & Tervano
Mia & Clria
Wilhelmshalle
Hartstein Co
Marga Gare
J Roth & Rotbanas
Barberina Ballet
Elfriede Zaech
Ulm & Pinr
Rossimi's Lions
Alex & Alexandroff
Joe Astor
Wintergarten
Ballet Sabine Hess
Lillie Clauss
Ben Dova
2 Burleys
Mila Mars
Geschw Ryle
4 Raspinis
Kurt Haupt
Lange Bros
4 Iwanows
Van de Velde Co
Michel & Hera
BRESLAU
Alcazar
Edith Zimmer
Elly Blondina
2 Roggees
2 Zinti
Tatja Moerna
Stups
Theo Laengilch
W Gruendal
Elli Sato
Buegler's Lions
ESSEN
Lichtburg
Berg's Bears
2 Erwingos
Deszoe Retter
HAMBURG
Circus Sarrasani
Sarrasani's Horses
Josef Kugler
Sisters Modrano
Belleys
Sarrasani's Elep'nts
Schulz Tigers
Lul-Gul-Lua Tr
Shimotos Japs
2 Garcis
Romanos
Los Wortleys
2 Brunners
Billy Jenkins
Fernandos
Fedetti Co
Alberti Ballet
Eden
Bu-Bu Chimps
Rassary Ballet
W & M Inauen
3 Golfers
3 Flemings
7 Florettys
L Fluher
3 Paolos
Anni Nowak
Bros Kuehn
2 Hennings
Mac Turc Co
Flo Hill
4 Fellers
Hansa
5 Fossos
3 Golfers
Heraldos
4 Boudrons
Tracey & Hay
Maurice & May
Don Dol Monte
Satsumay Ono
Harvey Sis
Adolf Gondrel
Ufa Palast
Natl Morales
Scala Girls
4 Sloans
Vaterland
Lotte Werkmeister
Ellen Watteyne
Little Osei
Richard Schwarz
2 Franks
Girardi Bros
Bela Kruemann
E Munder Orc

Cabarets

NEW YORK CITY

Bal Musette
Ann Kennedy
Flo Hill
Georgie Daniels
Gordon Davis
Bobby Leonard
Tommy Martin
Parisian Serenaders
Barrel of Fun
Bo Brummells
Bobby Tremaine
Percy Stoner
Beachcomber Bar
Rex Evans
Marion Butler
Leslie Litamy
Ann Suter
Bill's Gay 90's
Joe E Howard
Kay Parsons
Gus Wicke
Will Ward
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davin
Black Cat
Ted Lewis
Congolites
Amanda Randolph
Stump & Stumpy
Dot Saulter
3 Tom Cats
Lonny Simmons &
Rhythm Kittens
Cafe Trouville
Burt Stevens Orc
Caliente
Alice Lawlor
Joyce Santell
Cecily Rogers
Violet Arnold
Chic Goldman
Terry Gray
Skippy Smith Orc
Casino Venezia
F Bracciante Ens
Chateau Moderne
Billy Castle
Elena McCoy
Muriel Rogers
Fnk McFarlane O
Chez Josy Baker
Josephine Baker
Willem Van Loon
Gene Ashley
Alice Delano Weeks
Ray Benson Orc
Antobal's Cubans
Club Gaucho
Dimitri
Virgil
Persa Ravel
Los Gauchos
Rifla Dau
Munoz & Bolau
Club Richman
Lee Carr
James Sherry
Harry Berale
George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Al Appollon Orc
Coconut Grove
Jean McCulley
Raye Prince & C
Bill Winans
Dick Messner Orc
Connie's Inn
Anise & Aland
Hotcha Drew
Maxie Armstrong
Eddie Green
James Anderson
Kaluha
Don Redman Bd
Delmonico's
Murray Alan
Jay Mills Orc
Jack Dempsey's
Peggy Calvert
George Walsh
Heat Waves
Jan Brunesco Bd
Eighteen Club
Mary Mercer
El Chico
Consuelo Morena
Portia Porter
Emile de Torre Orc
El Toreador
Ramon & Lucinda
Toreador 4
Fermin & Gloria
Fantasia Novoa
Medaro
Don Gilberto Orc
El Morocco
Ernie Holst Orc
Famous Door
Red McKenzie Bd
French Casino
Folles de Femmes
Emilee Adreon
10 Argentina Ladies
Alphonse Berg
8 Bredwins
Georges Bruyals
Choppy
M'rg'erite DuFresne
Estelle & LeRoy
Marita Farell
Cilly Feindt
Dany Fiore
Little Fred
Vera Nargo
Orbal
Mile Paris
Piroska
Andre Randall
Sherkot
Sonia Gansser & A
Jack Denny's Orc
Vincent Travers Orc
Russell Patterson's
Personettes
Gino's Cedar Gard'n
Don Martin Orc
Gloria Palast
Paul Tremaine Orc
Gr'nwich Vill. Inn
Albert Payne
Elena McCoy
Pat Clayton
Lillian Carmen
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Alda Luciano
Bukku
Chubby Ross
Jules Keaton Orc
Jim Healey's
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Anna Held Jr
Hilda Eifonte
Irene Burke
Ruth Templeton
Lindy Lou
'Toots'
Sunny Lambert
Paul Bass Orc
Hickory House
Kirby Walker
Marjorie Naylor
Francetta Malloy
Ted Lane
Arthur Gansfried E
Wingy Manone Bd
H'lyw'd Restaurant
Abe Lyman Orc
Benny Fields
Jack Waldron
Billie Burns
Denny White
Charlot Lamberton
Mitzi Haynes
Marion Martin
Rose Blane
Cass Dalley
E Jelesnick Orc
Hotel Ambassador
Clara Belle Walsh
Maria & Floria
Fred Lowery
Maxine Tappen
Vincent Bragale
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Ivor Peterson
Hotel Biltmore
Russ Morgan Orc
Linda Lee
Joe & Betty Lee
Nadine & Giraldo
Hotel Buckingham
Pierre Beaujean
Hotel Commodore
John Johnson Orc
Ruth & B Ambrose
Terry Green
Claire Vermonte
Hotel Edison
Sammy Wilson Orc
Mae Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Fifth Ave
P Handelman Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Gr't North'rn
A Ferdinando Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or
Hotel Lincoln
Loretta Lee
Barker 3
Isham Jones Orc
Hotel Lombardy
Teri Josefovits
Hotel Madison
Val Olman Orc
Hotel Mcurice
Mimi Muriel
Sylvia Light
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Don Richards Orc
Coral Islanders
Lillian Kenny
Jaysnoff Sis
Hotel New Yorker
Bob Crosby Orc
Vera Van
Frank Tennill
Ray Baduc
Leona
Scrippy & Pals
Hotel Park Lane
Max Bergere Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Yost's Calif Co
Hotel Pierre
Pancho Orc
Gregori Franzell Or
Hotel Plaza
Eve Symington
Lydia & Joresca
Henry King Orc
George Sterney Orc
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Esther Velas Ens
Guy Lombardo Orc
Hotel Savoy-Plaza
Dwight Fiske
Dick Gasparre Orc
Maurice & Cordoba
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Bert King Orc
Hotel Sherry-Netherland
Russian Eagle
Alex Bunchouchuu
Gypsy Choir
Lidia Sadovskaia
Jemme Hurok
Raphael
Hotel St. Moritz
Nikita Balieff
Chauve Souris
Dorothy Fox
Ron Terry Orc
Sunny Rice
Irene Antarova
Andrea Salama
Leo Resnick
Leon Navara Orc
Hotel St. Regis
Kay Thompson
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Danoers
Bernie Dolen Orc
Hotel Waldorf-Astoria
Conina Mura
Enrico & Novello
Dr. oss
Charles Magnanti
Orville Knapp Orc
Michael Zarin Bd
Hotel Warwick
Arthur Skrilow Orc
Hotel Weylin
Charlie Wright
Bobby Brooks Orc
House of Morgan
Lillian Roth
Clifford Newdahl
Carl Randall
Phyllis Cameron
Don Alberto Orc
Lou Bring Orc
Howard's Showboat
Joe Howard
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Mary Lane
Janice Andre
Warren & Bodie
Carter & Schaub
Midgie Parks
Joan Miller
Billy Mack
Mary Barton
3 Raymonds
Danny Higgins
Dorothy Dorr
Kitty Mulligan
Gene Walter
Joe Ricardel Orc
Joe Capella Orc
Kit Kat
Alfredo Allman
Toots & Al
Alda Ward
Donna Clara
Jackie Mavley
Bob Hargrave Orc
La Rue
Costain & Crane
Marie Almonte
Nick Vouzen Bd
Eddie Davis Orc
Leon & Eddie's
Eddie Davis
Patricia Gilmore
H Gardner, Carter
Princess Ahi
Wm Farmer Orc
Madeleine's
Jack and Jill
Lucille Jarrett
Damar Orc
Joe Gray 3
Man-About-Town
Helen Lambert
Al Mamuti Orc
Maisonette Russe
Codolban Orc
George Orda
Jasha Nazarenko
Boris Belostozsky
Nadia Kortez
Mon Paris
Jimmy Rogers
Versatile 3
Barry Winton Orc
Monte Rosa
Pola Borgia
Sandy Ross
D Pecorano Orc
No. 1 Fifth Ave
Michael Tegnor
Vivian Howard
Joe Lilley
Harold Woodall
Hazel Webster
New Montmartre
Elsa Maxwell
Eddie Garr
Jacques Fray's Orc
Normandie
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Stuff Smith Bd
Paradise
Eddie Garr
Georgie Tapps
Tic Toc Girls
Mickey Alpert
Sam Ted & Ray
Vera Niva
Kathryn Rand
Nancy Lee
Betty Kean
Robbins Fam
O Dornberger Orc
Place Elegante
Tommy Mills
Steve Lenti
Eddie Blanchard
Bill Farrell
Benn Kautt
Irve Harris
Leo Lazaro Orc
Rainbow Grill
Hollyn & C Kehr
Jaime Rousseaux
Mildred Monson
Ruby Newman Orc
Rainbow Room
Glen Gray
Casa Loma Orc
Sheila Barrett
Jack Holland
June Hart
Pee Wee Hunt
Kenny Sargent
Nancy Noland
Nano Rodrigo Bd
Russian Bear
Balalaika Orc
Costya Krumin
Kuban Cossacks
Sergey Sokoloff
Julian Altman
Nicholai Khadarik
Fronia Stanislvsky
Ivan Kornlloff
Miss Nightingale
Eliza Ramova
Nadja Dushinska
Russian Kretchma
Gypsy Markoff
Adia Kuznetzoff
Nastia Poliakova
Nicholas Vasilieff
Mura Toumanova
Dario Birse
Orlik & Lolik
Mischa
Nicholas Matthey
Gleb Yollin Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidewalks of N. Y.
Roscoe Alls
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Patrick & Valez
Chunk Robinson
Ollie Potters
Arnette
3 Blink Boys
Amos Bonds
Marion Heirston
Stork Club
Teddy Lynch
Gus Martel Orc
N Brandwynne Orc
Tony's
Beatrice Kay
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino
Armand Vallere
Ann White
Jimmy Vincent Orc
Thomashefsky's
Harry Lubman Orc
Chas Doherty Rev
Ubangi
Gladys Bentley Rev
Pearl Baines
Ray White
3 Melody Maids
Avon Long
Hot Foot Watson
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Ben
Willie Bryant Orc
Yacht Club
Edith Roark
Bee Kalmus
Goff & Kerr
Johnny & George
Sid Franklin Orc
Versailles
Norma Terris
Rocky 2
Helen Gray
Brito's Rumba Bd
Jos Smith Orc
Village Barn
Roy Cropper
Kirk & Lawrence
Mildred Bragdon
Collette & Barry
Milton Mann Orc
Village Nut Club
Riviera Boys
Lou Raymond
Iris Ray
Dickie Wells
Kenny Watts
Shim Sham Rev
Wivel
Marianne
Ernie Maran
Boring & Lazar
Betty Bear
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynne Rolph

Independent Burlesque

Week of March 22

"Flying High"—Gayety, Baltimore.
"Vanity Fair"—Troc, Philadelphia.
"Ann Corio and Her Girls in Blue"—Republic, N. Y. C.
"Hinda Wassau and Her Legs and Laughter"—Werba's, Brooklyn.
"High Jinks"—Hudson, Union City.
"Night Birds"—Variety, Pittsburgh.
"Jolly Girls"—Howard, Boston.
"They're Off"—Empire, Newark.
"Smart Set"—Gayety, Washington.
"Hello Paree"—Lyric, Allentown, Mon. and Tues.; New Fam, Mahanoy City, Wed.; Majestic, Williamsport, Thurs.; Orpheum, Reading, Fri. and Sat.

Cavalier's Rain Shed

Norfolk, Va., March 17.

Cavalier Beach Club, swank center at Virginia Beach is sinking $5,000 for a top deck to cover dance floor in case of rain.

Three name bands being discussed for dates during the season.

Squalls rained out number of ritzy affairs last summer.

SEE LONG CONTRACT FIGHT

National, Washington, Opens Doors To Negro Customers for 'Porgy' Run

Washington, March 17.

Negroes are being admitted to every performance of 'Porgy and Bess' ithout segregation and to any part of the house during current engagement of the show at the National here. According to management of the theatre this marks the first time in the spot's 100 years of operation that racial barriers have been completely dropped.

Last time Negroes were admitted to the house was for 'Green Pastures' four years ago, when a special performance for colored people was put on on Sunday of the following week.

Major white papers here laid off the race angle, making no mention whatsoever in advance of opening that the audience would be mixed. Washington Tribune, local colored sheet, however, played the story with a page one banner. Interest in the show on the part of local negroes was greatly increased by the fact that Todd Duncan, who plays Porgy, is a professor at Howard University, local negro college.

The capital, which has approximately one-third colored population, is strictly southern in the matter of theatres and schools, with no mixing of colored and white. Negroes are admitted to concerts at Constitution Hall, although very few avail themselves of the opportunity and usually sit in corner tiers.

Upset of the theatre's policy for 'Porgy and Bess,' is understood to have been the result of a request by the Theatre Guild and is for this week only. Opening night (16) drew an excellent house, of which less than 100 were colored, few in the orchestra and majority in balconies.

'JUMBO'S' BIG CUT-RATE SALE

What is believed to be the largest percentage of box office returns on two-for-one distribution yet is being recorded at the Hippodrome, N. Y., for 'Jumbo.' One night last week there were 3,600 reduced price tickets sold, or about 80% of capacity.

Most of those attending on the cut-rate basis are buying tickets in the middle brackets, range being from $1.50 to $2.50 plus the full admission tax, as required by the government.

Ned Alvord is in charge of the distribution, which principally goes to commercial and manufacturing plants in the metropolitan area, each establishment getting enough bargain slips for about one-fourth of the number of persons employed. That limitation has resulted in requests for further allotments from 40% of the plants visited.

This week '50% industrial discount' tickets for 'Jumbo' were to be had for the taking in chain grocery stores and such in New York. Alvord now bills attraction as the 'biggest girl show in the world.' Cut rates do not apply to Saturday and Sunday matinees.

BUDAPEST NO LIKE YANK 'MERRILY' PLAY

Budapest, March 6.

Moss Hart and Georges Kaufman's 'Merrily We Roll Along,' at the Vigszinhaz is not a success here, in spite of a good production and much advance publicity.

Play, redubbed 'Eternal Waltz' in the Hungarian version, evoked the criticism that there was no call for reversing the course of the story—it did not enhance the effect and was merely confusing.

More Coast Bard

March 17.

Community Players will go in for another summer season of Shakespeare, productions this time taking in the Greco-Roman cycle. Plays will be presented over a period of seven weeks, from June 15 to Aug. 1.

Productions include 'Troilus and Cressida,' 'Timon of Athens,' 'Pericles, Prince of Tyre,' 'Coriolanus,' 'Julius Caesar,' 'Anthony and Cleopatra' and 'Cymbeline.'

NEW FEES FOR U. S. ACTORS IN LONDON

New scale of dues for American and other alien actors now applies in England. British Equity requires the payment of approximately $25 as initiation for temporary membership, managerial roup known as the London heatre Council agreeing not to engage aliens unless members. In addition, aliens must have a permit from the Ministry of Labor.

A fee of $5 for each engagement must also be paid to Equity over there. Aliens here are required to pay dues to Equity and, in addition, 5% of their weekly salary, minimum to be $10 weekly. Foreign players who have appeared in shows played in the United Kingdom for 100 or more weeks prior to Jan. 1, 1936, are not subject to these fees, but are required to pay dues, generally lower than here.

More Fireworks at Equity Meet; Loeb Clash vs. Gillmore

Equity's general meeting, called principally to name the nominating committee which will place 10 councilors on the ballot for the annual election in May, was held Monday (16) at the Astor, N. Y., accompanied by verbal fireworks between Frank Gillmore, Equity's head, and Philip Loeb of the council and the Actors' Forum.

Apparently only Loeb was active during the session for the forum. Latter has been quiet since it was voted down last fall, when a vote of confidence was accorded to the administration. Chair ruled that the members vote for nominators without discussion, Loeb then charging that to be gag rule. Gillmore answered that it has been the custom of Equity since inception. Loeb proposed changing the procedure, but lost the motion.

Loeb also charged the distribution of handbills containing names of the administration's nominees was 'undemocratic,' Gillmore countering by stating that the forum began that sort of thing.

Forumite further criticized the expenses of the legal department, claiming that one-third of Equity's income had been so expended. Gillmore explained that this was occasioned by the appeal of the Robert Du Roy ('Right of Happiness') case, which Equity won, justifying the expenditure.

Committee named by members: Claudia Morgan, Selena Royle, Edmund Breese, Jerome Cowan, Katherine Emmet and Franklyn Fox; three named by the council were Effie Shannon, Leo Curley and Blanche Yurka.

MGRS.-WRITERS STILL FEUDING

Authors Guild Backs Dramatists — Mgrs. Showing Solid Front Thus Far—May Seek Legal Action

HOPKINS' PLAN

That an extended conflict between managers and the authors will ensue over the new Dramatists Guild contract, which limits producers' share of subsequent rights to plays, particularly on the picture end, is indicated. Both factions are making claims of united strength. Authors say six managers have already signed stipulations to abide by the terms of the new instrument. At least one of that group, however, is a playwright-producer.

Authors' Guild, with a much larger membership than the Dramatists' Guild, met late yesterday afternoon (Tuesday), and voted to back the dramatists in any fight. Also adopted the new dramatists contract insofar as it affects any books or dramatizations from books.

So far the managers are sticking together and have plans for a series of moves. Producers' contract committee decided that the first move would be to request arbitration of points which are objectionable to managers. If the Guild does not accede, as is now likely, managers will go ahead and frame a contract which they believe to be more equitable, offering to sign with any dramatist.

Monday (16) Arthur Hopkins presented a plan to Sidney Howard and others of the Guild. Manager said he was acting on his own and not representing fellow producers. Understood, however, that he urged the authors to consider proposals which are to be made by the managers collectively. Guild called a contract committee meeting for today (Wednesday) to discuss this.

It was claimed by Guilders, after scrutinizing the list of showmen at a Theatre League meeting last week, that only a few representative producers attended the session. Managers explained that producers who were out of New York had sent telegraphic messages declaring themselves as opposed to the new contract. These, however, were not made public. As for the younger managers, it was claimed by the managers' group that they represent future leaders of show business and are just as important as others.

In the event of failure to settle their differences, recourse to the courts is a possibility mentioned. Way for such course is believed opened by a clause in the new contract, whereby the authors suggest arbitration to settle certain points. Managers' contract committee authorized to retain counsel already.

Incorporated Society of Authors' Representatives, which takes in all the top play agents, sent out a statement denying that it favors the managers in the dispute, as mentioned in daily newspapers. Claims it is 'not interested either way; it is none of our business.'

John W. Rumsey of American Play was a bit more positive in a personal statement, to the effect that managers have done a walk-out act every time any new agreement has come up, 'but nothing really happened.' They came back to the fold as soon as they needed new scripts. Paul Streger of the Leland Hayward office said that 'New terms will not deter any manager from producing a play which he would otherwise produce.'

Rehearsal Pay Rule Certain to Continue; Equity Strong for it Though Managers Still in Doubt

Merry-Go-Round

Actors switching from one show to another is becoming a habit on Broadway, but why they sometimes leave hits to take a chance in new plays is a puzzle. Some, however, play safe by getting a leave of absence, with the privilege of rejoining.

That is the case with Margie Lytell, who withdrew from 'Boy Meets Girl' to appear in 'Star Spangled,' which opened last week to a weak press.

In the cast of 'Spangled,' also are Garson Kanin, who was first in 'Three Men On a Horse,' then 'Boy,' and Millard Mitchell, who left 'Three Men' for the part. Joyce Arling, who is in 'Boy,' was originally in 'Men,' too.

With production activity ebbing, the indicated affect during the initial season of enforced rehearsal pay is being mulled in show circles. Actors are strong for it and Equity leaders, some of whom were sceptical as to workability, have changed viewpoint and now all seem to favor it. That Equity will continue rehearsal pay requirements indefinitely with few if any changes i the rules, is virtually certai

Some managers claim that musical show production this season was held down by the additional coin expended for rehearsals, not substantiated by Chorus Equity recor , which are reported to show as many people good standing this season as last. However, there were more musicals supposed to be in the making and which did not materialize for one reason or another, with the rehearsal factor mentioned.

There is little doubt that whatever impost is placed on managers by rehearsal pay, applies mostly to those who produce musicals. There is a distinct difference between that class of attraction and straight plays, involving an entirely different type of performer than those concerned with the drama. In addition much more money is required, as well as many more actors.

No Classification

Equity, although realizing the distinct cleavage between musicals and drama, plus the other differences, declares there will be no classifications made in rehearsal pay rules. The $20 weekly allowance for players and $15 for juniors and chorus will continue as it. Equity explains it would be too difficult to draw the line between people in straight shows and those in musicals. Any possible change in requirements may exempt the managers from pay rehearsal coin to high salaried people. Yet it is said that few players of that class have declined to accept rehearsal allowance.

In addition to the fact that it is possible to equalize the rehearsal money outlay in straight plays (if closing within one week) no such possibility applies to musicals under the present rules because such productions are in rehearsal for longer periods and never fold as fast. That makes the outlay an addition to the production cost and, where 100 or more players are involved, the item is not insignificant. Equity still contends, however, that if $100,000 is expended in production an addition of $4,000 or $5,000 should not stop any activity.

Equity Collecting Old MPA Salary Defaults From Shubert

Salary claims which were scrapped when the basic minimum contract between Equity and the defunct Managers Protective Association was drawn up are being slowly reduced by means of weekly payments made to the actors' association by Lee Shubert. Coin is due to members of 'Allson's House,' also players in 'The Constant Wife' and 'Thunder In the Air,' dating back several years. Exact amount of the weekly remittances are not given, but Shubert told Equity he will pay more if and when he has an outstanding success.

Claims came up for arbitration in the spring of 1933 and to Equity's surprise $23,979.43 was awarded, that being the total amount claimed. Since that time Equity has been trying to collect, disregarding contention of the manager that the money was due from defunct corporations which were Shubert subsidiaries. M. P. A. had been ordered to pay off in quarterly installments but, as anticipated, no payments were made.

Under the arbitration award, if the M. P. A. defaulted, Equity could scrap the basic agreement. That it did July 24, 1933. One provision of the agreement was that the M. P. A. guaranteed salaries due casts by member managers. Managers' association, however, went broke.

Not generally known that Equity's council reduced the claim total to $19,000 in January of this year, permitting a deduction of $2,900 which was reputed to have been paid or settled directly by the Shuberts with Ilse Marvenga, one of eight players who had individual claims. Further deduction was $750, which had been received by Equity, leaving $15,350 still due.

The Shuberts offered Equity stock in its new corporation, which followed the liquidated Shubert Thetare Corp. Basic offer was 7c. for every $100 worth of claims, with the privilege of buying more stock at $12.50 per unit. Same proposition was made to creditors generally after the Shubert receivership was terminated, but later was withdrawn. Equity rejected the offer to settle for stock in what is now called the Select Theatre Corp.

Equity calls attention to its policy of not accepting managerial contentions that bankruptcy dismisses actor salary claims and it is reported thereby to have eventually collected nearly all the money due member

EQUITY'S NEW CONTRACT DUE

Equity, working on its new contract for two years, will issue the new forms for next season's use, although all of its provisions have been operative this season.

Long series of delays occasioned by matters in and outside the association resulted in the necessity of frequently changing actual phrasing of the contract. Passing of the NRA brought about the inclusion of some of the legit code provisions. Change of policy by Equity accounted for other new clauses.

Claimed, too, that not a little of the Equity officers' time was used to answer the numerous queries made by the Actors Forum. Latter faction has quieted down since monthly meetings started and Equity headaches have correspondently decreased.

'If They Don't Like It, Take It Off,' Says George M. Cohan; Yanks 'Darling'

'If they don't like it, we'll take it off,' laconically remarked George M. Cohan last week, when he decided to close 'Dear Old Darling' at the Alvin, N. Y. Author-actor-manager folded up his play on Saturday (14). Two week engagement was the shortest ever for a Cohan play.

Star originally did not intend bringing his play to New York, but after attendance steadily improved out of town he decided on Broadway. 'Darling' toured nine weeks and probably could have played out the season on the road. Detroit's gross bettered $14,500 and business in the eastern keys topped that, Boston's two weeks being $15,000 and $16,000.

Debut in New York was a bad break, with business on the down grade generally after Washington's Birthday. That would explain the weakness of the advance sale. Other than several theatre parties, arranged prior to the premiere, very little coin came into the box office. After 'Darling' opened, the elevator strike further handicapped attendance.

Cohan has depended on theatregoers rather than critics in judging the worth of his plays, which generally improved in attendance at a leisurely gait. In one instance he went to bat with reviewers anent 'The Tavern.' He claimed he was over the heads of the critics and bought extra space ads in the dailies. 'Tavern' made a run of it, having three different leads—Arnold Daly, John Meehan and Cohan—going in the cast at various times. Play was later recognized as a comedy classic.

Some question of whether 'Darling' got box office notices but the play was accorded an unusually good press, six reviews being favorable, one moderate and but one adverse. First week's gross was somewhat over-estimated, takings being around $8,000. Claimed the show could continue profitably at that gait, but attendance looked weak in the rather large capacity Alvin.

Cohan nixed the suggestion that he take the show to the road again. He said that when a show quickly stops on Broadway it is through.

TWO FOLDUPS

'Dear Old Darling' was the only show which closed on Broadway last Saturday. Brief stay of two weeks was surprising in light of the business drawn on the road. Paced around $8,000, despite the favorable press accorded it.

'DEAR OLD DARLING'

Opened March 2. Only Brown (Post) ...iled to give George M. Cohan's latest much of a chance, deeming it a pity that 'Cohan, the playwright, has not done more to cancel his enormous indebtedness to Cohan, the actor.' Other first stringers, however, gave the comedy a good sendoff.

Variety (Ibee) sai... : 'It should attract plenty of people in addition to the regular Cohan fans.'

'The Fields Beyond' played three performances at the Mansfield. It was announced as resuming this week, but failed to relight.

'THE FIELDS BEYOND'

Opened March 6. Hardly a line of praise in the rowboat full of first-stringers for this expose of college life, Gabriel (American) declared that 'those who sat through it found it a pretty trying business.'

Variety (Kauf) said: 'Chances are it will wither rapidly.'

MICHIGAN CONCLAVE

Detroit, March 17.

With Valentine B. Windt of the University of Michigan as principal speaker, the third annual Michigan Little Theatre conclave will be held in Bay City March 28.

Representatives from little theatres in Saginaw, Dearborn, Owosso, Flint, Kalamazoo, Grand Rapids, Bloomfield Hills, Midland and Detroit will attend.

PLAYS ABROAD

Der Ministerpraesident

('The Prime Minister')

Berlin, Feb. 29.

Play in five acts by Wolfgang Goetz, produced at the State Theatre-Kleines Haus.

Prime Minister ..... Emil Jannings
Princess, his Wife ..... Helene Fehdmer
Secretary of State, his son ..... Paul Hartmann
Privy Councillor ..... Paul Henckels
Count ..... Paul Bildt
Countess ..... Elsa Wagner
Duchess ..... Hilde Weissner

Though the cast of characters contains only titles, one needs only to look on the stage to know who its 'Prime Minister' is supposed to be. For there, Jannings' ample shape is metamorphosed into a most surprising likeness of Bismarck, Germany's greatest statesman of the 19th century.

Author has woven around this historical figure the not very close web of an intrigue, very much in the affected style of the last '90's, that of the French school of romantic heroism. The one character that breaks the bounds of this artificial frame is that of Bismarck. For the historical figure of Germany's Grand Old Man, who, singlehandedly, shaped the course of a whole nation, does not fit into this mid-Victorian theatrical bric-a-brac.

Convinced that, under the leadership of the all-powerful prime minister, the country is heading for another war, the count, who is leading the opposition, is determined to overthrow him. To undermine from within it is decided that his daughter is to attach herself to the prime minister's son, who is in love with her. She even gets him to elope with her.

Bismarck, who has just received implicating wires from France, which might engulf Germany in another war, must use all his diplomatic resourcefulness to ward off this danger. Every moment is valuable, but he himself follows the pair because he never underestimates his enemies. He knows what a union between his son and the count's daughter would mean for him and refuses his permission. His son, who is also secretary of state, must return within three days to his office or he himself will resign, an unthinkable calamity for the country at that critical moment.

Son returns and Bismarck makes his historically famous plea before the Reichstag in favor of peace. By it he not only averts the impending war danger but, for the first time under his rigid rule, opponent and enemy stand enthusiastically behind him. He now convinces the girl that, for the sake of the country, she must give back his son's promise of marriage.

Jannings' performance as the prime minister is in no way comparable to the extraordinary characterization in his recent film 'Traumulus,' which was the best this acter has done in years. His return to the stage shows too clear-

(Continued on page 64)

WPA Reviews

Triple A Plowed Under

'A fortnightly edition of living newspaper' sponsored by Newspaper Guild of New York. Produced under supervision of Morris Watson. Story staff headed by Watson, Howard Cushman and Arthur Arent; associate producer, Ned Glass; general manager, John Brennan; directors, Joe Losey and H. Gordon Graham; musical director and composer, Lee Wainer; lighting by Harold R. Solomon; orchestra conducted by Myron Roman (Federal Music Project). At Biltmore, N. Y., March 14, '36.

Cast: Bentley Wallace, Ben Lewis, Fay Courtney, Robert Brennan, David Leigh, Charles Danforth, Harry Brooks, Burton Mallory, Robert Mack, Lionel Dante, Lawrence Clarke, Heinze Hohenwald, Edward LeDuc, Guido Alexander, Charles Uday, Ilya Scheffer, Henry Russell, Norman Lloyd, Robert Noack, Marion Day, Jane Jonson, Robert Donaldson, Eddie Howard, Howard Washburne, Richey White, Charles Bunnell, Rickey White, Charles Bunnell, Walter Palmer, James Bradleigh, Charles Dill, Emil Miller, Wade Dent, Gertrude Perry, Robert Horowitz, William Randolph, Rudul Henry, Ivan Achara, Charles Randolph, Coburne Goodwin, Eleanora Barrie, Clifford Green, Charles Bunnell, Jules Ferran, Jack Denver, Andre Dumont, Jean Bauer, James Bradleigh and Armin Bekaffy.

With several squads of police looking on and guarding the theatre, the Living Newspaper, sponsored by the Newspaper Guild, of New York, launched its first thespic effort, 'Triple A Plowed Under,' loud applause and hisses mixing in reception of the initial performance.

Energies of the cast and cops seem wasted as far as the course of future American dramatics is concerned. Obviously propaganda for the AAA, selection of sur a theme for launching the 'living newspaper' appears to be an unhappy one. Play has all the earmarks of being an earnest endeavor to show that something should be done about the farmer's plight.

Where the dramatic effort falters is that it fails to clearly show just how this miracle is to be brought about. The one-hour production takes a crack at the wheat pit gambler and a hefty dig at the rugged individualist, typified by the grain speculator and his gorgeously gowned girl friend.

Staging is the best part of the entire performance, directors and light experts having co-ordinated microphonics, picture effects and novel spotlighting with good results. Writing job is mediocre for the most part. Acting, when any is done, rises far above the level of the script.

Leaving the impression of a series of blackouts, weakness apparent early is the failure to develop any particular scene to a proper degree. Even the projection of the Sherwood case, one of the more vivid ones, fails to follow through. Scenes in the Chicago wheat pit loom as the most graphic, though symbolic.

There are few chances offered to display individual effort. Fay Courtney contributes a seasoned portrayal in her two brief appearances. Bentley Wallace gets everything possible out of his numerous pertinent speeches. Jane Jonson does a magnificient pantomime in her Sherwood girl skit, while Gertrude Perry is satisfying in a short scene. Charles Danforth's top portrayal is as the minister. Norman Lloyd and James Bradleigh are effective as the two Sup reme Court justices.

Entire effect of the Supreme Court sequence, nicely executed, with nine justices silhouetted on a light screen, is wiped out through the introduction of figures representing a congressman, Al Smith, Thomas Jefferson and Earle Browder. Not pertinent and meaningless. Al Smith is badly burlesqued, and others are poorly done, with audience hoots and cheers drowning out what Browder was supposed to say.

Looks like the 'living newspaper' if it is going to live, will have to expend more energy on dramatic writing and research. As currently projected, it looms as a good idea gone awry. *Wear.*

CONJUR MAN DIES

Negro Theatre (Federal Theatre Project) presents mystery comedy in three acts (14 scenes) by Rudolph Fisher; at Lafayette theatre, N. Y., March 11, '36; staged by Augustus Smith, Joe Losey; sets, Manuel Easman; musical director, Joe Jordan; 65c top.

Cast: Lionel Monages, William Brown, Irving Ellis, Dooley Wilson, Estelle Hemsley, Dorothy Paul, Paul Johnson, Jay Mondsaye, Louis Sharp, Phil Thomas, Walter Brogsdale, Bertram Miller, Emanuel Middleton, Jacqueline Martin, Percy Verwayne, Wardell Saunders, Francis Smith, Julian Costello, Fritz Weller, Walter Duke, Mozelle Holmes.

Average outlander might consider it an evening dully spent, but 'Conjur Man Dies' patently wasn't written for the outlander. It was set down for the amusement and amazement of Harlem folks and as such it rates as hotsy totsy entertainment.

Even though he went back to the '90's for his meller technique, the late Rudolph Fisher has peopled his script with a conglomeration of types that is sure enough Harlem 1936. It is a creakily conceived whodunit which fails dismally on the spooky side, but when it comes to lowdown comedy hokum there's far more than enough to sate local appreciation.

Directors have wrapped a pretty good bunch of actors around Fisher's play. As a whole, they give lively performance. In several instances the work reveals talent that is due to go places, if ever it gets a real chance. Cases in point are William Brown, No. 1 comedy man in the piece; Louis Sharp, as the double-dealing undertaker; Percy Verwayne, who plays the snowbird; and Dooley Wilson, who, as the sergeant detective, does a swell job of sustaining interest in a mess of tritely fashioned lines. Staging, however, leaves a lot wanting. Frequently the element of pace is completely lost sight of, this being most felt during the proceedings that lead up to the anti-climax, or the uncovering of the murderer.

Considering the small amount of coin he had to play with, the scenic designer, Manuel Easman, earns himself lots of credit. He has imagination, plus a keen knack for using colors in heightening dramatic effects.

Fisher's travelog of Harlem starts off at an undertaking parlor and brings the spectator in contact with the area's samples of soothsayers, cokies, policy racketmen and night dives. Included in the gruesome melange are a couple shootings, a dissecting room, a doctor giving a corpse a minute going over, an exhibition of a snowbird on the loose and a bit showing how parts of a murdered man's anatomy are disposed of in a burning furnace.

Mystery angle stems from an attempted slaying of M'Gana Frimbo, the Conjur Man, (Fritz Weller). Man actually slain is the conjur man's faithful servant. With no corpus delicti to work on, the Harlem gendarmes, aided by the Philo Vance deductions of a neighborhood practitioner (Lionel Monagas), go on a merry round of tagging suspects. Mumbo-jumboman does a sudden reappearance, stages a seance with all the suspects present, and, applying the psychology of his tribal swamplands, solves the enigma. *Odec.*

An Enemy of the People

Chicago, March 15.

Theatre No. 1 (Federal Unit) in revival of Henrik Ibsen's sociological comedy, at Great Northern theatre, under direction of Theodore Viehman; March 10,'36; 75c. top.

Alternating casts: Arthur Petterson and Edgar Tegner, Robert Shrewsbury and Walter T. Krause, Charles O'Neal and Earl George, Robert L. Hagan and Oliver Henning, Alfred Clarke and Darrell Vail, Everett Marshall and Larry Brooks, William Yule and Lee Hadyn, Edward Schmitz and Jerome Rosen, Jack Ford and Maurice Harris, Karen Nielsen and Mabel Leigh, Lucille Colbert and Frances Harris, and Nell Calvin.

This example of Ibsen, written when he was going strong with the Continental and British intellectuals and his name was creeping into 'cultural' coteries in this land, stands up well after 54 years—even though the director fusses it up a bit in a well-meant effort to achieve the little-theatre ideal of 'action.'

Nothing in the play ever won the box-office public, even in the larger American cities, although Walter Hampden some years ago forced it through a run in New York. Piece classifies as a novelty here, where the only recent record is of a performance or two in '24 by the Moscow Art Theatre in Russian.

'Enemy' was in Beerbohm Tree's repertoire on his first American tour 1894-'95, but remembered only by the old-time critics, although regarded by the London intelligentsia as Tree's best role. Legend is that Ibsen wrote the play in bitter reply to writers who assailed him for 'Ghosts.'

Double cast is used, patently, to make use of as many of the 75 actors on the payroll as possible, but explained by the management as due to a desire to 'build up repertoire ensemble for a long stay.' Both casts were scanned for purposes of this review and the principal difference found is in varying personalities, director having managed to impress all the actors with his ideas of how 'Enemy' should be performed. Best that may be said of either cast is that it gives what would pass for a fair performance by a neighborhood stock company. Attempt to capture in sets and costumes, the 'period' of the play's premiere is wasteful and, because Ibsen is alien rather than foreign, silly.

Limit of run is not defined, but management says the next play will be one of three, 'all in preparation.' *Donaghey.*

A TEXAS STEER

Chicago, March 16.

American Repertoire Company (Federal Theater Unit) presents revival of Charles H. Hoyt's four-act comedy; March 9, '36, at Blackstone Theatre, under direction of Harry Minturn; 55c. top.

Cast: Oscar O'Shea, William Noltner, Brent Wrenn, Guy Hickman, Bert Storch, Charles A. Gordonier, Harry C. Laffer, Robert Merriman, Thomas J. Browne, Roland Ardery, Jack Herman, Otis Gordonier, Forrest Smith, Leon Beach, Leslie West, William Sexton, Charles N. Lum, Patrick Butler, James Rice, Myrtle Bigden, Constance Heron, Emetta Germaine, Adelaide Clyman, Madeline Broadhurst, May Adams.

After months of preparation, changing plans, cancelled bulletins as to when and where, and unreeling of millions of yards of red tape, the WPA arrived at public exhibition in this region with the restoration of what for years was always spoken of with awe as 'Hoyt's masterpiece.'

It was okay for its time; it was both funny and topical in the early '90s, when Texas was a far-off place of legend with every man openly toting a pistol, drinking his whisky straight and expectorating with studied contempt wherever he saw a dude. But the fun and the topical aptness didn't last long; even before Hoyt died in 1900, it was out of date.

And that's why 'A Texas Steer' isn't funny or topical today, regardless of how it is done. The gags and japes have no meaning now; and, as there was no vitality to the story or situations in the beginning, the piece doesn't revive well, even as 'period drama.' It isn't reasonable to expect reactions of laughter to jokes about blowing out the gas, or to a plainsman groaning in the pressure of his first pair of modish oxfords, or to a group of illuminated cowboys shooting pictures off the walls of a swell Washington hotel. And one scene, meant by Hoyt to be a tear-jerker wherein a Negro voices the plaint that politicians break their pre-election promises to black voters, got only laughter from the first-night gathering at the Blackstone.

Performance is of the kind given by weekly-change stock companies, as if the script had been learned and staged in a seven-day rush. Oscar O'Shea in the role Hoyt wrote for the late Tim Murphy is at no time anything like the shaggy, rugged cattleman sent to Congress against his will, and is at all times like Jiggs of the comic strips. Others are on a par. Two quartets, one colored, sing in the prolog, wherein the stage is crowded with actors on pay but not in the cast and serving as supers. *Donaghey.*

Inside Stuff—Legit

First 10 rows for 'Saint Joan,' which opened at the Martin Beck theatre, N. Y., last week, are now priced at $3.85, last eight rows being $3.30. Latter top applied for the entire lower floor the initial week through an error in ordering the tickets. It is therefore really not a boost in prices.

Katharine Cornell presents herself in 'Joan,' but is not starring. Cast has six name players in support, Miss Cornell billing herself last. It is a costly show to operate, which explains the $3.85 top, the largest item being the royalty, Bernard Shaw receiving 15% straight. Judging from the first week's pace the veteran author will receive between $2,500 and $3,000 weekly from 'Joan.'

Starting with a $5.50 premiere performance, 'Joan' got around $20,500 for its opening week. That is virtual capacity, but with the downstairs lift, takings may top that figure this week.

'Bury The Dead,' an anti-war propaganda drama, was presented at the 46th Street theatre, N. Y., Saturday and Sunday (14-15). Whether it will be regularly played has not yet been indicated, performances having been given as benefit sponsored a radical theatre magazine. Subscriptions for the mag were solicited between acts and after the show.

Play was accorded a favorable press, but its radical nature was stressed in the reviews. Curtain raiser, 'Over Here,' was rated insignificant and it was indicated that if 'Dead' is further presented another overture sketch will be selected. Principal play is too short to be used alone.

Particularly galling to many natives proud of their Baltimore was the heavily underscored line, 'This play cannot play Baltimore this season,' which featured ads and posters spotted in that town for legit shows appearing at the National, Washington, during the season. Sensitive localites thought it belittled the burg and made their town seem strictly small-time.

Bruised Baltimorean feelings were soothed last week when program for 'Idiot's Delight' at the National carried an ad for the three-day stand of Met Opera in Balto in April, which featured 'cannot play Washington this season.'

Maurice Barber, presenting 'Love on the Dole' at the Shubert, N. Y., planned to have an admission scale of $2.20 top, but the Shuberts insisted on the usual $3.30. In England 'Dole' was supported by middle-class patronage mostly. In the provinces, where it was received exceptionally well, top price tickets were rarely disposed of.

'Star Spangled,' Golden, N. Y., was presented by Arthur Hopkins with Columbia backing the production in total. Understood house has been guaranteed for three weeks.

Manager is reported having relinquished all interest in the show, including possible film rights.

'Dead End' is campaigning for suburban business via display ads in the Connecticut press. Ben Washer, shows p.a., was mimeographer at Lawrence Langner's Country Playhouse in Westport last summer and knows the territory.

Current Road Shows

Week March 16

'At Home Abroad,' Forrest Philadelphia.
'Boy Meets Girl,' Selwyn, Chicago.
'Children's Hour,' Curran, San Francisco.
'Cyrano' (Walter Hampden), rand, Chicago.
'Dodsworth' (Walter Huston), American, St. Louis.
'Ghosts' (Nazimova), Iltmore, Los Angeles.
'Ghost Trai ,' Copley, Boston.
'Great Waltz,' Auditorium, Chicago.
'Her Week End,' Princeton, N. J., Wilmington, Del., 20-21.
'Idiot's Delight' (Lunt-Fontanne), Nixon, Pittsburgh.
'Larger Than Life,' Court Square, Springfield, Mass., 16-17; Shubert, New Haven, 19-21.
'Night of Jan. 16,' l Capitan, Hollywood.
'Old Maid,' Plaza, El Paso, 16; travel, 17; Majestic, San Antonio, 18; Paramount, Austin, 19; Majestic, Houston, 20-21.
'On Your Toes,' Boston,
'Personal Appearance,' lymouth, Boston.
'Personal Appearance,' Shrine Aude, Des Moines, Ia., 16; Auditorium, Sioux City, 16; Coliseum, Sioux Falls, S. Dak., 17; Metropolitan, Minneapolis, 18-21.
'Porgy and Bess,' National, Washington.
'Sailor , Philadelphia.
San Carlo Opera, Auditorium, Seattle.
'Squaring the Circle,' Maryland, altimore.
'Three en on a Horse,' Cox, Cincinnati.
'Three Men on a Horse,' Garrick, Philadelphia.
'Three Men on a Horse,' Fairbanks, Springfield, O., 16; Harris, Findlay, 17; Ohio, Ima, 18; English, Indianapolis, Ind., 19-21.
'Tobacco Road,' Ford's, Baltimore.
'Tobacco Road,' Erlanger, Buffalo.
'Winterset,' Chestnut, Philadelphia.

Bridgeport's WPA Stock Troupe Gets Good Start

Bridgeport, March 17.

Park Theatre Players, Connecticut's third federal theatre project, opened with James Gleason's 'Shannons of Broadway,' first legit show on Main street in 10 years.

Inaugural biz leads state WPA execs to believe that the Bridgeport unit will do better than troupes in Hartford and New Haven, largely because of the talent available in this section.

'Shannons,' featuring Cecil Spooner and Hal Clarendon, who also staged the comedy, was treated kindly by the local press, Cast, in addition to Miss Spooner and Clarendon, included Arthur Brooks, Arthur Malloy, Cliff Foye, Earl Barnes, Thomas Frouge, Dorothy Weller, Joe Burns, Carl Goodman, Mae Barry, Marion Belmont, Roger Belrne, Paul Kennedy, J. Burleigh Morton, Norma Button, Jimmy Scalo, Julio Nobili, Jean Manti, Dick Cimarelli and Lew Loomis.

Supplementary variety bill, directed by Homer Mason, uses Ross & Ross, Frank Work, Charles & Lillian Gerard, James Brockett, Cosmo & Anita and Three Chocolate Drops. Harold Brown leads the pit band.

Scale is 55c. top, with two matinees.

Shifts in Coast WPA

Los Angeles, March 17.

Ernest Bacon, of the San Francisco Works Progress Administration project, has been transferred here as district supervisor. He succeeds William L. Dean, moved to the San Diego division as office manager.

Shifts were made by Kenneth H. Meeker, aide to Harry L. Hopkins, national director of relief. Personal changes in the Long Beach area were also made by Meeker.

Clive Ill

Colin Clive left the cast of 'Libel,' Miller, N. Y., last week because of illness. Operated on for intestinal ulcer and will be out of the show for another week, at least.

Colin Hunter is subbing.

Hard to Find

Indianapolis, March 17.

First production of the WPA stock company here, 'Clarence,' was shelved when publishers couldn't locate Booth Tarkington to okay a royalty cut.

Author was living within five minutes walk of the local theatre at the time.

Pitts. Season, Best in Years, Ends April 26

Pittsburgh, March 17.

Regular legit season at the Nixon will wind up earlier than expected, curtain ringing down the week of April 13 with Nazimova's 'Ghosts,' sixth and last of the ATS subscription offerings. That's due principally the fact that MGM is rushing in its 'Great Ziegfeld' for a two-a-day run, getting under way April 26. Between that and 'Ghosts' will be the University of Pittsburgh Cap and Gown Club's annual musical.

Nixon was dark last week, first time since mid-December that the house has been without an attraction. 'Idiot's Delight' is current under subscription auspices, with Three Men On a Horse' following in Monday (23) for a two-week engagement. That brings on a pair of ATS shows in a row, 'Winterset' preceding 'Ghosts.'

Promised for the greater part of the season, 'At Home Abroad' will pass up Pittsburgh. Shuberts have informed the management it could have the attraction following the Chicago run but that would take the house into late May or early June and the Nixon isn't willing to risk the usual warm weather decline. House will shutter immediately following the end of the 'Great Ziegfeld' engagement.

Present season has been one of the Nixon's best since the depression. The Lunts will play to practically capacity in 'Idio'ts Delight' this week, advance sale being enormous.

HERE'S ONE WPA UNIT WHICH CLAIMS PROFIT

Indianapolis, March 17.

WPA group is now in its third week here, and is doing well enough at the box-office, without threatening grosses of any of the downtown legit or film houses. Lee Norvelle, former drama prof at Indiana University heads the group, with Charles Burkell directing, and Henry S. Burton, house manager.

Burkell first made stock profitable here when he repeated for several summer seasons, but further adventures were not so profitable and he lost part of the bankroll trying to recoup. Burton was house manager of Keith's and the Lyric in former years.

Howard Delays 'Hamlet'

Hollywood, March 17.

Contemplated stage production of 'Hamlet' by Lesile Howard has been postponed until September. Actor had planned to do the piece in New York upon completion of his part in 'Romeo and Juliet' at Metro.

Instead Howard will go to London for rest, returning in August.

BALL SHIFTED

William Ball, who was a major in the AEF, has been shifted from the personnel department of the WPA theatre project to the requisition bureau, following agitation of the-Veterans League against alleged communism within the project.

He was requcsted to resign from the League by Philip Barber, regional director, but refused.

FIVE WEEK TAKINGS OF ALL WPA SHOWS IN NEW YORK TOTAL $5,367

Upstate Date Switch For Stock 'Old Maid'

Syracuse, N. Y., March 17.

Federal Theatre Project will rotate Westchester dramatic troupe to Syracuse March 25 to present 'The Old Maid,' rather than attempting to do the Zoe Akins play with the talent embraced in the local Federal Theatre Players. Latter likely will troupe elsewhere that week, but bookings are as yet indefinite.

First Syracuse vaudeville unit federally sponsored is expected to make its debut about April 1. Appropriation for the project is approximately $29,000.

WPA TO REBUILD N. O. FRENCH OPERA HOUSE

New Orleans, March 17.

The old French Opera house, for over 100 years the center of culture here, will be rebuilt with WPA funds. Understood that a replica of the magnificent old edifice, which was completed early in the 18th century, will be erected on the former site.

If unavailable, another site will be sought in the French quarter. Opera house was razed by fire in 1919.

Rebuilding of the old opera house has long been a cherished ambition in these parts.

Copeland Vice Zatkin

Reynoss Copeland is in charge of publicity for WPA relief shows in New York succeeding Nathan Zatkin, resigned.

About 20 persons in the department, each assigned to a play project.

Negro Theatre Best at B. O. Thus Far, but Limited Appeal—Lack of Advertising Allowance Hurts Attendance to Relief Broadway Tryouts

That the WPA relief shows of the Federal theatre project in New York have limited appeal is demonstrated by small box office returns. In the first five weeks during which admissions were charged the total takings amounted to $5,367. Most of the gross was drawn by the project's new shows.

Admissions are low rates, usually 25c and 55c, and the failure to advertise is believed to be the main reason why receipts are insignificant. No coin allowance for advertising is permitted by Washington. Upstate, however, the WPA shows are advertised in the dailies and on billboards. Explanation is that the attractions are booked on a 50-50 basis, house being required to pay the cost of ads and posting.

Similar deals are being arranged for some attractions in and around the metropolis, but, having leased five theatres in the city, the WPA finds itself stumped there on the advertising angle.

Best money thus far was drawn by 'Walk Together Chillun' (now withdrawn), which played in Harlem to $665 the first week. Twice the weekly takings were slightly over $200, with two other weeks recorded at $142 and $130.

'Chalk Dust' at Daly's 63rd street is paced at less than $300 weekly. 'American Holiday,' which closed Saturday (14) at the Manhattan, got slightly over $300 weekly.

'Woman of Destiny' at the Willis, Bronx, first of the managerial tryouts, drew less than $300 its first week and last week the nightly gross included figures like $30 and $26. Show moves to Brooklyn next week at the Symphony, former Shubert-Teller, with 'Heaven and Earth,' long in rehearsal, following.

Other units, not legit, have gotten about the same average of receipts, although a circus got as high as $785 in one week. A minstrel show in two performances got $167, there being no other bookings that week. 'Idle Inn,' a Yiddish play, opened to $48. It rehearsed two months, the average of all WPA shows, all concerned being paid the usual wage throughout.

'Around the World in 80 Days' was rehearsed six weeks, then dropped when it was estimated the cost of production would be $150,000. Script called for 18 scenes. 'Saava,' reputedly communistic, was placed in rehearsal then cancelled. A piece called 'Black Souls' also dropped.

KAUFMAN CONFINED

Specialists were called in Sunday (15) to examine Harry Kaufman, Broadway ticket broker and showman on reoccurrence of an ear abscess. A nurse was engaged, with orders that no visitors be allowed.

Tuesday Kaufman was reported somewhat improved.

'Jeff Davis' Gets $72.57 At B.O., $1,150 Expenses On Richmond, Va., Date

'Jefferson Davis,' first WPA relief show to be sent on tour in the east by the Federal theatre project, fared badly in Richmond, Va., March 6. Two performances were scheduled but only one played. Despite the fact that 'Davis' played the big-capacity auditorium, the company's share was only $72.57.

Capacity sale had been claimed in advance, but it is reported most of the tickets were given away gratis to patriotic organizations. Players were in Richmond three days, expenses amounting to $1,150.

Charlotte, N. C., March 17.

'Jefferson Davis,' Federal theatre project piece written by John McGee, regional advisor, with headquarters at Chapel Hill, N. C., and endorsed by the United Daughters of the Confederacy as a vindication of the only president of the Confederacy, has been booked for five playings in North Carolina.

Bookings are for Chapel Hill, Charlotte, Raleigh, Durham and Greensboro.

'Living Newspaper' in Trouble Again on Charge of Radicalism

Works Progress Administration's theatre project unit known as the 'living newspaper,' which has been a storm center of relief show activities in New York since 'Ethiopia,' its first play, was scrapped on orders from Washington, again drew press attention when it finally opened Saturday (14) at the Iltmore with a playlet called 'Triple A Ploughed Under.' First performance found a flock of cops outside and inside the house. That came as the result of a charge made by the Veterans League that the script is communistic.

Was reported prior to opening that trouble might halt the show, a 34-minute performance given twice nightly for 25c. admission. Charges were made at a League meeting in the afternoon by ex-soldiers on the WPA theatre payroll. They stated that mention of Washington and Lincoln had been deleted from the script but that the character of Earl Browder remained. Latter is secretary of the Communist Party in the U. S. and his criticism of the U. S. Supreme Court's ruling on the AAA was spoken from the stage virtually in toto.

House was hand picked for the first performance and no tickets were for sale late in the afternoon. However, two objectors raised their voices during the performance and were ejected. Claimed Monday that the duo had been technically suspended but that they had been reinstated and the incident is a 'closed book.' However, another 'anti-Communist' who raised a rumpus when unable to purchase a ticket, was pinched and found guilty of disorderly conduct.

Willis Browne, stage manager of 'Triple A,' was taken off the job after he verbally attacked Morris Watson of the Newspaper Guild, sponsor of the show. He charged Watson with being a communist and claimed that Watson had corraled all the tickets and distributed them to his 'communist friends.'

After having read a report in the dailies of a dress rehearsal of 'Triple A' Congressman Bacon of Long Island issued a statement in Washington, referring to the play as a 'New Deal absurdity,' also saying that 'subsidized political drama represents the flower of Brain Trust communism in the American government today.'

There were mixed boos and cheers when the Browder incident occurred on the stage.

It was further charged that the federal relief show project in the metropolis is preparing another and more distingtly red play called 'Class of '29,' slated for the Manhattan next month. Hallie Flanagan said she had not read the script and, although the play is in rehearsal, it may be withdrawn, as others have been recently.

Edward Goodman, director of the 'popular price theatre,' WPA unit at the Manhattan, said there is a Soviet march song in 'Class' but it is rendered in a moment of gayety. Play calls for four Harvard grads and two from Vassar seeking jobs during the depression. Claimed that only one of the characters is supposed to be Communistic.

Monday, Harry L. Hopkins, national WPA administrator, was sent a telegraphic message by Major William L. Ball, head of the Federal Theatre Veterans League in New York, asking an investigation of red propaganda in the relief show project.

In Washington

Washington, Mar. 17.

Works program's 'living newspaper' was blasted last week by Congressman Robert L. Bacon, socialitc Republican from Long Island, who declared scenes built around the Supreme Court decision on the New Deal's agriculture program re 'shocking.'

Assailin political

drama' as a form of communism, Bacon said the 'living newspaper' is neither relief nor drama, but pure and unadulterated politics' and demanded curtailment of further Federal outlays for propaganda of this character.

'It is shocking to note that the administration's open warfare against the Supreme Court of the United States now has been extended to the stage of the W. P. A. theatre in New York,' Bacon asserted. 'Tonight our government-subsidized stage will offer, at the Biltmore theatre, the world premier of its latest pagentry in political propaganda, 'Triple A Plowed Under.'

'In the melodramatic finale, as presented in the dress rehearsal, the lights were dimmed impressively and the entire cast chants lugubriously the official script of Secretary Wallace which characterized the A. A. A. decision as 'the greatest legalized steal'in all human history. The show ends with the figurative nation chanting in the general direction of a soil erosion act 'We need you! We need you!'

'Every agency of government now is directed to the presidential campaign and every Federal payroller is a militant part of Mr. Farley's gigantic spoils machine. A really faithful drama would climax with the postmaster general chanting to soil erosion, 'We need you! We need you!'

'I suggest the time has come for the American people to put a stop to this particular New Deal absurdity.'

Plays on Broadway

Case of Clyde Griffiths

Group Theatre and Milton Shubert present tragedy in two acts, adapted by Erwin Piscator and Lena Goldschmidt from novel 'American Tragedy,' by Theodore Dreiser; English translations uncredited; directed by Lee Strasberg; sets, Watson Barratt; at Ethel Barrymore, N. Y., March 13, '36; $3.30 top.

Speaker ..... Morris Carnovsky
Clyde Griffiths ..... Alexander Kirkland
Roberta Alden ..... Phoebe Brand
Sondra Finchley ..... Margaret Barker
Titus Alden ..... Art Smith
Mrs. Alden ..... Ruth Nelson
Emily Alden ..... Paula Miller
Samuel Griffiths ..... Roman Bohnen
Mrs. Samuel Griffiths ..... Virginia Stevens
Gilbert Griffiths ..... Walter Coy
Relin Griffiths ..... Kay Lauchlin
Josiah Reba ..... Garrit Kruber
Wiggham ..... Sanford Meisner

Working Men: Elia Kazan, Grover Burgess, William Challee, Jules Garfield, Anthony Ross

Working Girls: Eunice Stoddard, Helen Walpole, Lilah Lange

Orrin Short ..... Bob Lewis

Whitney Bourne, Beatrice Cole, Paul Morrison, Wendell Phillips, Jerome Thor

Doctor ..... Luther Adler
District Attorney ..... Lewis Leverett
Mrs. Asa Griffiths ..... Dorothy Patten

It probably sounds like something of an anachronism to say that 'The Case of Clyde Griffiths' is old-fashioned—and yet, for all practical purposes, that is what is wrong with the play. It is a ga-ga dramatization of 'The American Tragedy,' by Theodore Dreiser, in that impressionistic, spotty, jerky, self-conscious manner so beloved of the Continental art-conscious theatre of the 'twenties.

It had its place in drama, this kind of theatre. Gordon Craig, before the war, in England; Pitoeff, in Paris, and Piscator, in Berlin, after the war, did a lot with it and for it. The New Playwrights toyed with it in New York along about 1925 ('Processional,' 'Machinal,' etc.). But it never really succeeded across the ocean because it wasn't genuine, and it never even got started in America because it wasn't sufficiently vital or guts-y. And now, in '36, the Group Theatre in New York goes back to it and reminds of a truck driver on his Sunday off with a second-hand Ford and tires painted red.

The play itself has a lot to do with it, of course. When Theodore Dreiser dug into the case files of the Chester Gillette murder in upstate New York and turned it into a two-volume novel, he made a long and strong and earnest job of it. It was simplicity and definition to the point, almost, of boredom. But that very fact made it a novel which will live and be remembered long beyond most American product. Patrick Kearney turned it into a play and did a good job along uninspired lines, stressing the melodramatics and cutting through the miles of background. In Germany, Erwin Piscator made this modernistic version of it, underlining the sociological aspects. It is this version, retranslated back into English by an anonymous translator, that is now shown. And in the adaptation into the German and retranslation into English it has lost whatever warmth and strength of language it had.

That the story has sociological import is undeniable. Stand taken by Dreiser in the original novel and carried through, with underscoring, by Piscator, is that Clyde Griffiths was a victim of the eternal strife between classes. He came from the working class and tried to move into the upper strata of ifrones and it was this transition, the authors claim, which led him to commit murder. It is a true enough argument somewhat mitigated, unfortunately, by the fact that, in spite of all arguments, Griffiths was a cheap coward and weakling who probably would have gotten into trouble no matter what society he was in or came from.

As played here, there is one stationary set cut into various segments. One side of the stage represents the poor class and the other the rich class. In the center is no-man's land, where Griffiths struggles for a footing, hopelessly lost between the two. Out in front of the foots, in the pit, is 'The Speaker,' who constantly breaks into the action to tell what is going on, to discuss the various points that came into the action, to discourse occasionally with the various characters in the play as to their actions and to generally (as one lobbyist put it) kibitz the proceedings. Lighting shifts the scene of action across the various segments of stage and back and forth between The Speaker and the actors.

It is a difficult manner of procedure, for several reasons. The Speaker is constantly cutting into, and detracting from, the play proper. Also it serves to annoy because of the constant dotting of 'is and crossing of t's. After all, played as it is, it is pretty obvious to most that any semi-intelligent audience cannot help but get the point. Repeating it again and again merely serves to obscure the issue.

Once the premise that the play was to be done as it was is hurdled, there can be nothing but praise due the Group Theatre for the execution. The actors handle themselves admirably throughout, the technical difficulties are dealt with intensely and intelligently, the direction (for that type of play) is A-1, with especial bends due also to the lighting and setting departments.

As usual in Group Theatre productions the male faction among the actors predominates. Alexander Kirkland in the title role is fine, performing evenly and with agileness. Morris Carnovsky, the Group's most versatile actor, almost convinces as The Speaker, but has the terrible burden of an unhappy assignment to fight with. One can't help being annoyed with his philosophic discourses and interruptions, no matter how beautifully he utters them. Roman Bohnen is at his top form as Sam Griffiths, the collar plutocrat, reminding in his execution of Richard Bennett at his best. Luther Adler has a bit, but handles it with his usual dispatch. Margaret Barker, as Sondra (played by Miriam Hopkins in the first 'American Tragedy' film in New York) comes through for the first time since she's been with the Group, really fitting and handling her assignment to the letter. Phoebe Brand, as Roberta, again annoys by her uninterested mannerisms and droning intonations. She reminds, all the way through, of the w. k. concert maestro who just didn't like music.

The many small parts are handled in excellent fashion, as usual in Group Theatre productions.

Chances are that, adding up the regular Group Theatre following with the 'social-minded' mob and the 'new theatre' addicts, it will result in the play's getting a moderate run, but that is the very best that it can expect. *Kauf.*

STAR SPANGLED

Arthur Hopkins presents comedy in three acts by Robert Ardrey; staged by producer; at Raymond Sovey; at Golden, N. Y., March 10, '36; $3.30 top.

Mrs. Mary Dzieszienewski ..... Natasha Boleslavsky
Gregory ..... George Tobias
Star ..... Ilard Mitchell
Vincent ..... Garson Kanin
Anna ..... Marjorie Lytell
Professor Niebieski ..... Ivan Triesault
Czysko ..... Michael Visaroff
Steve ..... Donald Arbury
Mesters ..... Edward Craven

There could have been a good play here. Which is, of course, one of the most damning statements that can be made about any new play. Nevertheless, 'Star Spangled' calls for a sigh of regret—it could have been.

Difficulty is that no one seemed to know what to do with the play. It was directed on the honor system, seemingly. It is neither farce, nor satire, nor high comedy, although it smacks of all three. Properly co-ordinated, paced and played on less confusing terms throughout it might have been one of the laugh clicks of the season.

Scene is laid in Chicago in a Polish home. Mamma is grown up and has four children well beyond puberty. One son is a cheap politician, one is a gangster, one is a second-rate baseball player and the daughter is a picture house dancer with a yen for Hollywood fame. With these characters to play with, it is understandable that the script enlisted a lot of producer interest. Arthur Hopkins grabbed it first, went after it enthusiastically, cast it well but somehow failed to bring it in a winner. Only a three-day Connecticut break-in possibly did not give him time enough to see and fix the flaws.

George Tobias as the gangster is a particularly happy choice. He does so well by the part that (again) it seems a shame he won't be playing it long. Not far behind are Michael Visaroff as an oily political boss; Garson Kanin, who quit 'Boy Meets Girl' to be the politician-brother; Millard Mitchell, who walked on 'Three Men on a Horse' for the baseball player role; Natasha Boleslavsky as the amorous mother of the oddly assorted quartette plays with a lot of vim but seems too young for the assignment. Marjorie Lytell, another who walked on 'Boy Meets Girl' seems nebulous as the sister, the only weak spot in the cast and possibly due to lack of direction. Besides nothing actually happens to her.

Two parts, those played by Donald Arbury and Edward Craven seem not to fit at all and as though they had been written in to give the boys a couple of weeks' work.

Columbia Pictures is interested financially in the play, although just why (since it obviously can't make a film in anything like its present form) will probably forever remain a mystery. *Kauf.*

BLIND ALLEY

(STOCK)

Drama in three acts presented by Chamberlain Brown Players at the National, N. Y., March 16, '36; written by James Warwick; staged by Bruce Adams. $1 top.

Cast: Elizabeth Council, James Keegan, Robert Lynn, Augusta Wallace, Walter Elliott, Alice Fleming, Bruce Adams, Helene Ambrose, Hal James, Nick Dennis and George Spelvin.

Chamberlain Brown opened his newest stock venture at the National, down on E. Houston St. and 2d Ave., in the lower East Side sector of N. Y., Monday night (16) with a presentation of 'Blind Alley,' seen earlier this season on Broadway. Guest star policy is supposed to be in effect, and, according to lobby displays, some stellar names are being assembled for the future. But not yet.

To establish a chummy feeling, house management gives a dance afterwards on the stage, permitting it to run until 1:30 a.m. Scenery is cleared, a platform is pushed to one side, and Frank Silver and his orchestra (10 pieces) plays. Pit has been covered, space being used for dancing, and there's a rope-chain installed between seats and stage proper so the people can't dive off.

It's all very informal, with a lot of the male patrons at the opening not bothering to shed their winter overcoats or hats but dragging their girl friends out in view as is, and getting into the swing of things pronto.

'Alley' contains quite a bit of cussing and gun-fire, overshadowed by a cloak of psychology. Down here, the customers accepted the bullets, but ditched the mind machination.

Play only affords two parts which amount to anything before the footlights, the killer and the professor. Robert Lynn and Bruce Adams play the roles respectively. Company in general is good looking, with Elizabeth Council and Helen Ambrose among the feminine players to attract attention. Adams also staged the play.

Show is in only one set, so the overhead is low. Stage looks shabby nevertheless, with a too obvious attempt to file down the pennics.

Brown stepped before the curtain Monday night and went actor, talking about his plans. They're big plans and they ought to start any week now. In the meantime, customers are expected to pay to help formulate the plans. *Bral.*

Chi Group Tryout

Chicago, March 17.

'The Ghost-Ship,' new whodunit by Dorothee Bates, will be tried out March 20-21 by the Chicago Group Theatre, semi-professionals with a slant to the left.

Theatre in Chicago Woman's Club will be used. WPA competition in scale is met by giving 20% off the 50c-75c-$1 schedule to all who make reservations by mail on coupon.

Plays Abroad

Der Ministerpraesident

(Continued from page 62)

ly that the talker technique may add subtlety to an actor's stage performance, but not force.

The evening might have been grand old theatre of the Sardou-esque type if the playwright had not preferred to treat its theme and characters so niggardly that it merely turns out to be a creaky contraption which looked as if it had been produced solely because of Emil Jannings' physical fitness for the lead. *Trask.*

Children to Bless You

London, March 4.

New comedy in three acts by G. Sheila Donisthorpe, presented by Sydney W. Carroll and Herbert Jay in conjunction with Jack de Leon at Ambassadors theatre, March 3, '36. Produced by Maxwell Wray.

Audrey ..... Marjorie Mars
Pearson ..... Ethel Coleridge
Tonie ..... Joan White
Martin ..... Nigel Patrick
Miss Drake ..... Jennetta Hall
Clare Lawrence ..... Mary Jerrold
Guy ..... Edward Dudgeon
Jennifer ..... Rosslyn Boulter
Ronnie Trent ..... Kim Peacock
Stella Harringway ..... Irene Brown

A conventional domestic comedy which promises something right up to the last moment, but never fulfils its promise.

Doting, indulgent mother rears a family of five selfish children who make a slave of her. At the end of the first act the eldest boy is threatened with jail for embezzlement, unless they can raise $1,500. At this juncture mother's younger sister enters. She finds out what is going on, pays the money and in the next scene the house is transformed from wild pandemonium into a quiet sanitarium, where mother lies upon the couch and all the children wait on her. So the entire situation is reversed.

Just before the final curtain auntie returns to the continent. No sooner has she departed than things go back to the same mode of living for the family that existed before her arrival.

Piece was written by a novelist, which means there is some good character drawing. There are also some very bright dialog and situations. But this does not suffice to make one half as excellent an evening's entertainment as is actually presented, due to the uniformly excellent acting by the entire company, plus outstanding performances by Irene Browne and Mary Jerrold.

Piece was enthusiastically received by a friendly audience and Gilbert Miller is understood to have the American rights. *Jolo.*

E LUI GIOCA

('And He is Jesting')

Rome, Feb. 28.

New play by Cesare Giulio Viola presented at Valle theatre, with Elsa Merlini, Margherita Bagni, Renato Claiente featured.

Giacomo has spent three years dividing his time between two households—one headed by his wife, Gisella; and the other, by his mistress, Daisy, by whom he has had the son he wanted and that his wife was unable to give him.

After three years of this rather complicated existence, he decides he can't stand it any longer. How is he to break the news to the wife and get her consent to have his marriage annulled and make his unofficial family legitimate? At this point the chambermaid very conveniently brings up the subject of illegitimate children by trying to forestall the birth of hers. Wife Gisella is duly indignant, and thus allows hubby to develop the theme: if it is wrong to take away the life of an innocent child, is it not much worse to make an innocent child grow up without a father?

Gisella sees the point, and thinks the situation would be nicely solved if Daisy would let her and Giacomo adopt the child. Daisy, not so pleased with this idea, makes off with the baby. Giacomo begs his old friend Navarra to find Daisy and Navarra, who has known and liked Daisy for years, finds her and asks her to marry him.

And so, if Giacomo had been satisfied, all would have been well. But the hitch is that he really wants Daisy, and that all this concern about the baby's having a father was just a pretext. Gisella is first to realize Giacomo's true motive, and—being a good loser—to urge him to marry Daisy, if he can succeed in having their own marriage annulled. *Hcln.*

STRATOSPHERE

Rome, Feb. 28.

New play by Cesare Giulio Viola at Argentina theatre; Luigi Carini, Maria Melato and Febo Mari featured.

This and another play by the same author, 'And He Is Jesting,' opened the same night. A famous German author, Hartmann, meets a young compatriot of his, Hans Kabila, at a small inn in the Italian mountains. Hans was expelled two years ago from his own university, and forbidden attendance at any other university in Germany, for having fought a duel with one of his professors, whom he challenged for attacking the reputation of Frida Stormer, Hartmann's mistress. Now, because of this romanticism, Hans is an outcast from his own world and has decided to go to Africa.

Hartmann, full of paternal concern and sympathy, asks the young student to visit him at Capri, and tries there to get him straightened out. But without success; Hans seems determined to resist all kindness. Reason being Frida, whom Hans knew years ago, and with whom he was in love even before she became Hartmann's girl. Now having found her again, he ardently desires her, and she responds by falling in love with him, but does not want to leave Hartmann.

Hans, with all the brutality of youth, tells Hartmann that he and Frida love each other. Author's first reaction is one of jealousy and rage; but then he controls himself, and, retreating to the lonely heights from which he, the writer, is wont to view humanity intellectually and calmly, bids the young lovers farewell. After they go, he breaks down and sobs. *Hcln.*

Sauline Players in N. C.

Charlotte, N. C., March 17.

Mr. and Mrs. Joe Sauline and Celia Crawford, who appeared here for several summers with the Bert Bertram Players and who have made winter headquarters here for the past several years, have again set up here for several weeks of small North and South Carolina dates with a traveling stock company.

Jimmie Braswell, also known here for his work with the Bertrams is with the company, as are Virginia Howard, Julio Averill and Milton Haskin.

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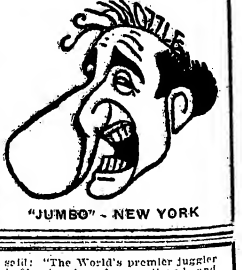

RICHARD LOCKRIDGE, New York Sun, said: "The World's premier juggler did impossible tricks". Stan Kavanagh is the juggler aforementioned, and probably the only man in the world who can hang balls and Indian clubs in the air and pick them out when he gets good and ready. His capers would embarrass Newton and probably baffle Einstein. What do you mean the 'law of gravity'?"

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Philly Legit Zooming; 'Three Men' $16,500, 'Abroad' $24,000, 'Road' $10,000

Philadelphia, March 17.

Activity goes merrily on in Philly's legit sector, with indications that the season, which started big and then slumped, will end in another blaze of glory.

A couple of heavy rains last week hurt biz some but in general it was a big session. 'Three Men on a Horse,' dropping a couple of hundred dollars, was still approximately the same with a robust $16,500 for its second week at the Garrick. Management declares matinee biz is as strong here as in any previous engagements.

'At Home Abroad' had trouble selling its $3 seats, like so many other shows here this year, but upstairs was very big and matinees were virtual sell-outs. Gross on first week at the Forrest reported at $24,000, with a jump expected this week.

'Tobacco Road,' in its final week at the Chesnut, jumped some and claimed $10,000. It goes out of town and returns next Monday to the Forrest for an additional two weeks.

'Squaring the Circle' got a pale $2,000 in its second and final week at the Broad.

This week's newcomers are 'Winterset,' in for two weeks on subscription at the Chesnut with good prospects, and 'Sailor Beware' in for an indefinite stay at the Broad and figured for good grosses.

No new ones next week (except for return of 'Tobacco Road') but on March 30, the Erlanger, which has been pix for five weeks, returns to legit with the new Anne Nichols tryout, 'Her Week-End.' On April 12, the Chesnut goes into films with 'The Great Ziegfeld' as a roadshow attraction. Same week the Mask and Wig's show, 'Red Rhumba' is shedded for the Forrest.

Estimates For Last Week

'Three Men on a Horse' (Garrick) (2d week). Virtually same as first week; with $16,500, difference of a couple of hundred dollars being credited to two rainy nights.

'At Home Abroad' (Forrest) (1st week). Downstairs weak at nights, with Philly patrons still afraid of a $3 top, but big upstairs and matinees going capacity gave it $24,000. One more week; then 'Tobacco Road' comes back.

'Tobacco Road' (Chesnut) (2d week). Fifth week in town and up a little, with $10,000 quoted. House has 'Winterset' this week for a fortnight on subscription.

'Squaring the Circle' (Broad) (2d week). Return of this one didn't mean much. Maybe $4,000. 'Sailor Beware' in this week for indef run.

LUNT-FONTANNE BIG $25,400, D. C.

Washington, March 17.

'Idiot's Delight,' marking the first time Lunt and Fontanne have played the capital in four years, wound up a week at the National Saturday with approximately $25,400 for 10 performance at $2.75 top. Show is easily the best of the local season; the sellout sign was up two days before the week began. Extra Friday mat, scheduled on three days' notice, found only a handful of box seats vacant.

Current attraction is 'Porgy and Bess.' First time theatre has admitted Negro patrons to regular performances.

'Tobacco Road,' which house has been leery of all season, is now set for April 15. Representatives of the local D. A.'s office caught the show in Baltimore several weeks ago, and up to now there has been no indication of any interference.

'Cyrano' Good $3,100 Three Days, St. Louis

St. Louis, March 17.

'Cyrano de Bergerac,' with Walter Hampden in the star role, played to approximately $3,100 for three-day stand at the American last week. House was scaled from 84c. to $2.75, and take was considered good considering the Lenten season.

Walter Huston in 'Dodsworth' moved into the house Monday (16) for week, with house scaled from 55c to $2.75.

Paul Beisman, mgr. of the American, is back from New York, where he conferred with Erlanger execs on other shows to be brought here.

Harbach-Mandel

Otto Harbach and Frank Mandel have taken office space in midtown New York, principally as a business address to handle their affairs.

They may produce plays also, but have no definite plans.

'JAN. 16,' LONE L. A. ENTRY, $9,500 OKAY

Hollywood, March 17.

The El Capitan with 'Night of Jan. ,' had another week of solitary sailing, downtown area being shuttered with the exception of two WPA projects not geared as competition.

The Biltmore relighted last night (16) with Alla Nazimova coming in for a nine day run in 'Ghosts.'

Estimate for Last Week

'Night of January 16,' El Capitan, Hollywood (D-1,571); $1,65). Perked up a bit on second week and with several theatre parties plus continued cinema trade biz jumped to $9,500, plenty okay.

'PORGY' $15,500, FINE, DETROIT

Detroit, March 17.

Following a week's rest from legit, town jumped in with a splash last week to see 'Porgy and Bess' at the Cass. Folk operetta was handed a lot of free publicity in daily and weekly press, plus a good paid advertising scheme, and grossed a reported $15,500 for eight performances, one of the better takes here this season.

Lower priced seats were sold out days in advance, and most of the top $2.75 chairs were also gobbled up. Show could have stayed over another week and still netted a nice profit. Like several other plays this season, the 'Porgy' management erred by not figuring Detroit as a two week possibility.

House is dark again this week, with the next attraction starting March 30, when Hampden's 'Cyrano de Bergerac' comes in for a week. After that the Cass schedule is all tentative, but includes enough shows to keep house open until some time in May.

Estimates for Last Week

'Porgy and Bess' (Cass; 1,400; $2.75 top), Theatre Guild musical received a good helping hand from the press and grosses were around $15,500, fine. Could have stayed at least another week with a nice profit. Lower-priced seats were gobbled up fast for the eight performances. House is dark again this week, with the next attraction 'Cyrano de Bergerac,' coming in March 30 for a week.

Balto Gets Two Shows At Once, Both Returns

Baltimore, March 17.

As often happens here in the legit line, when it rains it pours. After some blank weeks, two touring shows started week-stands last night (Monday). 'Squaring the Circle' opened at the Indie Maryland and 'Tobacco Road' returns for another stanza at the UBO Ford's.

'Road' played the house week of Feb. 3, and did swell biz; advance is very light for this engagement, which was not announced till middle of last week and came as a complete surprise to everybody. Shows need buildup here. The Henry Hull starrer had to interrupt its Philly run because bookings gave it no roost for the current week, and the UBO figured this was the best spot available. Understood, it will return to Philly next week.

As far as touring shows are concerned, Balto faces a bleak aspect and prospects are that the season will crawl on and out. Ford's has nothing definitely listed save Walter Hampden, week of April 20. Maryland has the premiere of Anne Nichols' 'Her Weekend' next week, and nothing beyond, but has some other type bookings, such as a Yiddish film for week of April 6, Paint & Powder Club (social set) annual, radio show, etc.

'Do Re Mi' by Alladine Bell to be produced by Henry Forbes. Settings by S. Syrjala.

Few Plays Due

Only two shows were reported in rehearsal by Equity this week. They are 'Bitter Stream' and 'Summer Wives.'

'On Your Toes' spring's sole musical in sight, and 'Her Week-End' leave for pre-Broadway try-outs today.

'Dodsworth' Big 12G on 3 Short Mid-West Dates

Nashville, March 17.

With a $2.75 top, Walter Huston in 'Dodsworth' did an estimated $2,200 on his one-night stand at the Ryman Auditorium last Wednesday. Local audience and critics gave the performance a hearty reception. It was Huston's first visit here as a star.

Louisville, March 17.

'Dodsworth,' with Walter Huston starring, was the attraction at Memorial Auditorium Thursday (12) for matinee and night performance. Play grossed an estimated $3,400 for the two shows, concluding the legit season for this city.

Ethel Jackson, member of the company, was stricken with influenza while here and is recuperating at an infirmary.

Indianapolis, March 17.

Walter Huston stopped over with 'Dodsworth' at the English theatre for three performances in two days (13, 14), and played to near-capacity houses to garner a very good approximate $6,500.

'P. APPEARANCE' GOOD 10G, HUB

Boston, March 17.

'Winterset' perked up in its second and final week here and led the town, with 'Personal Appearance,' new entry, a close second. Latter looks set for a few more satisfactory frames.

'On Your Toes,' a new musical, opens here Saturday (21).

Talk of 'Tobacco Road' playing here is mostly just that at present. Understood that the censor board may not welcome it warmly and two Hub crix (Elliot Norton and George Holland) have already declared themselves negatively in print. Although neither suggests a ban, Norton was noticeably outspoken in his blast against the piece.

Met Opera plays one week here starting Monday (23) at the Opera House.

Estimates for Last Week

'Winterset' (Shubert, $2.75, 2d week). Gained momentum in its second week to $12,500 as compared with satisfactory $11,400 for the first stanza.

'Personal Appearance' (Plymouth, $2.20, 1st week). Comedy clicking here and shapes up as a fairly long termer. Opener around $10,000.

Chi in Doldrums; 'Boy-Girl' $10,800 'Great Waltz' $16,600, Both Good

Chicago, March 17.

Lenten's single legit entry this week is Walter Hampden in 'Cyrano de Bergerac' at the Grand, set for two weeks. Town will have to wait until April 12 for its next new show, 'At Home Abroad.'

All of which indicates that Chicago has done a turn-about and is doing its best to ruin a season which started out like a house afire. Shuberts are hunting for material for both the Grand and Harris, but thus far haven't found anything. Still talk of 'Night of Jan. 16' for the Harris, but thus far no date set.

WPA projects at the Blackstone and Great Northern opened with plenty of hurrah for 'A Texas Steer' and 'Enemy of the People.' Critics were kind and the shows have a chance of scraping through with enough to pay expenses.

'Great Waltz' is in its final three weeks at the Auditorium, while 'Boy Meets Girl' continues to gallop along in great shape at the Selwyn.

Estimates for Last Week

'Boy Meets Girl,' Selwyn (1,000; $2.75) (9th week). Comedy has settled down for a run, having built to steady patronage on fine word-of-mouth. In the neighborhood of $10,800, excellent.

'Cyrano de Bergerac,' Grand (1,200; $2.75) (1st week). Opened last night (Monday) and looks an easy winner for top grosses on its two sessions in town.

'Great Waltz,' Auditorium (4,000; $2.75) (12th week). Three more weeks before being pushed out by the San Carlo Opera company, which held a previous contract. Mammoth musical has been sock of the season on take. Again nearly $16,600 last week, neat.

WPA

'A Texas Steer,' Blackstone, Farce revival unit under Harry Minturn.

'Enemy of the People,' Great Northern, Ibsen revival show as project No. 1, directed by Theodore Veihman.

Biz Looks Up Again; Cornell 'Joan' Clicks to Splendid $20,000, 1st Wk.

After being on the skids for the past three weeks, Broadway perked up Monday evening, when material gains over the first night of the previous week were reported by all the leaders. Reduction of pressure brought about by the elevator strike, partially settled, and passing of the federal income tax payment date, are credited.

Busy box offices Friday and Saturday nearly retrieved what looked like new low gross marks last week. As a matter of fact, week-end patronage has been the life-saver throughout the season. Theatres still have the state income tax deadline to face, in mid-April, plus the later stages of Lent, but business tone is improved and the toughest of winters ending.

In the face of adverse conditions Katharine Cornell entered the list last week in 'Saint Joan,' and drew more than $20,000 at the Martin Beck. That spots the exceptional revival as runner-up to 'Victoria Regina,' which maintained its great pace, $23,500.

Debacle of 'Dear Old Darling' rather countered the triumph of Miss Cornell, the George M. Cohan show stopping at the Alvin after only two weeks.

Two other entrants last week, n.s.g. 'Star Spangled' at the Golden has no chance. 'Case of Clyde Griffiths,' Barrymore, looks doubtful.

Only arrival this week is a WPA drama, 'Murder at the Cathedral,' Manhattan, set for Friday (20). Next week the highly touted 'Idiot's Delight' comes to the Shubert, 'Love on the Dole' moving to the Longacre, and 'Larger Than Life' opens at the 46th Street.

'Triple A Ploughed Under' (WPA) drew unexpected publicity at Saturday's opening, and Monday capacity was claimed. It is a 45-minute play, given twice nightly at 25c. tops.

Estimates for Last Week

'Boy Meets Girl,' Cort (17th week) (C-1,059; $3.85). Went over capacity late last week; squaring off attendance earlier; claimed over $18,600.

'Call It a Day,' Morosco (8th week) (C-961; $3.30). Affected slightly early in week, too, but with extra matinee takings bettered $15,500.

'Case of Clyde Griffiths,' Barrymore (2nd week) (D-1,096; $3.30). New version of 'American Tragedy' opened late in week and drew mixed press.

'Children's Hour,' Elliot (70th week) (D-957; $3.30). Standing up very well for period of the run; matinee strength continues, with pace approximating $7,000; figure okay for this show.

'Co-Respondent Unknown,' Ritz (6th week). (CD-918; $3.30). Moderate draw piece appears to be getting by, but unable to climb in face of conditions; around $6,000.

'Dead End,' Belasco (21st week) (D-1,000; $3.30). Although somewhat off in past, three weeks is big money show, with long run in sight; around $14,500 last week.

'Dear Old Darling,' Alvin. Withdrawn Saturday, after two weeks; around $8,000; could have stayed but pace unsatisfactory to star, George M. Cohan.

'End of Summer,' Guild (5th week) (C-914; $3.30). Subscriptions provide goodly part of takings, with figure rated above $14,000; should olimb after this week.

'Ethan Frome,' National (10th week) (D-1,164; $3.30). Has been slipping, but still some profit; last week around $11,000, sell out party helping.

'First Lady,' Music Box (17th week) (C-1,000; $3.30). Has been excellent grosser through winter and should run well into warm weather; off with field again last week for around $14,500; up Monday.

'Fresh Fields,' Empire (6th week) (D-1,099; $3.30). Supported by cut rates but skidded downward to around $4,000; doubtful if bettering even break.

'Jumbo,' Hippodrome (18th week) (M-4,327; $3.30). Wide cut rate distribution getting crowds and circus musical rated around $31,000 last week.

'Lady Precious Stream,' 49th St. (8th week) (D-700; $3.30). Imported novelty with American cast getting slim coi ; around $2,500.

'Libel,' Henry Miller (14th week) (D-944; $3.30). English drama among the moderate successes, and may last through spring; somewhat off last week, but around $8,000.

'Love on the Dole,' Shubert (4th week) (D-1,395; $3.30). Business improved, but gross still unimpressive; around $6,000; moves to Longacre next week.

'May Wine,' St. James (16th week) (M-1,520; $3.85). Chorusless musical bettering even break, around $9,500, and, with field narrowed, may stay through spring.

'Moon Over Mulberry St.,' 44th St. (28th week) (D-1,325; $3.30). Little change in takings; nearly all cut rates for gross of around $3,000.

'Mulatto,' Vanderbilt (22nd week) (D-804; $3.30). Has been sticking to small money and doubtful if out of red; also estimated around $3,000.

'Night of Jan. 16th,' Ambassador (27th week) (D-1,158; $2.75). Although mentioned to town will stay through April; pace last week estimated at $8,000 and okay.

'One Good Year,' Fulton (17th week) (C-923; $3.30). One of several one set small cast attractions staying to slim coin; maybe $3,000; cut rates.

'Postman Always Rings Twice,' Lyceum (4th week). (D-957; $3.30). Some strength early last week; book meller got modest total on week; around $6,500.

'Pride and Prejudice,' Plymouth (20th week) (D-1,046; $3.30). Still turning in profits and will probably stay through season; off again, like others last week, for takings around $11,000.

'Russet Mantle,' Masque (9th week) (C-900; $3.30). Not getting grosses figured at start, but some profit around $6,000.

'Star Spangled,' Golden (2nd week) (D-1,046; $3.30). Drew weak press and very little money after opening; slated in for three weeks regardless.

'Sweet Aloes,' Booth (3rd week) (CD-708; $3.30). Another doubtful entrant after this week, around $4,000 first full week, not enough.

'Scandals,' New Amsterdam (13th week) (R-1,717; $4.40). Has been considerably off lately and extended date depends on whether business improves this week; around $18,000; mild for a major revue; notice up.

'The Fields Beyond,' Mansfield. Failed to relight; played three performances.

'Three Men on a Horse,' Playhouse (60th week) (C-863; $3.30). Run musical in second year got extra attention through press reports of London success; around $9,000, okay last week.

'Tobacco Road,' Forrest (120th week) (C-1,017; $1.65). Under $8,000 last week, but profit; number three show in Ohio and West Virginia one-nighters got nearly $14,000.

'Victoria Regina,' Broadhurst (13th week) (D-1,118; $3.30). Still the exception that conditions fail to disturb; top grosser among dramas; got $23,500 to standee attendance.

'Ziegfeld Follies,' Winter Garden (8th week) (R-1,425; $5.50). Paced around $28,000, which is hardly exceptional for costly revue; should improve this week.

Revival

'Saint Joan,' Beck; accorded strong press and excellent business, with initial week's gross quoted at $20,500.

WPA

'Triple A Ploughed Under,' Biltmore; 'living newspaper' playlet; rumpus at opening Saturday (14) because of alleged communism; twice nightly at 25c admission.

'Murder in the Cathedral,' Manhattan; slated to open Friday (20).

'Woman of Destiny,' Willis; Bronx; little chance for regular presentation.

'Chalk Dust,' Daly's 63rd St.; about the high school system ills.

'Conjure an Dies,' Lafayette; colored mystery play strictly for Harlem.

'Men' for Youngstown

Youngstown, March 17.

Legit season here, most active in years, will extend into next month. 'Three Men on a Horse' is set for three performances at Shea's Park theatre, April 28 and 29.

Hearst Wars on Puffs

Under orders from W. R. Hearst at San Simeon, Los Angeles Examiner editors are trimming close to the bone all publicity matter. Purge came to a head last week when entire radio column and plug matter was scrapped after one edition hit the street. What made the order from 'the chief' all the more sweeping was the expunging of Louella Parsons art layout and lead-off position in the pillar anent her guests on Hollywood Hotel broadcast.

Chatter columnist pays off her guests in space, the radio page splurge being one of her main selling points. Examiner went out for several days with only agate log on radio page, despite fact that several display ads were spotted. Picture houses will also feel the publicity pruning knife.

Suit vs. Collier's Withdrawn

Collier's mag was relieved of necessity of defending itself in a libel suit when the plaintiff last week withdrew his action shortly after it was filed. Randolph Leigh, of Fairfax, Va., who is a candidate for the U. S. Senate, now warmed by Carter Glass, had alleged libel in an article penned by George Creel; suit asked for $200,000 damages, and was filed in the Washington (D. C.) Supreme Court.

Creel was named as defendant along with the mag.

Two Contests

Harper & Brothers is sponsoring its eighth biennial Harper Prize Novel competition. Contest is open to any American citizen who has not had a novel published in book form prior to Jan. 1, 1921.

Time limit is Feb. 1, 1936. Judges are Sinclair Lewis, Thornton Wilder and Louis Bromfield.

Saturday Review of Literature announces opening of second $1,000 John Anisfield Award. Award is made annually after August 1 of each year to a sound and significant work published in previous twelve months on subject of racial relations in contemporary world.

Judges are Henry Seidel Canby, Henry Pratt Fairchild and Donald Young. Only books published between August 1, 1935 and August 1, 1936 are eligible.

Popular's First Pulp Issue

Popular Publications have just issued first number of Big Book Western, one of the trio of pulps bought from Roy Horn last December. Mag to be a bi-monthly and will carry regulation western stuff.

Rogers Terrill is editor. Nothing definite has been decided about the two other Horn purchases, New Western Mag and New Detective Mag.

Sherman's Play on Twai

Harold Sherman, who has over 50 published books to his credit, was recently granted the sole right to do a dramatization of Mark Twain's life by the Mark Twain Estate.

Sherman, who has also had a number of plays produced on Broadway, has also been granted access to hitherto unpublished notes of the famous author.

Belfrage Off Express

Cedric Belfrage terminated his post as dramatic critic of the London Daily Express with the review of 'Pride and Prejudice' at the St. James Feb. 27. He has no definite plans for the future, other than to once more take to the road.

A year or so ago he did the same thing, starting on a hiking trip through Europe with an open assignment to write for the paper any time he saw fit.

Spencer Bull Dies

Spencer Bull, American newspaperman in Paris, died in the American hospital there, aged 47, as result of injuries received during the war.

Bull had been working in Paris almost continuously since the armistice. He had filled almost every job open to an American newspaperman in France, having been city editor of both the Chicago Tribune local edition and the Paris Herald, as well as an agency correspondent. Despite physical weakness, he was on the streets during the February, 1934, rioting, for the International News Service.

Claude Kendall's New Venture

Claude Kendall announces formation of new publishing house to be called Claude Kendall, Inc. Editor of new enterprise is to be Geoffrey Marks, attorney and author.

Associate ed will be Frank Owen, author of 'Wind That Tramps the World.'

Best Sellers

Best Sellers for the week ending March 14, as reported by the American News Co., Inc.

Fiction

'The Last Puritan' ($2.75) ..... By George Santayana
'The Hurricane' ($2.50)..... By Chas. Nordhoff and James M. Hall
'The Exile' ($2.50) ..... By Pearl S. Buck
'Faster, Faster' ($2.50) ..... By E. M. Delafield
'If I Have Four Apples' ($2.50) ..... By Josephine Lawrence
'A Tree Grown Straight' ($2.50) ..... By Percy Marks

Non-Fiction

'North to the Orient' ($2.50)..... Anne Morrow Lindbergh
'The Way of a Transgressor' ($3.00)..... By Negley Farson
'Hell Bent for Election' (50c)..... By James P. Warburg
'Life With Father' ($2.00) ..... By Clarence Day
'Man the Unknown' ($3.50) ..... By Alexis Carrell
'Woollcott Reader' ($3.00) ..... By Alexander Woollcott

George Lait Promoted

George Lait moved upward at Universal Service headquarters, N. Y., now being news editor. He succeeded William P. Reed, who is taking over the London office.

Bill Hillman, who handled that assignment, has become general manager of U's European service. U is the syndicate which supplies the Hearst morning papers.

New L. A. Shop Guide

Shopping Guide, claiming gratis circulation of 350,000, has made its appearance in Los Angeles, as opposition to town's long established Shopping News, sponsored by larger downtown L. A. merchants.

Guide is combination of display and editorial, as compared with straight display space policy of Shopping News. Will splurge heavy in radio news, since shopping news discontinued this feature.

NEA Plans Coast Wire Photos

Herbert Walker, Newspaper Enterprise Association's gen. mgr., is in Hollywood arranging for installation of a wire transmission of photographs, similar to that of Associated Press wire photos, and similar service being installed by Hearst. Like latter's system, that for NEA will utilize telephone sound waves for transmission. AP pics come over telegraph wires.

Walker will probably set up Coast equipment in plant of L. A. Daily News, and from there serviced to other Coast points.

New Firm Leaning to Right

Madison & Marshall, new publishing house, is to concentrate on publishing 'right-wing' books. John B. Snow, its founder and head, has published many pamphlets under imprint of 'League for Constitutional Government.

New firm's first book is to be 'Fool's Gold,' by 'The Senator from Alaska,' and will be published this month.

Finn's Book on Sound

A technical book on sound has been turned out by Jim Finn under the title of 'Sound Picture Circuits.' It is designed as an aid to theatres.

Finn, who is publishing the book himself, is the editor-publisher of 'International Projector.'

Paris Competish

Rival Paris evening papers, Intransigeant and Paris Soir, have gone in for competitive mountain-climbing expeditions in the Himalayas. Intran bought exclusive rights to the French group that's going to take a crack at Hidden Peak, and Paris Soir countered by buying the British Mt. verest expedition story.

Paris Soir then bought the James A. Ryan Amazone exploration yarn as well, putting it one up.

CHATTER

Coy Poe novelizing his original screen play, 'The Four Harrigan Boys.'

Kathleen Pautz O'Neal, writer, filed petition in L. A. federal court to be adjudged bankrupt.

'Swamp Shadow,' a first novel by Katherine Hamill, of Fortune mag staff, accepted by Knopf.

G. B. Stern coming east from Hollywood for few days before sailing for England March 27.

Robert E. Sherwood's new play, 'Idiot's Delight,' to be published in book form by Scribners in April.

Romance Range has changed its name to Romantic Range and Ainslee's to Ainslee's Smart Love Stories.

April issue of Detective Story mag has first novelette by Bryan Edgar Wallace, son of Edgar Wallace.

'Phases of the Moon' is a first book of poems by Charlotte Wilder, younger sister of Thornton and Isabel Wilder.

Picture rights to Max Brand's 'Internes Can't Take Money,' which appeared in March Cosmopolitan, sold to Paramount.

Ethel Peyser, who calls her history of Carnegie Hall 'The House That Music Built,' was born a block away from that auditorium.

Article on reportorial highlights being entered by Joseph Jefferson O'Neill, Warner studio publicist, Readers Digest $5,000 contest on personal experiences.

Spring list of newly established Lee Furman, Inc., restricted to four books; two first novels, book on gems, and survey of contemporary American playwrights and the stage.

New biog of William Randolph Hearst is skedded for April publication. Title to be 'Imperial Hearst; A Social Biography,' the author is Ferdinand Lundberg, and the publisher Equinox Cooperative Press.

George DeWitt, former executive editor of the Chicago Herald & Examiner, who was transferred last summer to the Hearst Morning Herald in Washington, D. C., has been promoted to be managing editor of that publication.

Asserting that he is known to publishers and friends as Laurence William Pendleton, and wants that tag to be made legal, Laurence William Blumberg, short story writer, has filed amended petition in Los Angeles for moniker substitution.

'Nudes'

(Continued from page 1)

see outside of a disorderly house. And it's supposed to be American.

Varna never spent much on these Alcazar shows, and this time he seems to have invested a little less than usual. There are no performers who rate star billing or who get high pay. Sets look familiar; they may have done previous duty at Varna's Casino de Paris. There is a line of eight girls set in by Helena Greasely, Casino's ballet mistress. With so little, Miss Greasely does wonders.

Idea seems to be that the Alcazar public wants stimulation, not entertainment. Same baldheads come back week after week for their kicks. Unnecessary to change the show.

Heavy sensation this time is flagellation. Sidell Sisters (who are American and once did a good knockabout number) contribute a whipping scene, set in a medieval torture chamber, in which Billie Sidell plays the sadistic empress and Pierra is her victim. There is also a veil dance by Vana Yami called 'Adoration of Priapus,' done with a 100% nude male statue which faces the audience.

In line with the Alcazar tradition to present unclothed a type of work which is usually done dressed, Anny Myra plays the accordion and two pianos, naked to the waist.

There's also, after all, a certain amount of actual performing. Mel and Melma, dance team, with Billy Bourbon, have worked up a burlesque adagio number of the Sonia, Gansser and Andre type. It's just fair. Best is a little girl trapezist, Mireilly, who seems to be about 12, and does really nice stuff on the bar, over the ork, which is where Chrysis de La Grange used to work here.

Varna will go on making money with this one. *Stern.*

Hearst

(Continued from page 1)

porting anything on 'Klondike,' wrote a review of the stage show. The other two Hearst papers, Journal and American, skipped all comment.

'That Certain Picture'

Los Angeles, March 17.

Fox-West Coast houses got around the Hearst ban on 'Klondike Annie' by advertising pic in the Hearst papers as 'that certain picture,' or 'a very important or special' feature. Regular copy in other L. A. dailies carried picture's title with star's name.

Fiction and Films

By WOLFE KAUFMAN
Colorful Scribe

For many years newspaper yarns were considered anathema by book publishers. Just couldn't be sold. Then, just to disprove the theory, perhaps, something happened, and newspaper books began selling. Past few months have seen several such, most outstanding being Vincent Sheean's 'Personal Adventure' and Will Duranty's 'I Write as I Please.' Now comes a third in the same group, and as likely a big sales and chatter-stirring yarn as any of its predecessors. It is 'The Way of a Transgressor,' by Negley Farson (Harcourt-Brace; $3).

It is likely to surprise some readers of this book how many unknown newspaper-adventurers there are around the world, unheard of, unsung, unknown, who yet manage to have constantly exciting careers. Farson, for instance, isn't an especially well-known name, even in news circles. Yet he was in Russia when the revolution started; he was in the British flying corps; he spent years in an Egyptian hospital; he sailed 3,600 miles in a 26-foot sailboat; he beachcombed in British Columbia; he was a star roving reporter for the Chicago Daily News for 11 years. And he tells all about it clearly, interestingly and with surprising illumination in his book.

G-S Operettas at $1

All 14 of the Gilbert and Sullivan plays are included in a fine volume, 'The Complete Plays of Gilbert and Sullivan' (Modern Library; $1). It makes a big and interesting volume and one that is a splendid (and cheap) addition to any theatrical library.

Nicely printed and edited, book is also illustrated by original drawings of W. S. Gilbert, who, it seems, could do other things than write brilliant librettos.

Rushes into Trouble

Philip Wylie is one of the modern young American writers who, besides a gifted and facile pen, has an overdose of impatience. Thus, in trying to be a sort of American Aldous Huxley, he frequently succeeds only in falling into the errors of Tiffany Thayer. His writing is always interesting, and has frequent flashes of brilliancy, but just as often and just as inevitable it is synthetic.

Wylie's newest novel is 'As They Reveled' (Farrar & Rinehart; $2). It is a bit more honestly conceived and executed than 'Finnley Wrenn,' Wylies' most successful book, but still fails in the clinches. It is the story of three married couples who try to go modern in Connecticut during the summer by getting all mixed up in their inter-marital relations. First chapter is a dead giveaway, and the book never overcomes it, despite some good character portrayals. Not for films.

imp Between Covers

For a long time 'Ethan Frome,' by Edith Wharton, has been a masterpiece of American literature. Now it has been dramatized by Owen and Donald Davis, and is a current Broadway success. In play form the book is now published (Scribners; $2.50).

It is, between covers, pale drama. It is disappointing, perhaps, more than anything, because it doesn't stand up against the simplicity of the original. It is more wordy and more artificial. The story, as first told by Miss Wharton, is still available between covers, making this play version (for readers) an unnecessary item.

Omnibus of Crime

Inspector Piper and Hildegarde Withers romp through another good Stuart Palmer adventure in 'The Puzzle of the Red Stallion' (Crime Club; $2). The two characters are now established and successful, and this story is right in line. Well plotted and logical, it holds up throughout. RKO has made all the past ones and can use this one, too.

Whitman Chambers tells an outstanding and strong yarn in 'Thirteen Steps' (Doubleday-Doran; $2). It is of the rough-and-tumble modern school, but unusual and stirring. Story is unfolded in the mind of a spectator at a hanging, in flashback form, while the criminal is taking his last steps to the scaffold to be hung. A peach of a surprise finish helps. Should film well.

Todd Downing is another whodunit spinner who has been coming along stronger and stronger in the past few years. His yarns are all spotted in or near Mexico, and the newest of the series, 'Murder on the Tropic' (Crime Club; $2), is in step. It is fast, actiony and well thought out. Murderer's identity is a bit obvious, but that doesn't detract. Could film, the exotic background helping.

By EPES W. SARGENT
Full Delivery

Sincerity, knowledge and artistry meet in Naomi Lane Babson's first novel, 'The American Bodleys' (Reynal & Hitchcock; $2.50). It's a first novel, but she has done short story work in the intervals of her teaching here and in China, where she went as a school teacher and not as a missionary.

It is the story of Horatio Bodley and the seven children he and his wife, Adelia, reared in a New Hampshire sea-coast village. It had belonged to the Bodleys for generations. It is the simple annal of a family, varied, often eventful and always of interest, vividly presented, told without literary extravagancies and convincingly real. It is the sort of books that will satisfy users of lending libraries, and yet will give full satisfaction to the more discerning. It is a real book.

Four—One Good

Greenberg's March output of $2 books offers a couple of usuals, one weak western and one that stands head and shoulders above the rest.

The topper is 'The Californian,' by Thomas Grant Springer, who last penned 'Rodeo.' This is not properly a western, as the title would suggest.

It is a keen and sympathetic study of mental reactions told in an easy, fluent style, with action aplenty, though for picturization the climax might work out too tamely. But Mr. Springer has turned out something that will rise above the rental shelves. It is genuine.

'Horror Range,' by Cliff Austin, is supposedly a murder mystery on a ranch, the murders supposedly done by some hairy monster. It ceases to be a mystery to the practised reader when in an early chapter one of the motley crew is described as having been a Hollywood cowboy. After that it is just a rambling yarn, machine made and told with a singularly poor technique. The author has no inventiveness in style. Saddles are invariably 'forked,' and horses are 'rowelled,' but never spurred. The constant recurrence of similar stock phrases becomes monotonous after a while. Not good even for the libraries.

Netta Muskett's 'Pocket Venus' is strictly rental. Poor little office girl marries her boss, who conveniently dies just after his honeymoon cruise. She marries a man she met while on the cruise, but has to compete with her newly acquired step-daughter, who has prior rights. Just so-so and no new picture material.

'Kyrockets,' by Adelaide Humphries, is another marriage between a poor girl and a rich youth, but a young man this time. The sort of stuff shopgirls and stenogs wallow in. Good rental material but probably few individual purchasers.

Arizona Nights

It is somewhat unusual for a thesis prepared for a degree in one university to be printed by another but 'Mines and Miners' (University of Arizona, Tucson; $1) provides a reason. Although it was part of the course of Clair Eugene Williams for his Master's degree in Northwestern University, it is a study of the theatre in Arizona from 1880 to 1917.

It is a carefully made survey of local and touring drama in the days when Arizona was profitable theatrical territory (which it is not today), documented from the files of the Arizona Kicker, Tombstone Epitaph and other papers, embodying bits of the emphatic criticism which marked the early journalism. It has a distinct reading value for the entertainment of those interested in the theatre, but it is far more important from the theatre history angle. A similar series of state surveys would in time become invaluable.

Formula

Bright writing and well knit incident save 'Lovable' (Hopkins; $2) from being just another of those stories in which the poor girl marries the rich lad. Mary Raymond has managed to kink things up nicely, but it is more the style of telling than the incidents which help the yarn.

Nothing distinguished, but it is better than the rank and file. Might even make a picture.

Nazis, After Many Attempts, Finally Drive Out Hans Knappertsbusch

Berlin, March 6.

Hans Knappertsbusch, director of Bavarian State Opera in Munich, who ranks second among German conductors, has been retired from his post. Official announcement brings to a close one of the most dramatic struggles between the Brown House, the Nazi party's headquarters, and the entire German musical world.

For almost two years the rown House has made every effort to oust Knappertsbusch. The opera director had aroused Nazi enmity for two reasons: first for refusing to remove signed photographs of eminent composers and musicians simply because they were not of Aryan descent from the walls of his office; second for disregarding the Nazi ban on producing operas by non-Aryan composers.

Knappertsbusch, who had a life contract with the Bavarian State Opera, had refused to retire 'voluntarily.' Last April when another crisis arose, Chancellor Hitler intervened. He had attended a performance of a Beethoven symphony in the Munich Exhibition Hall and witnessed the enthusiastic ovation Knappertsbusch received from the audience of 10,000.

Two months ago, however, the Brown House made another determined attempt to oust Knappertsbusch and this time was successful. A statement was issued that he had gone on sick leave. Knappertsbusch will probably settle down in Vienna. Clemens Krauss, from the Berlin State Opera, is reported to become his successor.

Talk Up Stoky for N. Y.

Withdrawal of Wilhelm Furtwaengler from batoning Philharmonic Symphony next winter in N. Y. has thrown the board of directors into a turmoil. Most discussed name at the present moment is Leopold Stokowski, who will only conduct a few guest dates with the Philadelphia Symphony next year. He's now in Hollywood huddling on possible picture deal.

Those on the inside now say the Furtwaengler affair was a mistake the worst kind as the political angle was much too strong for New York. Philharmonic big shots persisted in this decision despite advance warnings. They welcomed the Maestro's withdrawal after the storm broke.

St. Louis Orch on Tour

St. Louis, March 17.

St. Louis Symphony Orchestra and its conductor, Vladimir Golschmann left town Wednesday (11) on southern tour which will continue until (26). Orchestra opened (12) at Memphis, Tenn. First time in 11 years it has appeared in Tennessee metropolis.

Cities and date of intinerary include Birmingham, (13); New Orleans (14); Houston, (16); San Antonio, (17); Austin, (18); Dallas, (19); Denton, (20); Oklahoma City, (23); Tulsa, (24), and Joplin, Mo., (25). Ork's entire personnel of 86 players are making tour in special train.

Grace Moore's Big B.O.

Detroit, March 17.

With the aid of little exploitation, Grace Moore jammed the 5,000-seater Masonic Temple aude last week, the gross hitting an estimated $8,000 at $2.75 top.

Aude has been filled on a few other occasions this season, but not with so little effort.

Proclaim 'Kullman Day'

New Haven, March 17.

Town will put on a local-boy-makes-good act next Tuesday (24) when citizens turn out to honor Charles Kullman at a special concert in Woolsey Hall. Mayor issued a proclamation designating the 24th as Charles Kullman Day and locals will go to town on the occasion of Kullman's first concert here since crashing the Met Op.

Singer was supposed to have sailed for bookings abroad on closing of Met season but obtained an extension of time from Vienna State Opera Co. to whom he is under contract.

Mrs. Roosevelt Curtails Lecture Tour to Week

Mrs. Franklin Roosevelt is doing one week of speech-making starting in Grand Rapids and including Toledo, Cleveland and Dayton. Tour was booked and is managed by Clark Getts. It's a curtailment from original month-long tour which the president's wife could not manage at this time but may pick up next winter.

All revenues from the talks go to charities, mostly children's hospitals. Mrs. Roosevelt's talking on 'The Way to Peace.'

Inability to Buy Tickets Bewilders a Public Not Privy to 'Subscriptions'

Louisville, March 17.

Over 500 persons from Frankfort, Lexington, Evansville, and other cities attended the final concert at Memorial Auditorium, Friday (13) with Lawrence Tibbett as the attraction.

Through the exchange privilege extended by Community Concerts Association, out-of-town members were enabled to attend the Tibbett recital free of charge. Similarly, large groups of music lovers drove to Lexington some weeks ago, to enjoy the Rose Bampton concert at no expense.

Demand for ducats for the Tibbett concert by the general public was great, but no tickets were sold. Under the arrangement made by Community Concerts Assn. the local Wednesday Morning Music Club conducts a drive in the fall for memberships. When the required sum is pledged, subscriptions are closed, thus closing the doors to anyone wishing to purchase tickets for single concerts. Music Club feels that this policy is fairest to its membership, although inability to purchase tickets for an outstanding attraction like Tibbett on the part of the general public has caused some bewilderment, until explanations are made.

AMERICAN NEGRESS IN THIRD RUSSIAN TOUR

When Marian Anderson, colored contralto under S. Hurok banner, returns to Russia this summer, it'll be her third consecutive personal appearance in the Soviet state. Her tour is to be much longer than before.

She sailed last week to fill a series of European concert dates before making the Russian visit slated to get underway in June.

Will do 48 American engagements next winter.

$175,000 DETROIT DEFICIT

Symphony Had 56,000 Paid Admissions at $1.80 Top

Detroit, March 17.

Paid admissions, at $1.80 top, for Detroit Symphony ork's season which closed last week totalled 56,000, highest in several years but still far under the actual cost to run series. Budget allowed $250,000 for season.

The 56,000 persons paid approximately $75,000 during the series, leaving a deficit of $175,000. On this figuring, each person therefore received around $4 worth of music for slightly over a dollar.

Deficit is taken care of, however, by annual spring drive in city, generous citizens donating enough to balance the ledgers.

Lawyer-Savoyard Repeats

Chicago, March 17.

Chicago Comic Opera Company, semi-pro group devoted to Gilbert-Sullivan pieces, is busy on May revival of 'Pinafore,' with scores lining up for voice try-outs. January revival of 'The Pirates of Penzance' for week broke even at box-office despite competition with below zero.

Chicago Woman's Club theatre will again be used. Far outside playgoing belt, but Ralph Helperin, who mixes law-practice with song-and-dance, insists factor is offset by low rental and union concessions in stage-hands and musicians.

'Meistersinger' in English

Cincinnati, March 17.

Eugene Goosens and the Cincinnati Symphony will present Wagner's, 'Der Meistersinger' for the first time in English on this side, Friday and Saturday nights, March 20 and 21. It's the fourth and final opera of the Symph's 1935-36 series.

Cast includes Frederick Jagel, Arthur Fear, Inez Gorman, Hubert Kockritz, Eugene Lowenthal, Franc Trefzger and Frances Benner.

Monte Carlo Ballet Sets Novelties for Met Opera

Monte Carlo Ballet Russe returns to New York on April 5. Lay-off a week before opening at the Metropolitan Opera on the 12th. New York engagement will see considerable refurbishing, as two new productions are to be presented, 'Les Noces' and 'Gypsy Dances.'

Vernon Duke is working on new arrangements for his music which is used for 'Public Gardens.' 'Noces' has music by Stravinsky and is for four pianos, seven percussion instruments, a chorus of 60 and minus a regular orchestra. This will be the main novelty of the repertoire this spring.

Showmanship stunt for the troupe is tie-up of N. Y. opening with 20th anniversary of Nijinsky's U. S. debut at the same spot. His sister Bronislava Nijinska arrives next week to begin work on the 'Noces' performance.

Col. De Basil plans to enlist many more soloists for next season's tour, lifting the company personnel to around 100. Now around 65 dancers.

Berlin Concerts

, March 6.

Berlin Philharmonic Orchestra gave a second Beethoven concert under Robert Heger and several concerts, in which the following soloists appeared: Elnar Narby-Copenhagen, Wilhelm Backhaus, and Conrad Hansen.

Johannes Strauss played with his Viennese Orchestra at the Beethovensaal.

Miliza Korjus giving her last concert prior to her departure for the States and Metro.

A lieder evening was given by Erna Sack at the Philharmonic Hall with works of Schubert, Schumann, Brahms, Mozart, Rossini, Verdi, Joh. Strauss and Richard Strauss.

Louis Grayeure sang at the Bach Saal, where also appeared the Landes Orchestra Berlin under Gustav Havemann, with Conrad Hansen as soloist.

Mignon Spence, American soprano, made her German operatic debut at the State Opera Bremen in 'La Traviata.'

Intrigue, Confusion, Deficits Haunt Toronto Opera Attempt; Twice Put Off 'Faust' Now Cold

Toronto, March 17.

Postponement twice of the scheduled 'Faust' performances and the inability to locate further monied guarantors marks the outcome here of the first season of the Canadian Grand Opera Association and labels the venture as a cultural success but a financial failure.

In the wake of the collapse are a flock of unpaid bills, quarrels with the musicians' and stagehands' unions, bitter charges of civic 'provincialism' and other factors which may definitely mean the end of the project unless some angel is forthcoming, an eventuality which seems remote at this date.

Meanwhile, two rival opera groups are exultantly going ahead with their plans, one announcing that Carlo Peroni will take over direction in May.

Critical raves followed the Canadian Grand Opera productions of 'Aida' and 'Rigoletto,' the music-lovers jamming Massey Hall, 2,782-seater, scaled at a dollar top. While impresario Joseph Urban points out that the enterprise was never intended to be a private venture but rather a community venture to be bolstered by civic pride (hence the low scale), production overhead absorbed most of the opera coffer's contents.

Stories of large liabilities are denied. Dr. Richard Hageman, here from the Chicago Civic Opera as musical director, claims that a check-up of outstanding indebtedness totals $2,500—only and that if $1,000 could have been raised the first night to cover marked cheques with the musicians' and stagehands' unions, box-office receipts would have ensured the 'Faust' performances.

Most of the $2,500 indebtedness covers arrears in salaries. While the 80 Canadian choristers were willing to take a small fee in exchange for the Hageman training, principals were imported for 'Aida,' 'Rigoletto' and 'Faust.' The orchestra numbered 53. Also in the payroll's upper brackets, in addition to Dr. Hageman as musical director, were Frank Micell, assistant conductor; Angelo Canarutto, choral rehearsal coach; Charles Drumheller, stager; William Drake and Victor Dell'Angelo, set-designers.

That intrigue and confusion which marked the demise of the Toronto Grand Opera has reputedly attended the struggles of the Canadian Grand Opera Association. Leading in the free-for-all rehearsals of two other groups that of Count de Bystrice and of Doris Godson Gilmour, the Canadian Grand Opera got under the wire with two productions. Each group suspected the other of dire doings. Close on the heels of the announcement of the Canadian Grand Opera production of 'Faust' came that of Count de Bystrice that he was producing the same opera. This brought a publicly-expressed burn-up from the rival impresario, Urban, who claimed that de Bystrice was 'stealing' the Canadian Grand Opera's paid advertising and publicity.

Youngsters motivated by a burning yen to break into opera found three groups bidding for their services and added to the excitement by jumping from camp to camp. Then the baritone in the de Bystrice company walked on the eve of the latter's production of 'Faust,' joined the Canadian Grand Opera entourage and left the Count high and dry without a Mephisto. Present situation leaves two groups who are proceeding with rehearsals but no announced schedule of performance dates.

Kolar, Molinari, Enesco, Iturbi Set for 1936-37

Detroit, March 17.

Detroit Symphony ork has already scheduled its guest conductors for the 1936-37 season. Sharing the podium with Associate Conductor Victor Kolar, who is in charge of the symph during the two-year absence of Ossip Gabrilowitsch, ill for some time, will be Bernardino Molinari (entire month of January, 1937), Jose Iturbi (two concerts, appearing also as soloist), and Georges Enesco, Roumanian violinist, also doing a soloist-conductor dual chore.

NBC CHOOSY ON MET 'STARS'

Question of continuing Metropolitan Opera broadcasts during the contemplated supplemental spring season is being pondered now by NBC. What's puzzling radio executives is whether talent going into this spring season warrants sustaining pick-up.

If there are no stars it's reported very dubious if NBC will take the spring series, feeling its own singers would be preferable to music school novices, even with the Metropolitan Opera blessing.

Film House Goes Opera

Portland, Ore., March 17.

Evergreen's 3000 seat Paramount went dark for pix and went bolled shirt for San Carlo Opera this week. Ducats were 55 cents to $1.65, with advance sale heavy. Paramount figured there was a build up institutional value in booking the popular opera troupe.

Besides which biz is good for opera in this burg. Last season San Carlo Opera clicked off a 20 grand gross in seven days at the Auditorium. Looks some there near as good as that this time.

Woodforde as 'Aida'

Hollywood, March 17.

Title role of 'Aida' in Hollywood Bowl grand opera festival in June will be sung by Eleanore Woodforde, Southern California soprano, engaged for part by Maurice Frank.

Festival runs from June 23 to 26, with 'Aida' done night of June 24.

Film Theatres Want Opera to Gamble; $1,000 Guarantee Cools 'Em Off

Chicago, March 17.

Coe Glade's opera company opens March 21 in Madison, Wis., with 'Carmen' in Parkway theatre. Town is in J. B. DeKeyser's 'circuit' for his Chicago Opera, but his return there is doubtful because he has been unable to date Orpheum theatre with its 2,400 capacity. DeKeyser gave 'Rigoletto' in Madison Feb. 22, so Glade company will not touch that work there, although it is the only other opera besides 'Carmen' in company's repertoire.

Coe venture will be known as Civic Opera Productions, with name 'Chicago' not used in advertising or press-matter, although arrangement has been made for use of scenery and costumes of Chicago City Opera, and choristers will be from that institution. Tour after Madison breaks in includes Minneapolis Orpheum, March 23-24; Duluth, 25-26; Rochester (Minn.), 26-27, with both 'Carmen' and 'Rigoletto' in three cities.

DeKeyser, in the Rockford (Ill.) Coronado, makes his fourth revival tonight (17) with 'Faust.' Marv McCormic as Mar uerite makes first appearance with company. Springfield, Peoria and South Bend follow, with Madison, as indicated above, doubtful unless Publix-Great States finds a way of letting him into the big Orpheum. Joliet, where the company flopped with 'Rigoletto,' is off schedule. Film theatres in Indianapolis, Louisville and other cities are reported interested but unwilling to give minimum guarantee of $1,000. With Coe Glade heading rival organization, DeKeyser is dropping 'Carmen' from ready repertoire.

Detroit, March 17.

Because opera had not been cut sufficiently and 'name' cast was not assured, Fox theatre here cancelled vaudfilm house debut of the Il Milano Co. production of 'Rigoletto,' slated for Friday (13).

Dave Idzal, manager of the Fox, dropped in on a couple of the opera's one-night stands in Illinois last week, found that the show ran hour and a half instead of the agreed hour, and cancelled when he received no positive assurance from Director A. F. Thaviu that it would be cut according to contract and that the 'name' cast would be on hand. Cast of 40 was headed by Ruth Page and the Chicago Opera Ballet, and opera was to be in English.

Forced cancellation left Idzal in a hole, but he quickly lined up Eddie Rio and his 'Vanities' company to head a last-minute four-act vaude to replace 'Rigoletto.'

Next Season's Bookings

Detroit, March 17.

Attractions for 1936-37 were announced by Masonic Temple Auditorium society this week.

They include Jascha Heifetz, vionlinist, Oct. 12; Jooss European Ballet, Nov. 12; Boston Symphony Orchestra, Serge Koussevitsky conducting, Dec. 9; Gladys Swarthout, Jan. 11; Vladimir Horowitz, pianist, Feb. 1; and James Melton, tenor, assisted by the Orpheus Club of Detroit, Charles Frederic Morse conducting, March 30, 1937.

CHATTER

Broadway

Herman Shumlin back from Coast.

Ann Sothern in from Coast for a brief stay.

Joe Reichman in from Boston for a short visit.

Jake Lubin back from Fla., and all corked up.

Jack Hylton in town over the weekend from Chi.

Bob Gillham at Key West, Fla., trying his luck at fishing.

Fred Day, London music pub, due to return to England shortly.

Murray Alper planed in from Hollywood for funeral of mother.

Kit Klein, champ femme skater, deserting the amateur ranks to turn pro.

Irving Weingart of Loew's booking office in the hosp for observation.

Sam Dembow, Jr., is planning to shove off for Florida for a short rest.

Paul Sabin up from Florida by mid-April to continue his dance chores.

Charles Bayes Schmertz, who followed Boris Morros to Hollywood, is back.

Spence Cliff Swayer down with grippe, with Lou Lissner on job day and night.

Bobby Gordon (Gordon, Reed and King) has quit hoofing to agent with Paul Small.

Betty Bowker recovered from the grippe and back at the Man About Town nitery.

Ray Connor, manager of the Palace, shed his appendix in Elizabeth General hospital, Eliz., N. J.

Col. Ed Schiller, Loew's v.p., has returned to his home in Atlanta after four months in Florida.

Sam Williams, formerly vaude partner of the late Kate Elinore, back in Wall Street brokerage.

C. N. Odell, Parmount exploiteer, returned to his desk late last week after swing through Ohio and Kentucky.

Russell Swan, magish who just finished 16 weeks at the Waldorf, goes to the Palmer House, Chi, May 30.

Conchita Moreno, Bowes amateur winner, begins professional nite club career at Dimitri's Club Gaucho.

Elliott McManus, formerly with publicity forces at 20th-Fox, has been promoted to executive spot in ad sales division.

Frank Hughes, theatrical advertising agent, who broke his left wrist recently when he slipped on the ice, is mending o.k.

Jack Robbins due in from Hollywood the 25th for N. Y. biz visit. Has taken home in Beverly for permanent California residence.

Jack Lewis and John Butler opening a theatrical Democratic club at 68 W. 45th street. That makes two. No connection with the one on 46th.

The Gary Coopers are remaining in Bermuda another month or more, Par notifying him studio won't require his services for at least that long.

Arthur Johnston in from the Coast for a quickie around Broadway. Songwriting team of Brown and Freed also in town for a brief vacash.

Fernando C. Tamayo, Columbia Picture's foreign publicity chief, off to Venezuela on a vacation. Will plane from Miami to Caras, where his parents live.

Monte Proser back on Broadway after driving to Miami for eight hours' vacash when he was telegraphed by the French Casino management to return pronto. Mrs. Proser (Julie Jenner) staying on in Florida.

No. 799 7th Avenue, housing Berlin and Robbins music firms, the Elks, Mills Artists, et al, has been without heat or lift service due to the strike. Staffs worked in their overcoats and hats during the brisker days last week.

Budapest

By E. P. Jacobi

'Roberta' (RKO) a hit here.

Zita Perczel recovering in a sanatorium.

Thea von Harbou, Germany's leading woman scenarist, here.

Szoke Szakall studying English, in the hope of a London engagement.

E. D. Leishman, RKO's European manager, here on the lookout for scenarios.

'200 a Month' is title of Laszlo Vadnay's burlesque, now being shot at Hunnia.

'Hernani,' a classical Victor Hugo play in blank verse, revived at the National, a total flop.

Benno Moebius, German film architect, here to discuss German-Hungarian picture possibilities.

Istvan Gero, of the Royal Theatres Trust, bargaining for "Modern Times" in London, but not agreed on price yet.

Magyar theatre, in which 'First Legion' has passed its 100th performance, has obtained rights to Ernest Lavery's "Monsignor's Hour." Alexander Hevesi will again adapt and direct the Hungarian version.

London

Gracie Fields due back from Africa.

Alfred Drayton in hospital with gout trouble.

Naunton Wayne added for m. c. work at the Dorchester.

Dorothy Ward dangerously ill with ptomaine poisoning.

Three matinees a week experiment current at the Haymarket.

Jack Hylton's 'She Shall Have Music' opens at the Regal, March 6.

Ballet Russe due here June 15 for a two month season at Covent Garden.

Monty Banks moving out to Welwyn. Claims its nicer to live near the studios.

Bob Hale, local publisher, has split from Hutchinsons and is forming his own press.

Prince Littler off to New York to line up novelties for his pantomimes for next year.

Willie Clarkson's premises, properties and costumes up for public auction March 18.

'Milky Way' (Par) goes into the Carlton March 3, replacing 'I Dream Too Much' (RKO).

Guy Morgan, Daily Express reporter, in line for the Cedric Belfrage films critic desk.

Henry Edwards completing production of 'In the Soup,' which he is directing for Twickenham.

Following their pantomime engagement, Billie and Renee Houston will do singles in vaudeville.

Harry Roy to do another plc for Joe Rock in June, as soon as he gets through at the London Palladium.

Dennis King's 'Petticoat Fever' a flop; never moved after bad press and folded March 7, three weeks.

The Academy running a French version of 'Crime and Punishment,' for four weeks, starting end of March.

William Walker's new revue, starring Nelson Keys, originally intended for the Savoy, going to the Saville.

Cliff Whitley thinking of the new line-up for the next Dorchester floor show, although it is not due till end of April.

Peggy Maguire, Australian, who made a hit in 'Heritge,' an Australian film, has been signed by Gaumont-British for two years.

Patric Knowles, under contract to Irving Asher at Teddington, is to be transferred by Warners to Hollywood. He will play the lead in 'Charge of the Light Brigade'

'The Frog,' adapted from an Edgar Wallace thriller, 'Brotherhood of the Frog,' being done at the Prince's by Firth Shepherd. Gordon Harker, Jack Hawkins, Grier Garson in cast.

After seven years, British International will film 'Funny Face,' Fred and Adele Astaire musical success. Will change title not to conflict with the Joe E. Brown picture of the same name. Betty Ann Davies to play the Adele role.

Diana Wynyard's new play is 'The Ante Room,' adapted by Kate O'Brien from her novel of the same name. Will be done in the fall by Harry Tennant and Hugh Beaumont, newly formed producing company, at either Globe or Queen's theatres.

Shanghai

By Cal S. Hirsh

Robert Koke, Hollywood, a Shanghai visitor.

Rebuilt Blue Danube nite club opened and packing them.

Chinese rumor that Shirley Temple was killed by falling off a ladder.

Del Monte an attraction for American tourists, Thurman Hyde manager.

Charles Thode, composer of 'Butterfly Wu,' leaving in one month for Frisco.

Canidrome dog track, owing to official pressure, now restricted to two nights weekly.

Anna May Wong visited here en route for a six month vacation in the South Sea Islands.

J. P. McEvoy, after six months in China, resturned to the States, accompanied by his daughter.

Metro's 'China Seas' oked by Chinese censors after months. Now showing at Nanking Theatre.

'Bengal Lancer' (Par) held up for nearly a year by Chinese censors, now released with only 24 feet cut out.

Tolla Vedernikoff, 15-year old Russian pianist, coming to U. S. soon, patroned by a Boston millionaire.

Harris and Yvonne Ashburn, dance team, set for a month in Colombo. Will return to New York in April.

Rogotta, Los Rossilianos and American born Chinese girl, Anna Chang, featured on Paramount Ballroom bill.

Dr. Arnold Franck, ace German photographer, stopped in Shanghai en route to Japan, where he will shoot mountain scenery.

Sylvia Chen, daughter of ex-Foreign Minister Euguen Chen, an outstanding exponent of modern dancing; left for Moscow for dates.

Tay Garnett in Hongkong awaiting arrival of yacht Athene before proceeding to South Sea Islands. Jeannette Loff and husband in the party.

Box office bests of the week: 'Magnificent Obsession,' (U); 'Captain Blood,' (WB); 'China Seas' (MG) and 'Last Days of Pompei," (RKO).

Di Gaetano Quintette, formerly Denver and Portland, recently at Cathay Ballroom, now touring Malay and India, under direction of A. Carpi.

'Worth Sisters, from San Francisco, concluded a Paramount contract and now nightly at the select Park Hotel. Lilian Green, crooner, also at the Park.

Berlin

Jack Raymond in from London.

'King Kong Lives,' ballyhoo for a chimp act.

Herbert Maisch directing new UFA talker 'Boccaccio.'

Casanova, swank nitery in the Scala building, folded once more.

General music director Leo Blech invited by the Stockholm Royal Opera.

Monster concert at the Sport Palast by 330 military musicians and 180 vocalists.

Jules Marx, former Scala general director and proprietor, now managing a Hungarian orch.

Television service, Berlin-Leipzig, boasting 49 long-distance connections in the first three days.

Bill Powell back from Karlskoga, Sweden, after a visit to winter quarters of Circus Mijares Bros.

Pola Negri booked a personal appearance tour in Sweden, Denmark, Holland and Belgium after the Scala date.

Rossini's 'Barber of Seville' and Donizetti's 'Lucia of Lammermoor' broadcast on same night by German stations.

Paula Busch alarmed by terrific opposition of Circus Sarrasani, Hamburg; decided to play only on three nights weekly.

Too much carnival hoopla in Mannheim; authorities angry with mob going nuts over visiting film stars Willie Fritsch, Annie Ondra, etc.

Berlin's 'Via Triumphales,' Olympic Games' street of splendor, 35 kilometers long, stretching from Alexanderplatz to Reichs Sporting Fields, now getting final touches.

S. Africa

By H. Hanson

Jack Payne and his band arrive here March 30 for a South African tour.

A grand prix motor race will be held in Cape Town during the summer.

Gambling by means of pin tables has been referred to the Government for legislation.

Don Alfredo, non-stop dancer, put up a South African record of 127 hours in Cape Town. He will tour the country.

The 1936 Rosebank (Cape Town) Agricultural Show will carry a novel item in 'Hell Divers,' brought over from Chicago World's Fair.

Albert F. Ross, aged nearly 70, and first general manager of African theatres, married in Cape Town, Feb. 5, to Mrs. Agnes Whitfield, widow of an English barrister.

Henri van Wermeskerken, novelist, dramatist and scenario writer from Holland is here. He is accompanied by his wife, Sophia Spree, actress and theatre owner. They are collecting details for a Voortrekker film, to be released in Holland in 1938

Rome

Gherardo Gherardi's 'Partire' ('Leave') now playing at the Argentina.

Eliseo playing Mario Frederici's 'Lunga Marcia di Ritorno' ('Long Return March') with some success.

During Littorial del'Art at Venice, various orators discussed theme 'The Cinema as a Document of the Civilization of a Nation.'

Princess Marie, daughter of the King and Queen, attended showing of La Rosa's comedy 'In Guardia Pippo' ('Watch Out Pippo').

Royal Academy of Santa Cecilia has organized a study course for scientific production music designed for films, radio and phonographs. Ernesto Cauda in charge.

Anna Bonacci's 'La Casa delle Pubili' ('House of the Clouds') was noisily received at the Eliseo theatre, but had a short run. Miss Bonacci is one of the first Italian women to get a play produced.

Paris

By Bob Stern

David Souhami off to Rome.

Jack Lawrence off on a trip to Vienna.

Zemganno trio of trapezists at the Rex.

Alfredo marimba band in from New York.

Iris Kirkwhite signed by the Casino at Nice.

George Archibald, of United Artists, over from London.

Esme Davis putting finishing touches on her new aerial act.

Edouard VII cinema cutting prices to $1 top for 'Christmas Carol.'

Teresina kicking that lots of Spanish dancers aren't Spanish.

Maurice Lehmann postponing revival of 'Cyrano' till next season.

Marie Dubas set for next season in Jean Tranchant operetta, 'Pernelle.'

Pierre Foucret of the Ambassadeurs spending evening chez Florence.

Fratellinis getting the signature of the King of Sweden in their gold book.

John Murrary Anderson here, seeing Spadolini and other local dancers.

Jimmy Witteried putting on part of the show for Lace Ball at Hotel George V.

Serge Lifar back after putting on 'Icarus,' his melodyless ballet, in Bordeaux.

Hildegarde singing at the Bagdad and Revva Reyes at Nicolai's Casanova nitery.

Local press kicking that surplus of fake yarns about Hollywood stars is reaching it.

Paul Geraldy, lyric writer, making vaude debut, reciting his own verse at Noctambules.

Curtis Melnitz helping Douglas Fairbanks through maze of French marriage red tape.

Victor Francen, after short illness, back in cast of H. Bernstern's 'Heart' at the Gymnase.

Alexis Granowsky's 'Tarass Bulba' film opening at last at the Marignan March 5 after four remakes.

Mario Belotti, Korda's rep here, seeing 'Tarass Bulba,' of which Korda plans an English version.

Martha the Corsican, woman lion tamer, badly clawed at Bordeaux when working for the first time with a new cat.

Talk of Ambassadeurs theatre going vaude for the 1937 expo; also reopening of Empire for vaude is discussed again.

Raspail 216, Left Bank showcase once run by Saul Colin, to be reopened, specializing in foreign pix again, by J. J. Menques.

Stefan Zweig talking about his Hollywood offers: one to help on script of 'Manon Lescaut' and the other to do an original.

French Film Artisans' Association putting in fresh kicks to the Ministry of Labor against employment of German refugees on local lots.

Jules Ladoumegue, runner, continuing as star of Casino de Paris show, although Joan Warner was supposed to have replaced him after March 1.

The Hague

By M. W. Etty-Leal

Radio-tenor Joseph Schmidt touring Holland.

Martin Heuckeroth, conductor, dangerously ill.

Nelson Revue back again in Gaite Cabaret, Amsterdam.

VARA broadcasts melodies of Shirley Temple film, 'Curly Top.'

Dutch film of submarine tour produced by Polygoon a big hit here.

Premiere of Dutch film, 'Springsong,' this week at Studio theatre.

Charlotte Koehler reciting in Brussels, and another Dutch actress, Marguerite Couperus, in Paris.

Dutch actor Paul de Groot, who has been touring South Africa for six years, now back to Holland.

Leo Kok, who was to appear together with Mistinguett in her latest revue 'Fleurs de Paris,' muffed date; ill.

Rika Hopper theatre, Amsterdam, billing premiere of 'Mr. Carroll's Two Wives,' by Marguerite Veiller and Martin Vale.

Two hundredth performance of 'L'Autoritaire' by Henri Clerc in Dutch version by Michael at Hollandsche Schouwberg in Amsterdam.

French composer Albert Roussel coming over to hear own composition produced by Concertgebouw orchestra, conducted by Bruno Walter.

Dutch soprano Jo Vincent guest of Berlin Philharmonic Orchestra in Bach's 'Mattheus Passion.' Concert was broadcast and relayed in Holland via KRO.

Gala Karsenty French troupe at The Hague in 'Arlequin Poli Par l'Amour' with Dutch military band of Royal Grenadiers doing accompanying music.

Hollywood

Carole Lombard floored by flu.

Jack Durant moving to Beyhills.

Aubrey Scotto nipped by polo bug.

Harold Hurley vacationing by motor.

Sam Wood sailing for Honolulu vacash.

John Wildberg on play-reading bender.

Purnell Pratt pulled in after London stay.

Newest recruit to picts is Edna Goodrich.

Bill Thomas suffering from infected eye.

Charles Kenyon home from Honolulu vacash.

Alma Lloyd took a header at riding academy.

Curtis Harrison took the water route to N. Y.

Arthur Stebbins laid up at home with pleurisy.

Joe Novack quit caster at Col.

Ed Olmstead heading east for new Columbia job.

Dick Powell fighting laryngitis at Palm Springs.

Mary Brian in town after making pix in Europe.

William LeBaron into new offices at Paramount.

Gregory Hatoff directing and acting in 'Turmoil.'

Viola Shore Brothers concluded long stay in east.

Charlie Skouras bowed to Jeffrey Bernerd at golf.

Frank Lloyd pulled out for Mexican hunting trip.

Nick Stuart showing Oklahoma friends the sights.

Paul Kelly latest to turn San Fernando rancher.

Robert Montgomery to Mexico for three weeks siesta.

Ben Berinstein home from Miami MPTOA pow-wow.

Jack Seid now associated with Ben Rinaldo agency.

Mark Kelly and Gene chowed Jim Coffroth.

Bob Presnell now full-fledged supervisor at Warners.

Harry Brand fighting sinus attack at Arrowhead Springs.

Arthur Hornblow, Jr., in swank shorts on tennis courts.

Divot diggers at 20th-Fox atage annual tourney April 5.

Norman Taurog sending the gang Grand Canyon postcards.

The Ray Millands home after sojourn in London and Paris.

Crew of 34 men using 14 cameras on Metro's 'San Francisco.'

Virgil Miller making test shots at Yuma for 'Garden of Allah.'

Hugh Hipple becomes John Marlowe for part in Republic pic.

Mrs. Louis J. Selznick calls her flower shop 'Forget Me Not.'

James Flavin planed to New York for burial of his father.

William Jennings Bryan, Jr., working on new color process.

Good Neighbors of Hollywood feted Mary Carr on her birthday.

James L. Grainger here for produce pow-wow with Carl Laemmle.

Carla Laemmle doing specialty dance in Universal's 'Show Boat.'

Milton Krasner flashing new seven-year ticket as cameraman at U.

Edward Small's flu attack halted production work of his unit at RKO.

Universal's basketball team entered AAU tournament in Denver.

Grace Wilcox, Detroit Free Press scrib, rushed to hosp for appendix op.

Binnie Barnes off to New York to sail for London on six weeks' vacash.

Mel Baker planed in from New York to go on Columbia scribbling staff.

Falling plaster almost kayoed John LeRoy Johnson in his office at U.

Leon D'Usseau now with Academy-Halperin Pictures in exec capacity.

They're using 30 Scotch bagpipers in Warner short, 'Changing the Guard.'

William Jaffee, associate of Sol Rosenblatt, here on biz for Rosy's clients.

Nate Blumberg to Frisco for powwows with Cliff Work, before heading east.

Al Smith returned to Central Casting, replacing Frank Roderick, resigned.

Ruth Biery and Jim Reid here gathering feature material for eastern mags.

Rosanna Kahn, here from N. Y. for test at 20th-Fox, having nose retreaded.

William Mueller pinch-hitting for Major Levinson during latter's N. Y. stay.

Joe Lewis, from the night clubs, goes into 'Lightning Strikes Twice' at 20th-Fox.

Harry Holman giving boulevardiers a sartorial treat in those nobby English togs.

Sam Hellman, Eric Hatch and Clifford Odets latest to join Screen Writers Guild.

Arthur Loew due shortly for confabs with brother, David, on fil production plans.

Ed Corcoran here to replenish Hollywood Museum exhib for Atlantic City steel pier.

Bill Thomas handling trailer department at Columbia studio, in addition to publicity.

Hal Roach is combing L. A. and Frisco Chinatowns for an Oriental boy, 'cute and clever,' 4 to 8, whom

(Continued on page 70)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY takes no credit for these news items; each has been rewritten from a daily paper.

East

Positively final decree in the Smith Reynolds will suit gives the same result for Libby Holman and her son. Latter gets $7,000,000, and mother draws $750,000.

World-Telly out Thursday with a report that Garbo and Fred Astaire had been offered $8,000,000 for eight pics. Later editions cut to $1,000,000 apiece for four films from each. Astaire is said to have refused, feeling the need of a rest. He admits a statement on the contract renewal.

Just as a variant to a run of upside down kids, Oakland, Calif., has a boy with his stomach in his left lung.

W. S. Hart in town and reminiscing about old times. Has a 200-acre ranch near Los Angeles with 32 hosses and seven cowboys.

Now it's 6th ave., to get the trusses. Cars withdrawn Thursday.

Helen Hayes reported to be considering a trip to Australia with Victoria Regina.

New Jersey theatres faced a 10% slug in the new tax program, which pins itself to almost everything. Lost by one vote.

'Idiot's Delight' premiere moved from Monday (23) to Tuesday. Guild needs more time to move the show in from Pittsburgh.

New edition of 'St. Joan' issued last week. Is illustrated with pix of the Cornell production.

Equity dismissed charges of inefficiency preferred against E. J. Dunkall, Equity's representative on the WPA theatre project. Charges preferred by one member of Equity and two others not affiliated.

Alex Yokel, back from Lunnon, announces he will open an office there to operate the several productions he plans to make there.

Grace Moore announced in Detroit she is going on an artistic strike against Hollywood. In her last picture she had to sing 'all day' and milk a cow. She didn't mind the cow, she says, but singing is not a by-the-day job.

Lillian Burnstein, an art student, bought the millionth ticket to 'Tobacco Road' at the Wednesday mat. Given a bouquet, too.

Bernard Thornton, former actor and more recently on PWA recreational work, found guilty of first degree arson at Hastings-on-Hudson and will be sentenced March 24. Faces term of from one to 40 years. Set fire to a Christmas tree in the hallway of a house.

Billy Rose picks Albert Johnson to design the set for the Ft. Worth Frontier Days.

N. Y. sector of PWA theatre project to add a radio division. To come from WNYC, city-owned station.

Jane Cooper back in 'Scandals' after several days illness.

Smith & Ayer have 'Left Turn,' by Jean Burton and William DuBois.

Colin Clive out of 'Libel' cast for a week to keep a date with some doctors. Minor operation necessary. Celia Hunter will pinch hit.

Daphne Wayne replaced Muriel Stuart in 'Errante' ballet at the Met Thursday, when Miss Stuart became ill.

Court gives Ruth Greenburg $1,000 of the $100,000 she demanded of Ed Wynn for the alleged care of his wife. Nothing to her husband, Samuel, who asked $10,000.

Otto Harbach and Frank Mandel sharing offices. To produce solo or jointly. If they both like a play, it will be a duo.

Stockholders of Metropolitan Jockey Club, operating the Jamaica track, seeking to compel Mrs. Kate D. Wood, majority stockholder, to unbelt more of the dividends. Claim she is building too big a surplus.

Sherwood Anderson has sold his 'Wingless Victory' to Katharine Cornell and is tossing off a little sketch, presumably for the Lunts.

Mrs. Evalyn Walsh McLean selling her book in a local store and wearing the $146,000 Hope diamond as a come-on.

Reported that N. Y. is buying $15,000,000 worth of phoney hair tonics a year. Hair raising.

Martha Graham declines to take her dance troupe to the Berlin Olympic dance festival next summer. Says atmosphere would be uncongenial.

Theatre Guild to add a special non-subscriber mat of 'Idiot's Delight' (27). Play opens March 24. Will get in some solid coin to help the lower subscription take.

'Dead End' to give a Tuesday mat for benefit of Stage Relief instead of the usual Sunday performance.

Atlantic City speed cop brought in an offender who had his car set tuned in on a session over WPG on the evils of speeding. So engrossed, he didn't notice he was doing 55. Cost him $4 because his intentions were good.

Bowes Unit No. 2 in a jam at Roanoke, Va., last week. Unit manager refused to let the ams play non-union house, and an attachment was issued.

Detective Edgar Neal, Detroit police censor, pulled a girl out of 'Hotcha Girls Review' last week. Married her.

Henry Forbes says he is going to stage 'Do, Re, Mi,' by Alladine Bell.

Lucrezia Bori's illness caused the postponement for the gala performance of 'Pelleas' at the Met Monday. Now carded for a special matinee tomorrow (Thursday).

Marilyn Miller cancels a European trip for a bed in the Doctors' Hospital. Badly run down and needs a complete rest.

Uniform eight o'clock curtain for opening nights in N. Y. is on the ice. Did not work out well. Maybe next season.

Randolph Echols now male understudy for 'Dead End,' with Julia McMahon, the femme pinch-hitter, except for Martha Sleeper. Latter has Helen Craig ready to replace her if needed.

N. Y. chapter of the Dante Alighere society made Edward Johnson, of the Met, honer guest at the reception which marked the opening of its new auditorium in Rockefeller Center. He brought along his chirpers and gave 'em a concert.

Jewish Theatrical Guild held memorial services at Mt. Neboh temple Sunday (15).

Gilbert Miller will sponsor 'Boy Meets Girl' in London. George Abbott will stage.

B'way report has the Lunts joining the 'Music Box Revue.' Have played with the idea before.

McSorley's ale house in East 7th street sold after being in the family since 1875.

Snake show at the Grand Central Palace starting May 8. First of its kind.

'Libel' will be given as a benefit performance for the Stage Relief fund next Sunday (22).

Bertha Kalisch will make her first B'way appearance since 1926 at her own benefit at the Majestic tomorrow (Thursday).

William Furtwaengler declines post of leader of the N. Y. Philharmonic-Symphony. Due to the anti-Nazi crusade against his engagement.

Earl Carroll made a personal appearance at the evening show of a department store fashion pageant Monday (16).

George Abbott back from Fla. soon with the script of 'Sweet River,' nee 'Uncle Tom's Cabin.' Fall production.

Police turned up another fake lottery Saturday. Known as the Monte Carlo sweep. Police charge no efforts were being made to prepare for a payoff. Eight men taken at two offices. Mario J. Montrezza and his son, Rene, charged with heading the concern. Four held.

Pirate clowns pic hit the N. Y. papers last Sunday.

Longchamps restaurant takes over the former quarters of the Bank of U. S. at B'way and 41st. Lease is for 21 years, with $45,000 a year for the first decade, and $55,000 after, plus a percentage of the gross sales.

Committee reports that the Will Rogers Memorial Fund now exceeds $1,750,000. That includes the NVA Sanitarium at Saranac and the $500,000 pledged by the picture interests for its support. Remainder is $756,489.16 from 641,490 individual contributors.

Elsie Janis had a birthday Monday. Born in 1889, she admits.

Entire contents of Central Park Casino at auction Monday (16). Includes even the walls, painted by Urban. Prices were low.

Jack Doyle, Irish heavyweight, booed off the stage of a Dublin music hall Monday. Audience objected to his marriage to a divorced woman.

Harriet Hayman, Sebastian, former dancer, suing Lieut. Sebastian for divorce in Miami. Left his last year, charging he beat her. Revelation he was married while still a cadet cost him his seniorage.

Al Woods decides to keep 'Night of Jan. 16' on B'way indefinitely. Biz perked when strike ended.

At insistence of Theatre Guild entire house was open to Negroes for 'Porgy and Bess' in Washington.

Coast

Residence established in Reno by Mrs. Barbara Loew, reported with intention to divorce Arthur M. Loew.

L. A. court decision cleared Claudette Colbert of blame in $1,600 auto damage suit.

Juanita Hansen, former film star, called as witness in Glab murder trial in L. A.

Jimmy Nelson, screen actor, attempted suicide by poison in L. A. downtown theatre. He will recover.

Charges brought against Edwin Carewe in 1932 for alleged income tax evasion dismissed in L. A. Federal Court to give Carewe's attorney chance to straighten out tangle which, it is claimed, came about through misunderstanding on foreign earnings.

William T. Lackey, associate producer at Paramount, and Bonnie Blackwood, former chorine, filed notice of intention to wed in Los Angeles.

Suit filed in L. A. against Walter Wanger for $152,141 by relatives of Mrs. Lilliam Aller, killed in crash with car driven by Wanger.

Lorraine Eddy MacLean, actress-wife of Douglas MacLean, writer, filed suit for divorce in L. A.

Suffering nervous collapse, Alice Lake, former film actress, confined in Hollywood hospital.

In speech to co-eds of Pomona and Scripps Colleges, May Robson said education was prime factor in stage success.

Divorce granted in L. A. to Mrs. Phyllis D. Flanagan, wife of Edward J. Flanagan, screen actor.

Mrs. Virginia Myer Hymer, wife of Warren Hymer, had former husband, Frederick Meyer, haled into court in fight over custody of four-year-old son.

Margaret Sullavan announced in Hollywood she was divorced from William Wyler in Mexico.

Albert F. Colley, astrologer, known on radio as Daddy Rango, jailed in L. A. on drunk driving charge.

Irene Hervey and Alan Jones announced intention to wed as soon as actor's divorce became final.

Divorce granted in L. A. to Marjorie De Havens Lockwood, daughter of Carter De Haven, from Paul Lockwood, cameraman.

Superior Judge Charles S. Burnell, of Los Angeles, before whom Busby Berkeley was tried on

(Continued on page 70)

STEW IN LOVE

Ballerina Thinks That's What Was Wrong With He Who Got Slapped

'Judge, I imagine he was in love with me as he embraced me and sought to kiss me,' said Sana Dante, prima ballerina at the Russian Troyka to Magistrate Helen Capshaw in West Side Court, New York, when Charles W. Seaman, 28, married and jobless, of Jackson Heights, was arraigned on a charge of disorderly conduct.

Hyman Kaplan, law student and accountant at the Troyka, was arraigned for simple assault. He was alleged to have severely punched Seaman when the latter refused to desist his unwelcomed attentions. Both charges were withdrawn and the cases were dismissed. Seaman showed that he had been thumped plenty, but he declined to prosecute.

Seaman, quite filled with 'joy water,' centered his unwanted attentions on the ballerina. He was ejected. He returned soon after.

Again he was ushered to the street and there received his 'lumps' from Kaplan, he asserted. Kaplan proudly told the court how he 'dropped' Seaman after the latter had made a 'pass' at him. The court scored Kaplan about his prowess in striking a patron who was under the influence of liquor.

MARRIAGES

Dorothy Lee, film actress, to A. G. Cox Atwater, vice president of William Wrigley Jr. Co., in Crown Point, Ind., March 7.

Harriett Goodman, receptionist for Iowa Broadcasting System, to Geo. Engelter, traffic manager, KSO and KRNT, in Leon, Iowa, March 7.

Roberta Beatty, actress, to Julian Cohen, Montreal mining engineer, Jan. 9, in Rochester.

Cecil Eiseman to Myron Dattlebaum, of Columbia trailer department, March 14, in Los Angeles.

Grace Hardingham to William Weldon, Jr., in Plainfield, N. J., Mar. 14. Groom is with John Blair & Co., radio station reps.

Adelaide Thompson to Guy Kingsford, film writer, March 14, in Los Angeles.

BIRTHS

Mr. and Mrs. Harold Hageman, daughter, March 8, in Akron. Father on staff of WADC, Akron.

Mr. and Mrs. Wayne King, son, in Chicago, March 8. Father is orchestra leader.

Mr. and Mrs. Melvin Miller, daughter, Feb. 19, in Topeka, Kans. Father is manager of Fox-Midwest theatre, Marshall, Mo.

Mr. and Mrs. Harrison Carlisle, daughter, March 10, in San Francisco. Father is with Claude Sweeten's orchestra.

Mr. and Mrs. Larry Fine, son, March 15, in Los Angeles. Father is one of the Three Stooges. (Howard, Fine and Howard).

Mr. and Mrs. Lee Garmes, daughter, Feb. 27, in London. Father is cameraman-director, now with Alexander Korda.

JOCK SEES DARK CLOUD MINUS SILVER LINING

By JACK PULASKI

Hopes of an Englishman copping world's light-heavyweight boxing honors went glimmering Friday (13) at the Garden when John Henry Lewis, western colored fighter, clearly outpointed Jock McAvoy in a limit contest. Latter was the best prospect sent here from England in a long time, but the wise guys had the betting odds too close at 7 to 5 on lanky colored party.

Both men were vertical for the whole distance, with neither in danger of kissing the canvas at any point. Looked at first like there would be big doings, but as the rounds went on, alternating from John to Jock and vice versa, the scrap got monotonous. When the decision was announced there was some booing from Jock's compatriots.

The fact is that Mack started fading after the 10th round, indicating that the guy is not used to the title distance (15 rounds). He was effective with left pokes, jabs and hooks, but forgot to use those sockos frequently. He was hardly a whirlwind fighter against the finely set up Lewis.

Lewis Improves

Lewis is a heap much better scrapper than in the Braddock bout—he forgot to duck, and few ringsmen can take Braddock's straight right smash. But he was plenty wild against McAvoy. Jock crouched and weaved while John Henry lashed out swings that never even touched him. There was some chance of Lewis dropping his crown by the number of misses alone. At times he seemed to be shadow boxing.

It was figured that on his showing in two previous appearances at the Garden, Jock had climbed into the money. Friday's attendance was the best of the winter and at $10 top—double the usual ante—the Britisher cut himself a good chunk of coin. He plans going back home and boxing Jack Peterson for the European light heavy title, but over here he should stick to the middleweight division.

There will be no pro fights in the Garden until May 8, when Tony Canzoneri will step out of his division to mix it up with Jimmy McLarnin. In between the Ringling circus will occupy the place, but first the Golden Glove inter-city (New York-Chicago) amateur fights will be staged by the Daily News. That card is sure of capacity.

Lift Strike Settlement Expected to Reflect Favorably on B'way

Settlement of the building service strike is expected to reflect favorably for Broadway show business. The niteries, especially, suffered with the edicts in many apartment houses that the emergency elevator service was operating only 11.30 p.m. or midnight.

The Times Sq. office buildings that were hit by the strike towards the tag end of the general walkout are now normal.

Only the hotels are now affected, through being part of a special group that has refused to submit to arbitration.

RKO and RCA buildings in Radi City, maintained uninterrupted service during the elevator strike. The operators have their own union, not connected with the AFL operators' union, and were not forced to walk out. Building superintendents saw that they had plenty of protection just in case the union men out on strike attempted to interfere.

Wide Open Seattle

Seattle, March 17.

John Dore, re-elected mayor after being defeated two years ago, says he will give Seattle Sunday beer and wine.

His victory is looked upon as indictative of an open town, with the sporting element supporting him.

Ex-Actor Convicted Of Firing Apt. House

Bernard Thornton, 57, ex-actor and former WPA recreational instructor, was convicted Wednesday (11) by a jury before Judge William Allen in General Sessions N.Y. of the charge of arson. He will be sentenced March 24, when he can be given a maximum term of 40 years.

Thornton set fire to a discarded Christmas tree in the hallway of an apartment house at 153 W. 16th st., N.Y., early Jan. 14. Taxi driver put out the blaze.

Thornton did not take the stand in his own behalf. He had previously told the police his mind had been a blank since before the first of the year.

New York Theatres

CAPITOL B'WAY at 50th ST.
WARNER BAXTER in "ROBIN HOOD OF EL DORADO"
Extra! Pete Smith & Metro Colortoon
Starts Fri.! Robert Montgomery and Myrna Loy in "PETTICOAT FEVER."

PARAMOUNT TIMES SQUARE
MAE WEST in "KLONDIKE ANNIE"
with VICTOR McLAGLEN
On the Stage . . . FRED WARING and His Pennsylvanians

STATE 45th STREET & BROADWAY
ROBT DONAT in "The Ghost Goes West"
JEAN PARKER
VAUDEVILLE
ARTHUR TRACY 'The Street Singer'
Herman TIMBERG
25c to 1 P. M.

7th Av. & 50th St. **ROXY** ALL SEATS 25c TO 1 P.M.
CAROLE LOMBARD "Love Before Breakfast"
PRESTON FOSTER CESAR ROMERO
PINKY TOMLIN in Person with BIG STAGE REVUE

STRAND B'WAY & 47th
25c to 1 p.m. — Midnight Shows
DICK POWELL RUBY KEELER
"COLLEEN"—2nd SMASH WEEK
Beginning Saturday, March 21
"Brides Are Like That"

RADIO CITY **MUSIC HALL** 50th Street and 6th Avenue
Starting Thursday!
"The Country Doctor"
with JEAN HERSHOLT and
The DIONNE QUINTUPLETS
A 20th Century-Fox Production
Spectacular Stage Productions

CHATTER

(Continued from page 68)

he plans to add to his Our Gang troupe. During 15 years of Our Gang pictures, cast has always included all white children excepting one colored youngster.

Leslie Howard buying acreage, Nick Foran building on his lots in San Fernando Valley.

Tom Reed's skiff nosed out Bill Stewart's in informal race from Catalina to mainland.

Bob Montgomery and Elliott Nugent gave Eddie Nugent enough olive trees to start a grove.

Herbert Maass, attorney for Irving Thalberg, to New York after putting in month on Coast.

Mary Ellis slipped 'Fatal Lady' production crew members gold cig lighters when pic wound up.

Ken Whitmore and Marjorie Decker, from Par, join Bill Thomas' publicity staff at Columbia.

Sol Lesser hosted 60 film leaders at dinner to discuss plans of University Religious conference.

Fred Keating, Lina Basquette, Myron Sieznick and Harry Fitzgerald all doing nicely at hospitals.

Barney Balaban, back from Hawaii vacash, will stick around for week before returning to Chicago.

Dick Pritchard copped hundred smackers for giving General Foods an idea for Maxwell House coffee.

Hooked by umbrella handle more than 20 times in scene in 'Dancing Pirate,' Jack LaRue nursing sore neck.

Charles Skouras, George Tupper and Charlie Buckley returned from looksee of F-WC properties in Frisco.

Alan Freedman returned east after conferring with 20th-Fox officials and members of Academy research council.

Frank Factor pulling out March for Europe, seventh of Factor organization to go abroad in recent months.

Eddie Mannix and Edgar Selwyn planed out for fast trip to N. Y., former to help father celebrate 85th birthday.

William Tummell, former assistant director at Paramount, returning to lot as production business manager.

Beulah Livingstone shooed east after five weeks on Coast working on exploitation for world preem of 'Sutter's Gold.'

After years handling real estate, Harry Depp, one-time actor, again dons grease paint for spot in Joe E. Brown pic.

Veda Ann Borg, Boston model, here under contract to Paramount with no assignment yet, but name change certain.

Sam W. B. Cohn stepped down as Hal Roach publicity purveyor, with Fred Purner from Santa Anita track replacing.

Returning from Panama cruise, Sam Katz, Jack McGowan and Sid Silvers have story idea ready to whip into shape.

Richard Carroll in from N. Y., where he concluded arrangements to produce his new play, 'Made in America,' early next season.

Replica of feet, knee, hand and mouth impressions of film celebs in Chinese theatre forecourt will be exhibited to Atlantic City yokels this summer.

Jack Oakie has it figured out that Baby LeRoy, last of the old Paramount guard, will get one of the dressing rooms vacated by Mae West and Marlene Dietrich.

Pittsburgh

By Hal Cohen

Buzzy Kountz dickering for Sky club this summer.

Max Shulgold deserted bachelor ranks over weekend.

Al Spink around behalf of 'Three Men on a Horse.'

Joe Feldmans making annual spring house-hunt.

Dave Rubinoff home for a couple of days to visit his parents.

Buck Crouse made a flying trip here to grab some 'Idiot's Delight' stills.

Princess Whitewing (Mrs. Jerry Salisbury) out of hosp, but still in a cast.

The Harry Kalmines expect another visit from the stork next month.

Tom Gorman in town for G-B and the Walter Huston flicker, 'Rhodes.'

Jimmy Balmer back on the job after a two-week session with ptomaine.

Business forcing George Jaffe to forego his annual spring trek to Hot Springs.

Al Barnetts skipped off to home town, Buffalo, to celebrate 21st wedding anniversary.

Aileen Dennison, celebrating first anniversary as Italian Gardens' mistress of ceremonies.

Wade Wittmer here from Cleveland breaking into assistant managership for Loew's at Penn.

Ned Holmes visiting drama desks, getting sentiment on possibility of Gilbert and Sullivan season here.

Quebec

Adolph Hirsch back to New.

Clarence Robson in from Toronto.

C. Weiner in town from Winnipeg.

Pat Stephens managing the Regent.

L. from New York.

Duke Norman m.c.'ing at Krausmann's.

H. T. Coleman here from couver.

A. W. Perry back in town from Quebec.

Maurice Davis new manager of the Belmont.

Campbell Carroll tar from Can. Press.

Allan Irwin going nautical again on Lake St. Louis.

Chez Maurice cabaret introducing Canada's first gigolos.

Harold Bishop screening British pix for Trade Commissioner here.

Montreal orchestra ends season with midnight concert at the Capitol.

Helen Huffman, social registerite, working as extra in local-made pic.

B. M. Garfield, manager of the Rialto, president for fifth year of North End Business Men's Asso.

Associated Screen News, Montreal, finished one pic and undertaking seven, others for British-Canadian quota.

United Amusements Corp., operating 22 film houses in the province, suing Imperial for $2,000 damages for second run of 'Mutiny on Bounty.'

Under children's law barring minors from cinemas, 18 Montreal houses were haled into court and fined $50 each. Police Director Dufresne states he will call for cancellation of licenses of at least four.

Minneapolis

By Les Rees

Journal running tap dance lessons.

Father of U booker, died.

Many film salesmen on Iron Range by snowstorms.

J. F. Stern, of local Majestic exchange, proud daddy of a girl—his third.

Eddie Peabody flew here from Indianapolis to join 'Cocoanut Grove Revels.'

Public theatres still out of Shopping News. Latter consistently panning their pix.

Professional hockey back in Minneapolis with transfer of Oklahoma City franchise here.

Ozzie Nelson and band expected to launch Nicollet hotel run of name bands in mid-April.

State liquor revenue for first two months this year was $61,557 more than in corresponding 1935 period.

One of most productive oil wells in Texas history has been sunk on ranch of Eddie Ruben's father-in-law.

Robert Blotcky, son of Ben, Paramount district manager, ace runner on University of Minnesota track team.

University of Minnesota singers, augmented by several New York principals, to present Romberg's 'New Moon.'

W. H. Workman, MG exchange and Variety club president, spending spare moments rehearsing Toreador role for 'Carmen.'

Practically all of independent neighborhood exhibitors have yanked their advertising from Star as result of that sheet's 25 per cent rate boost.

Heat is on and town is being closed up tighter than a drum, resorts and gambling establishments being shuttered and night clubs toeing the mark.

Ping-pong match between Jascha Heifetz and Eugene Ormondy, Minneapolis Symphony orchestra conductor, attracted plenty of newspaper attention.

Chicago

Al Stool managing the M. M. Cole music office.

Milton Berle guest comic at the Chiselers Club.

John Balaban preparing for a visit to New Orleans.

Arch Herzoff took his family over to Sioux City for a week.

Lou Cowan moving his publicity offices to fancier quarters.

Ada Leonard once again topping the trip routines at the Rialto.

W. H. Stein in the loop after a long session on the Coast for MCA.

Phil Fein of the Chicago Civic Opera directing 'The Mikado' for Michael Todd.

Joe Rogers and Lew Dufour planning on three shows and a restaurant for the Dallas Fair.

Balaban & Katz gave Milton Berle a wrist watch, inscribed with the firm's thanks to Berle for having saved shows in emergencies at the Chicago and Apollo.

Baltimore

By Albert Scharper,

National Flower Show current at Armory.

Mark Silver off to Richmond to p.a. 'Tauntleroy.'

Norman Goldstein still roggy from the grippe.

Larry Murphy, ex-newspaperman, has joined WBAL sales.

Ben Lyon and Bebe Daniels inked into Hipp for week of April 10.

Eleanor Klein tossed a party last week for Lou and Shirley Brown.

Meyer Davis stopped over couple days last week; sought to spot some of his bands for summer.

Charley McCleary back at managerial duties at Loew's Parkway after three-month sick siege.

Bill in the hopper down in Annapolis at current session of legislature calls for 10% tax on all amusement admishes.

Up for passage in state legislature are bills legalizing bookmaking and 'numbers' betting. Bookmaking up in '33, but voted down.

Fred Arnold Kummer, novelist, has new play, 'Fatal Lady,' which first faces the footlights tonight (18) at Play-Arts (little) theatre.

B. & O. r.r. will run special 'opera trains' from Washington when Met troupe appears at Lyric here April 2-4. Opera does not play Capital.

Jean Harlow played one of leads in play presented by etudes at Western Maryland College last week; not the pic player, but dotter of Dick Harlow, head grid coach at Harvard.

Life is just a round of sickrooms for Eddie Sherman; son confined with scarlet fever and dotter threatened with it, sister given three blood transfusions and father ill in hosp.

New Haven

By Harold M. Bone

Valencia Cabaret took financial bath.

Sportsmen's Show at Arena this week.

Harry Shaws feted friends on 12th anni.

'Larger ' into Shubert 19-21.

Monte Carlo Ballet Russe due at Shubert (23).

WPA p.a. Charles Mahoney now at Park Bridgeport.

Ben Parker readying annual 'Town Topics' revue.

Charles Kullman mulling concert date at Woolsey Hall (24).

Officials okay Bank Nite, serve decision on Screeno.

Ben Cohen got himself elected a publicity committee chairman.

Belle Baker and Mary Small set for Jewish Home benefit (23).

Harry Berman conducted third Children's Concert at Woolsey Hall.

David Stanley Smith bestowed N. H. Symph's seasonal swan song (16).

Harry Lavietes prez newly organized Independent M.P.T.O. of Conn.

Registrations closed for annual Drama Tourney at Yale theatre April 20-23.

Toronto

Al Leary on a diet.

Will Durant in town.

Harry Bedlington rom Bermuda.

Don Romanelli and band into the Walsingham.

Dick Tarshis now assistant booker for Regal.

Bert Niosi and his band into 'Hot Spot' revue.

Johnny Campbell's orch into the Bigor St. Blue Room.

Trumpeter Eddie Smeall now manufacturing batons.

Tenor Bill McClintock has switched his tag to Billy Mack.

Gordon Sinclair finished 'Khyber Caravan' for Farrar & Rinehart.

Billy Bell cancelled warbling engagement at the Imperial because of larynx trouble.

G. G. Garrette doing the ear-muff route with the survivors of the 'Dumbbells Revue.'

Chet Smith being slated as new film censor chief, following Joe Hardwicke's resignation.

Bobby Cornfield slipped on the ice, while leaving a cab; three broken bones in his ankle.

Merle Johnston up from New York and taking the sax at the Old Mill with Gilbert Mason's orch.

Cleveland

C. Pullen

Windsor French again doing Hollywood chatter for Press.

No plays for Hanns until 'Three Men on Horse' arrives in April.

William F. McDermott getting ready for another 'round-the-world cruise.

Promotors angling for concessions during Cleveland's 100-day Great Lakes Exposition.

Ray Henderson, singer with Bobby Geltman's ork, divorced by wife on grounds of non-support.

John Lovejoy Herrman, who was official cameraman on Byrd's last Antarctic expedition, made head of Paramount News staff in this section.

OBITUARIES

BUZZ BAINBRIDGE

A. 'Buzz' Bainbridge, 50, veteran Minneapolis showman, former mayor and prominent Shriner, died from heart disease in the U. S. Veterans' hospital, Minneapolis, March 14.

His first theatrical job was at the age of 17 as a billposter with the Sells-Forepaugh Bros. circus. During his first three years with the circus he served as one of the advance agents and at the age of 20 he became a press agent and advance man for the Barnum & Bailey circus, a post he held for six years.

Mr. Bainbridge served as general manager of the E. J. Carpenter theatrical enterprises in Chicago during the winter of those six years. He left Barnum & Bailey to help organize the Miller Bros. 101 Ranch Wild West Show with which he served in almost every executive capacity.

In 1909 Mr. Bainbridge organized his first dramatic stock company in Minneapolis in association with the late Willard Mack. Then he joined the Shuberts and helped to promote the construction of the Minneapolis and St. Paul Shubert theatres. He was an advance agent and company manager for several Shubert attractions.

When the World War broke out he quit the show business to serve overseas for two years. He spent eight months in France as a field artillery first lieutenant. When he returned he managed the Shubert as a leading legitimate roadshow theatre for the Shuberts. Later he organized his dramatic stock company and operated this and musical stock companies in the Twin Cities and Duluth for more than 20 years. For a short time he also managed the State theatre for F. & R. when it was the city's leading movie house.

He was elected mayor of Minneapolis in 1933 and served one two-year term. He is survived by his widow, the former Marie Gale, long the leading lady of his dramatic stock company here, and two sons.

THOMAS WILKES

Thomas Wilkes, 58, veteran legit producer, died suddenly of heart attack in Los Angeles March 10. Wilkes at one time was outstanding legit manager of the west, having a string of stock houses in San Francisco, Los Angeles, Seattle, Denver, Salt Lake and Spokane.

He was first to present Duncan Sisters in their Topsy and Eva characterizations, and, through affiliation with Sam Harris in New York, had first call on Broadway plays for the Coast.

Wilkes is survived by the widow, a son, Alfred, and a daughter, Mary. Cremation followed funeral services.

MARVIN E. SINGLETON

Marvin E. Singleton, who had been identified with nearly every leading theatre in Greater Kansas City at some time during his life, died March 10, at Research hospital, Kansas City, Mo., of pneumonia. At the time of his death he was stage manager of the Elecric theatre, in Kansas City, Kansas.

For several years, before the closing of the Shubert theatre, he was advertising agent for the house, and in previous years had been with the Empress, Uptown, Gayety, Royal and Orpheum. His wife survives.

M. BERT RIDDELL

M. Bert Riddell, 66, theatre operator of Luzerne, was one of three men killed March 10, when their sedan collided with a 14-ton truck on a fog-bound road near East Greenbush. The trio, with two companions (one of whom died later of injuries) had left their homes early that morning for Springfield, Mass., to attend an auction of trotting horses. The group staged trotting races on the ice at Luzerne this winter and also entered horses in county fair competition.

JENNIE QUIGLEY

Jennie Quigley, 84, dubbed by Barnum the 'Scottish Queen' of midgets, died in Chicago March 11.

Brought to this country by Barnum when but 13 years of age, she was toured for 50 years, retiring in 1917, but emerging from her retirement to go into Midget Village at the Century of Progress in 1933. She was 41 inches tall.

In compliance with her wish, her remains were cremated and the ashes strewn in the rose garden of Jackson Park.

LOUIS NETHERSOLE

Louis Nethersole, who had been press agent and manager for the American tours of his sister, Olga, died in London March 14, of bronchitis.

He spent several seasons in America and it was here that he met and married Sadie Martinot. He has spent most of his time recently doing press work for various London shows. In his earlier years he was an actor but not an outstander.

MRS. HARRIET N. ATTERBURY

Mrs. Harriet N. Atterbury, 58, president of Detroit Civic Opera Co., died of a stroke March 12 in Detroit. A musician herself and widely known in music and social circles, she was born in Battle Creek, Mich.

A daughter, Mrs. Witter J. body, survives. Burial in Detroit.

CHARLES FALLON

Charles Fallon (von Der Beiln), 51, died March 11 in Hollywood of a heart attack. He was a native of Belgium, and had been an actor for many years, 40 years having been spent in America.

He was for long time identified with the French Theatre in San Francisco. His widow survives.

ROYAL MACK

Royal Mack, 52, general manager of San Bernardino (Cal.) Orange Show for past 16 years, died there March 11, after long illness.

He was Chamber of Commerce officer there and active in many civic enterprises. His widow survives.

FRANCIS TURNER

Captain Francis Turner, 88, 'Old Soldier Fiddler' in patriotic vaude turn popular before the World War, died in Rochester, N. Y., March 1.

He retired 15 years ago and lived in Rochester with a daughter who survives him.

MRS. GERTRUDE OWSLEY

Mrs. Gertrude Owsley, 63, former light opera and concert singer, died March 13 in Hollywood. She appeared with DeWolf Hopper in 'The Mikado' and other operettas. Survived by son, Monroe Owsley, stage and screen actor.

IRVING FEHLBERG

Irving Fehlberg, 36, assistant manager of Midwest theatre, Chicago, was shot and killed by moron being ejected from the house for annoying a young girl. Survived by widow and daughter. Burial will be in Chicago.

JAMES RYAN

James Ryan, long a vice president of the Wurlitzer Music Co., died in New York March 14.

Interment in Gates of Heaven Cemetery, Westchester, N. Y.

DAVID WHITE

David White, 69, property manager at Warner studio the past ten years, died in Burbank March 12.

Widow and two daughters survive.

J. W. CHATTAWAY

J. W. Chattaway, well known in the trade as a music arranger, died in his home at Milford, Conn., March 13.

Father of Louis Lipstone, booking manager of Balaban & Katz, died in Chicago, on March 12.

News From Dailies

(Continued from page 69)

second degree murder charge, growing out of auto crash, issued statement to L. A. press that he had been threatened with removal by friends of dance director if he didn't give him best of retrial, and that immediately thereafter he was ordered transferred to civil division.

L. A. court approved contract of Lynn Roberts, 16-year-old actress, with Republic.

First wife of George Bancroft granted divorce from actor in Las Vegas.

Plan to open L. A. Coliseum to pro-football or pageants turned down by Coliseum Commission, which held that although professional programs would pay for stadium, colleges would be driven to build their own.

Another Summer Park for Chicago Planned for Site of Old White City

Chicago, March 17.

Syndicate has been organized locally to erect a new amusement park to be tagged 'City of Mars' on the site of White City, which has been dark for the past three years. Basic plan for the new amusement park is that it will be completely roofed over and will be air-conditioned to attract the summer mobs. Figure on a site 8,000 square feet in area, containing 40 main buildings and 182 minor concessions.

Syndicate is now seeking concessionaires on a rental and percentage deal. Concessionaires will be given five-year lease, and the building will be erected by the syndicate according to the concessionaire's specifications. Building is delivered on a flat rental rate for which the concessionaire will pay 25% down on execution of the lease and another 25% when building is ready for occupancy. Balance of 50% can be paid in monthly installments over two years.

In making deals with prospective concessionaires the syndicate states that all money paid on leases will be held in escrow by the bank until sufficient space has been sold to justify construction.

Guiding individual in the project is Martin J. Green, architect and engineer, with Howard Fox, now operating the ballroom, roller skating rink, boxing arena and bowling alley on the old grounds, also associated in the enterprise. This group has secured a 20-year lease on the White City property and Carroll & Co., headed by G. F. Carroll, will handle the leasing details on concession space.

Planned on a basis of $4,000,000, the 'City of Mars' amusement park will go into actual construction when 60% of the leases have been sold. Schedule is to sell these within four months and with construction to start in time to open the park early in the spring of 1937.

Hired as technical scientific adviser to Martin Green will be Dr. James Moulton, who was chief concession consultant at the Chicago Century of Progress.

Among those proposed buildings are villages after the World's Fair manner, a nite club to be tagged the 'Monte Carlo,' motion picture theatre, huge roller rink and the regular red noise rides. Among the rides planned is a '25th Century' zoomer which is stated to cost $300,000. Exploitation building will be a 185-foot tower of light.

'Jumbo's' Easter Week Stay at Hipp Competish For Garden's Big Show

'Jumbo' at the Hippodrome is figuring on actively competing with the Ringling-Barnum & Bailey circus during its New York engagement at Madison Square Garden. During Easter week daily 'Jumbo' matinees will be played at $1.10 top. That halves scale for matinees.

Show started on a twice daily basis but dropped all but Wednesday, Saturday and Sunday matinees after the first of the year.

No deal has yet been consummated for touring the show either under canvas or auditoriums.

LEGION SHOW A FLOPPO CAN'T PAY OFF ST. LOO

St. Louis, March 17.

Circus sponsored by St. Louis Drum and Bugle Corps of the American Legion, which was to have received 50% of profits of six-day stand at Coliseum, folded up after one performance at Coliseum Monday (9). Show was virtually ignored by public, leaving sponsors and circus managers without funds to pay musicians and stage hands. Advertising in program enabled George W. Page, mgr. American Circuit Enterprises of Peru, Ind. to open up and he anticipated gate receipts would enable him to carry on. After Monday's flop Page could do nothing but turn off lights and padlock doors. He remained in city to straighten out financial muddle of flop.

Erpi

(Continued from page 23)

tainment by a picture.' Darby expressed belief the 'freedom-of-the-screen' issue raised by Judge Nields 'involves a very important matter of public policy.' He quoted a Supreme Court decision tying up public entertainment to the problem of public health.

Darby contended the contracts with producers were void because they provided for no real termination. He argued they were perpetual unless terminated by ERPI. On the repair and replacement provisions of the contracts with exhibs, Darby quoted Judge Nields' temporary injunction opinion in the same action that testimony would not change their import and argued they were illegal on their face. 'Clauses like this,' he said, referring to the 'equality' provision, 'are inherently illegal even though they attempt to inject an atom of legality by allowing a little loophole.'

Later Judge Nields asked Darby: 'Do you feel that it would be inappropriate for the court to take judicial notice of the fact that people operating theatres are those to and with whom very specific terms could be made?' Darby replied there was no reason for requiring that all replacement parts be purchased from ERPI.

As to the mass of testimony presented at the trial by defense counsel to show the difficulties ERPI met in the transition from silent to talkers, Darby said he did not question the difficulties, but insisted Deforest, as the GTP predecessor, had met the chief difficulties before that.

Hurd for Defense

George F. Hurd of New York handled the arguments for the defense, for which he is chief of counsel. The court, he hypothecated, might ask why ERPI should fight a permanent injunction if, as it claims, the things against which the injunction would be directed are not in force anyhow? In answer, he pointed to the $65,000,000 Vocafilm damage action in the Southern District of New York and other actions, including Berger's, aggregating $40,000,000, which actions, he said, a permanent injunction in the Wilmington court would be used before a jury to the great disadvantage of ERPI.

The equipment contracts were not illegally restrictive, Hurd contended, because there was always the possibility of arbitration when any question arose as to the equality of other equipment with that produced by ERPI.

ERPI, he contended, never had any disagreement with the producers as to distribution, the arbitration clause never being invoked. He argued that this was proof that the producers were satisfied with the arrangement. As a matter of fact, he continued, the producers made their agreements with ERPI for equipment only after considering for a year and only after careful examination of all other types of equipment.

He contended that the 'use of technical knowledge' clause was perfectly legal, because ERPI had a legitimate proprietary interest in its technical knowledge. The $500-per-thousand feet charge of ERPI was 'not a burden on the industry,' he insisted, because it applied only to negatives, after cut for release, in the first place, and because the charge was meagre when compared with actors' and directors' salaries and other costs in the industry generally.

As to the long term of the licenses, he declared this was necessary to insure an honest attempt at putting talkers over, assurance that he held was required to protect the big investment of ERPI in the picture industry. The Duovac case, Hurd contended, is distinct from the GTP case, it being concerned only with the replacement provisions in the contracts. Duovac manufactured tubes.

Judge Nields raised a question as to GTP's position in the industry when he asked whether GTP produced pictures. Learning GTP did not, he asked how much of reproduction equipment that company manufactured, and Hurd replied only the 'sound head' of machines, adding that GTP bought the rest of the machines elsewhere.

Girl Grows Older

Grace Elizabeth Hannaford, who is working with her daddy Poodles in 'Jumbo' at the Hippodrome, N. Y., is now 16. She was born while the Hannaford Family was playing in 'Happy Days' at the Hipp and when three months old was taken on stage by chorus girls.

Miss Hannaford attends the professional children's school and in between receives lessons from Poodles.

TOM MIX CIRCUS

Santa Monica, Cal., March 13.

First trick to take to the road in this country is the Tom Mix aggregation. This is Mix's second year as owner of the onetime Gentry show. In the season on the road, Mix learned a great deal 'bout the operation of a truck show, now has under his wing the largest motorized unit of its kind traveling on some 110 trucks.

It's a three-ringed show under a 160 foot round top with three 50 middles. Kid show is of the pit type. Joints are all owned by the show. Dale Turney, former Mix manager, is manager of the show with Rhoda Royal, equestrian director, and Alfred Cadona, former flying ace, as his assistant. Harry Rogers is assistant manager, with his wife acting as p.a. Tom Metz operates the kid show.

Performance this year is woven around Mix, Max Gruberg's Jungle Oddities, former standard vaude act, Homer Hobson's riding act, Irma Ward and her muscle grind, Hal Silvers, tight wire artists, and the Arbaughs, an offshoot of the many Ward flying acts with Irma Ward featured.

In between are sandwiched the standard circus acts, all doubling. However, the features are so well spotted that the absence of anything outstanding is hardly noticed and the multiplicity of repeats overlooked.

This year Mix will play all around Los Angeles but will stay out of the city proper. Last year he played three days here to poor business. Mix name means most in the smaller communities as evidenced by the two straw houses at this town.

Opening is the usual spec walk-around with Mix leading. From this, show opens with small dog acts in the three rings going into the usual swinging ladder routines by 15 girls. Following this is a horse drill by 10 lads dressed as Canadian Mounties.

Now comes Mix introduction. He works with Tony Jr. at liberty, does a sharp shooting act. Manages riders next with the 15 girls dressed in polo outfits. Stock is all new, works badly, with most of the horses and girls unable to follow the prescribed routines, something that Royal can work out in short order.

Three rings then follow with one-horse riding acts, all Hobson stock with the Hobsons up. Silver's next in the center ring, works strong with a drunk routine on the tight wire, finishing with a swing. Good performer and sells his stuff well.

Long concert announcement next, then the two Mix bulls and the Gruber act, latter in the center. Mix team does little, is pulled after elementary trick with Gruber's act being featured. It's the show's high spot. Gruber bull does about everything including bowling, marking its own score, cooch dance and topping with a plank walk. Pony drills next, all Hobson stock.

Tumblers follow with everyone who can do a handstand doubling. Makes a good flash but nothing except a teeter-board chair catch impressing. Miss Ward next featuring her grind.

Liberty horses next in the center ring with Royal working. Quartet of animals has looks, do intricate maneuvers but are still a little strange. When working in order, act should be a standout. Second concert announcement. Hobsons in their feature equestrian act spotted next doing the same as all family riding acts.

Closing has the Arbaugh flyers featured on a simple routine with their rigging spotted lengthwise in the top. Cross rigging would show the act off to better advantage.

Only its third day on the road, show was draggy, not due to performance but due to green crew who stalled on props and handling rigging. Could be snapped up considerably.

Mix is in evidence throughout the performance, watching the running of things. Personality adds considerable flavor to the show, indicates good showmanship.

Show looks exceptionally good on the lot. All canvas is red and white striped, with the familiar TM brand in evidence everywhere. All equipment carries the same color scheme and at least half of the trucks are new. Equipment is all Ford and Chevrolet. Innovation in lighting equipment is a dozen plants of small capacity instead of one or two large generators.

Routine of the Mix show is the performance, teardown, sleep, feed, teardown of kitchen then the movement. Most other motorized shows move following the teardown.

Show will stay around Southern California for a month before moving north and east, beats the Al G. Barnes show into numerous spots by at least two weeks. However, they are not opposition this year, both outfits finding it to their disadvantage last season.

For 25, 50 and 75 cents, show is good value. Going on its own around here, however, may work merchant tieups later. However, if business continues as it has started, latter won't be necessary.

New line of paper has been added this year with all playing up Tom Mix.

Show could stand a better public address system and the throwing out of names on the announcements. Names always impress audiences and 'a group of young ladies' means nothing.

Usual clown walkarounds between displays are in order with the circus world in general still in need of a good producing clown. *Call.*

Night Club Reviews

(Continued from page 57)

they seem to knock the bald-headed contingent of Cleveland diners completely cold. Dance routines are very elementary, made appealing by glittery costumes that are mostly very brief. Excellent cueing by Maurice Spitalny's orchestra is largely responsible for show's staccato pace. *Pull.*

RUSSIAN BEAR

(NEW YORK)

One of the pioneer vodka niteries in New York, the Russian Bear, at Second avenue and 12th street, has become something of a noted spot in over 20 years at the same location. Place is authentic in its Russe atmosphere to the smallest blini avec smetana and the entertainment is commensurately McCoy.

As the Boniface of the Russian Bear entreats, the crack balalaika orchestra, maestroed by Costya Krumin, would prefer to adhere to native music, although for a string combo, as the hours grow smaller, they also know how to give out not bad dansapation, even though it seems rather laboriously performed from special orchestrations. This becomes a necessity due to the all-string instrumentation.

Kuban Cossack Choir, conducted by Sergey Sokoloff, is the imposing headliner, a double quintet of robust voices, who are part of the famed Kuban choir which has girdled the globe several times on concert tours.

One wonders how the Bear can stand the overhead, which is prepossessing on numbers alone, in view of the $2 table d'hote, served at all hours, and no couvert save for a $1 minimum weekdays and $1.50 on Saturdays.

Elena Slavnaia is the prima who runs the gamut from 'Bublichki' to 'O Chichorni.' Nicholai Khadarik is a baritone with an imposing pair of pipes who earns several well-deserved encores. The inevitable sword dancer is also present, Ivan Kornilloff, always a good flash on a floor.

Julian Altman is a precocious violin virtuoso, in his 'teens, billed with a 'master' in front of his name. He is quite an expert technician. Fronia Stanislavsky, tenor, Eliza Ramova and Nadja Dushinska, gypsy singers, and Miss Nightingale, coloratura, are others billed. It's an unique entertainment for a cafe floor — more parlor than nitery, which is, of course, its chief charm.

Table d'hote is a buy; a la carte menu is high. Wine card varied and reasonable. *Abel.*

Hotel Pennsylvani

(NEW YORK)

Unique act for a hotel floor is Ben Yost's Varsity eight, but they repeat the same click as when first hitting New York at the Hollywood restaurant. In the staid surroundings of a hostelry, the robust young men in their dashing, musical comedy getups are even more effective. They're doubling from the current 'Ziegfeld Follies' at the Winter Garden, necessitating an early frolic at the dinner sessions here.

Hal Kemp's corking dansapation continues and seemingly is all the youngsters desire for their hoofology.

With the Yost octet alone for idable, that's all the floor entertainmen The usual ballroom team, etc., are out, the act being quite an item in a 50c. and 75c. couvert spot like the Pennsy. But they click on vocal numbers as well as numerical strength looking nice in their units and giving out the standard and pop ballads. The rousing finale is a college medley, appropriate enough for their billing as Varsitytes.

Biggest French Circus Starts; 6,000 Seats Under Tent, Wired for Sound

, March 8.

Biggest recent show event of Paris was the launching of R. and J. Medrano's new circus under canvas, which played three days on the outskirts of the big town before hitting the road.

Opening was put over via two pages in the evening Intransigeant, split into three-column ads scattered through the paper, plus minor space in other sheets. No billboarding. Customers were turned away for three first performances and before the boxoffice closed for the second show, all advance publicity, which will carry the circus all over France, had been paid for.

Tent measures 100 yards the long way, and covers 6,000. Only one ring, plus a stage behind the ring, which was discarded after the first performance because of low visibility from certain seats. In spite of its size the show thus maintains the intimate character of the French fixed circuses, and talking acts are used. Especially, the bulk of the clowning depends on patter.

To put this over the Medranos have wired the tent for loud speakers, and claim to be the first in France to apply this system.

At the opening performance the crowd seemed to be preparing trouble because the seats proved insufficiently banked, and not everyone could get a view of the ring and stage. Cops were called and strategically placed. But nothing broke, and for succeeding performances things were fixed.

Headline act is Togare with a group of tigers, a number that goes big all over Europe. Second spot is filled by Ritter's Midgets, with Werner Ritter, billed as world's smallest man ,appearing only in the sideshow.

Clowning is done by the Caroll-Philip-Carletto trio, which can be rated as the best current in France and the only topnotch local clown troupe since the decline of the Fratellinis. Couple of aerial acts, Chinese jugglers and acrobats, Arab tumblers and equestrians complete the bill. Closer is a sort of ballet, 'Shanghai Fairyland,' put on by Floyd Du Pont, American.

Nothing extra as a circus, but a local sensation because of the way it's put over. Jean Coupan did the press agentry all alone in the primitive French fashion, without even the help of an office boy and deserves a real hand. *Stern.*

BARNES CIRCUS IN EXPO ANNEX

San Diego, March 17.

When Al G. Barnes' circus opens its 1936 season here with three day stand, starting March 28, outfit will be pitched on parking lot immediately adjoining California-Pacific Exposition.

Through deal made between Fanchon & Marco and S. L. Cronin, Barnes gen. mgr., entrance will be cut from circus lot into fair grounds, permitting circus patrons to pass to the exposition grounds without payment of gate nick.

Stunt is figured to attract extra mobs to exposition grounds, with pay concessions profiting.

Off to the Wars

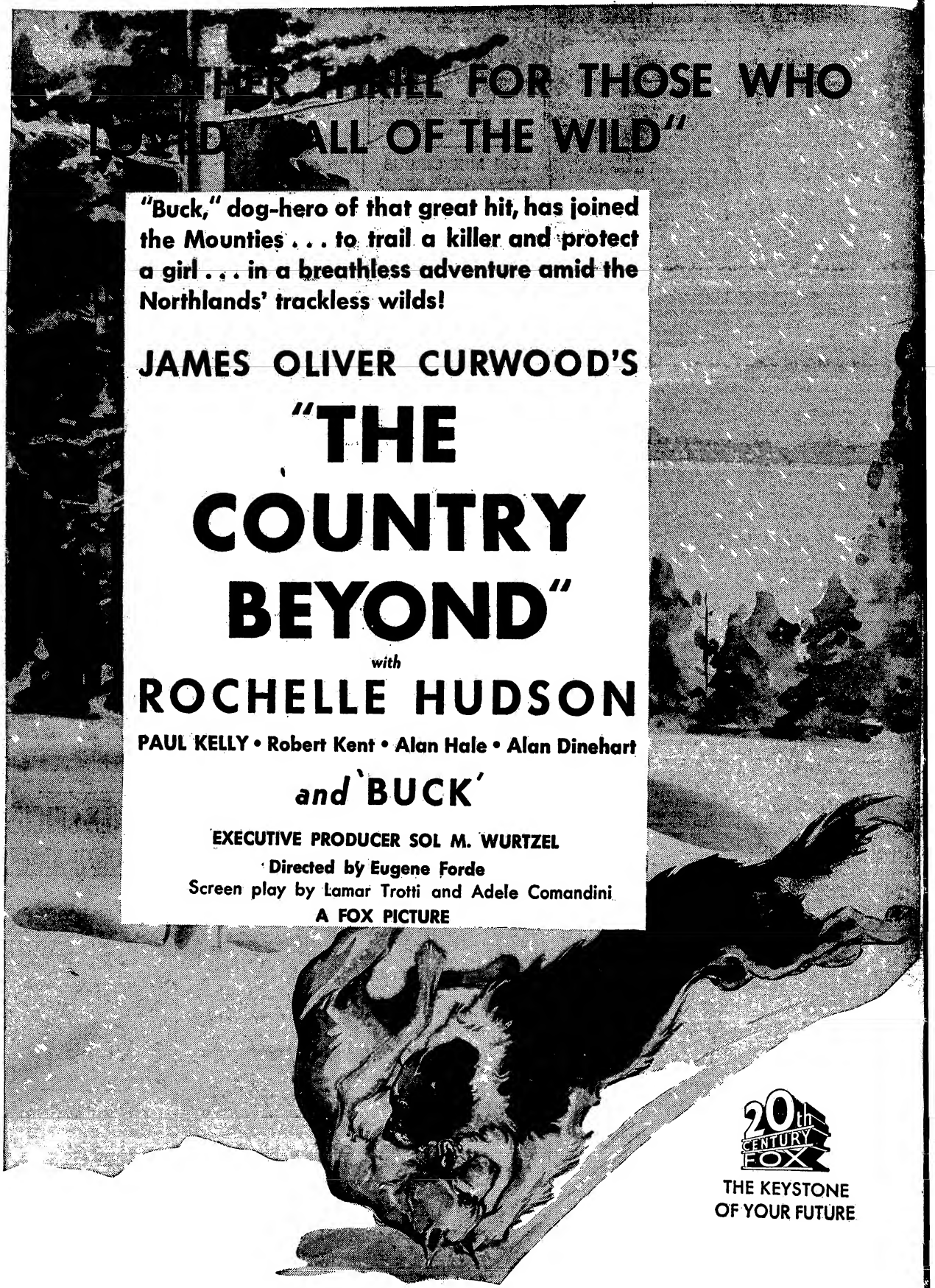
Canton, O., March 17.

Sterling (Duke) Drukenbrod, several years sideshow manager of the Hagenbeck-Wallace circus, shifted to the Al. G. Barnes circus this season has departed for Baldwin Park, Calif. to ready his outfit for the opening late this month.

ROSE'S TEXAS INC.

Julian T. Abeles, attorney for Billy Rose, has formed Territorial Productions, Inc., to operate Rose's Frontier City festival in Ft. Worth, Texas.

Abeles is en route by plane to Fort Worth to arrange the financial details in Rose's behal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LEGIT SHOWS' RADIO JINX

Floods in Pennsy and New England Sectors Cause Big Theatre Losses

Pittsburgh, March 24.

The worst flood in Pittsburgh's 200-year-old history will cost theatres in the downtown area plenty. It will be impossible to estimate the total until the wreckage has been cleared and some semblance of order restored to the stricken districts. In virtual ruins lay the deluxe Loew's Penn, Warner Bros.' Stanley and the Harris Amus. Co.'s Alvin. Battered also beyond recognition is Shea-Hyde's Fulton, with the small-seat Art Cinema likewise seriously damaged. The only two first-run sites in the Golden Triangle to escape the raging waters were the Warner and the Casino, where water reached only the basement.

Sights in the theatre section as the flood reached its crest were enough to stagger the imagination. The Alvin wasn't even visible. At the Fulton, the balcony had been reached when the gushing torrents began to recede. The last row at the Penn was six feet under water as the currents rushed through the lobby and burled the box-office. Chairs at the Stanley were uprooted by the dozens and sent swirling out

(Continued on page 18)

COTTON-JAZZ CARNIVAL HONORS 'BLUES DADDY'

Memphis, March 24.

For the Cotton Carnival in May this year, Handy Sq., in the Beale street (colored) sector of Memphis, will be the centre of a jazzique revelry in special honor to W. C. Handy, 'father of the blues.'

The now almost blind colored composer is coming to Memphis from New York in May, when his 'Beale St. Blues,' 'Memphis Blues' and 'St. Louis Blues' will be signalized as a civic celebration in connection with the Cotton Carnival.

To Film Roxy's Life

Hollywood, March 24.

Screenplay based on life of Samuel Lionel Rothafel (Roxy) is being developed at Republic by Alexander Leftwich.

Leftwich joined Republic several weeks ago as production aide to Nat Levine and has been working on story secretly during that time.

'JOHNSTOWN FLOOD' AGAIN

Los Angeles, March 24.

Walter Kofeldt and Gilbert Heyfron, local attorney, will seek to cash in on the past week's disastrous floods in Pennsylvania, as well as other eastern states. New company would acquire print of 'The Johnstown Flood,' silent, from Larry W. Fox, Jr., of Standard Capital Corp., a Centaur production of several years ago, and bring it up to date to include present menace.

Original flood occurred in 1889.

Horizontal Plug

St. Paul, March 24.

'Tiger' Gabrisch, local heavy in a recent amateur boxing tournament, sported the most provoking ad seen here in years:

Soles of his brogans were stencilled '620 Club' (nitery near here) and since the Tiger was on the floor five times in one round it spelled good advertising for the sponsor.

Southside Ministers Say Chi 'Bank Nites' Now Hurt Collections

Chicago, March 24.

Bank night is now interfering with religion, according to 112 ministers on the great colored southside of Chicago. All these shepherds have entered a strong protest to Balaban & Katz that the bank night drawings on Sundays have decimated attendance at the churches and as a result the collections have fallen off alarmingly. B&K has been asked to change the bank drawing to some other night in the week but the circuit gave them no satisfaction, it's reported.

The ministers have appealed to the city and are seeking an injunction against bank night at the B&K Regal. Last week the prize accumulated to $1,200 there. It is the top deluxe colored house in the world.

1ST RACKET STRIKE

'Numbers' Bookies Ask Boost of 25% Commi ion

Easton, Pa., March 24.

A new kind of a strike started at Coaldale, near here, last week, when 'numbers' agents, demanding a bigger commission, organized and started picketing. As result of strike, the racket has been having some lean days in this town, which is full of miners, all union men. The bookies refused to sell any numbers on the old commission and picketed the streets to see to it that no one else sells them.

There are about 100 bookies in the town, it is estimated. They have been getting 33⅓ commission, but it was reduced to 25% by the three 'banks' running the racket here.

COAST'S GEISHA LINE

Hollywood, March 24.

Galt Bell, producer of 'The Drunkard,' now in third year at Theatre Mart here, has gone night club and taken long lease on the Hollywood Barn.

Floor show will include Geisha girls in the line.

PUBLIC CONFUSES ORIGINAL AND AIR

Uncertai Quality of Radio Versions Based on Broadway Musicals Hurts Out-of-Town Patronage—Showmen Explain Disappointing Box Office for 'Jumbo' and 'Ziegfeld Follies' on That Logic

DENTS REPUTATION

Broadway musical show producers who a short time ago visualized grand possibilities in the idea of commercial radio serving as a new bankroll source have lately cooled off on the subject, due to the far from happy results obtained through radio versions of 'Ziegfeld Follies' and 'Jumbo.'

Neither of these major musicals realized even a part of the direct financial returns and advertising benefits that were hoped for through radio deals. On top of that, other

(Continued on page 19)

ASCAP's Figures Show Music Biz Off 80% from '27

Washington, March 24.

Statistical story of how composers' income has faded since the coming of radio and decline of vaudeville and legit was given Congress last week in a brief on copyright legislation filed by the American Society of Composers, Authors and Publishers.

Asserting that the piano, phono-

(Continued on page 51)

Windows for Sale

London, March 24.

With royal weddings, Jubilees, and the recent funeral procession following in rapid succession this town has developed what seems to be a semi-permanent box-office—the processional route.

Seats for the funeral procession of the late King brought up to $125 in some cases, and windows were selling at $1,000 and over.

Bookings are already brisk along the Coronation route for the procession to be held in the spring of 1937.

Paris Correspondent After 10 Years Returns to Find N.Y. More Like Paree

By ROBERT STERN

They said that after 10 years in Paris one finds the town all changed. But Broadway is still Broadway.

It's swing stuff, now. Ten years ago it was jazz. Before that it was ragtime. A difference?

The boys and gals do open dancing now—when the floor's big enough. They shake it hard, and do things with the feet and everything else. Ten years ago they did the Charleston.

Everywhere you go, now, you find colored entertainers, on Broadway, 52nd street, everywhere. They used to be mostly in Harlem, but there were just as many. And just as good.

The legit has changed. It's made progress.

As for the music shows, the main attractions, the girls, are still in same shape as 10 years ago. And what a shape.

The liquor situation has improved a lot. Booze is cheaper and better. But a reminder of the old days was in a place near Eighth avenue after three a. m. Sunday morning. The boss, after peeping through the door, opened it furtively and said: 'Come on in quick, and don't fool around over your drink. If anyone comes

(Continued on page 51)

Boomerang

Los Angeles, March

Femme patron, after sitting through Major Bowes No. 12 unit show at Orpheum, went to box office and demanded her admission refunded.

Said she had heard all the talent on the air and couldn't understand why she should be obliged to pay for sitting through same show.

Sen. Ashurst Likes Acting, Wears 'Paint Home to Show Mrs.

Washington, March 24.

Senator Henry F. Ashurst, of Arizona, who has defended the screen many times, and always shown himself to be a friend of the industry in his official capacity, went even further last week. He turned actor.

Carter Barron, Loew's local division manager, grabbed the Senator for the leading role in 'It Happened in Washington,' local version of Irving Yates' traveling picture-making troupe which is playing the Loew time. Film was made on the local Fox theatre stage with amateur juve talent and will be shown there next week.

Senator got his script a week in advance and spent two whole days in rehearsal. When Yates called at his house to bring him to the theatre for the first 'take,' the Senator was still rehearsing. He

(Continued on page 54)

WHITE PATRONAGE UP

Negro Singers, Cafes, Shows Patronized in Knoxville

Knoxville, March 24.

Color line is fading in these parts of the deep South in the show biz at least. Concerts here recently by George Matthews and Roland Hayes, both Negroes, drew packed audiences liberally sprinkled with white patronage. Otis Holly, soprano, attracted as many whites as those of her own race when she sang recently in Negro church.

Negro cafes also get white patronage, but mixing a la Harlem strictly taboo. Film house in colored neighborhood has heavy white patronage for Saturday midnight frolics, with university boys in loud attendance.

CARNIES OMEN PROSPERITY

Chicago, March 24.

Nation must be out of the 'red and on its way to prosperity once more, because the carney boys, who know quicker than anybody else what the public's fund of ready cash is, have suddenly blossomed out and are hurriedly setting up schedules.

BREWERY'S VAUDE SHOW AT BOTTLE TOP ADMISH

Los Angeles, March 24.

Nightly floor show, amateur hour and dance staged free by Balboa Brewing Co. to persons presenting 24 bottle tops of its product, is proving tough opposish for picture houses on the east side of town. Show is put on at the plant's dance hall, adjacent to brewery.

Spot, which sells nothing but beer, has been drawing mobs for some time, and recently was enlarged to accommodate the bottle-top toting bunch.

Entertainment runs around $1,500 weekly, with amber fluid sales easily topping this. Dance hall holds about 3,000. Brewery has plastered town with 24-sheets in its battle for patronage.

'Radio City' at Paris Expo

Paris, March 24.

A French 'Radio City' to be ready for the 1937 Exposition is the plan Georges Mandel, minister of Posts and Telegraphs, is busy pushing through.

To be built at a cost of approximately $650,000. Mandel's plan calls for a building large enough to house all of the broadcasting stations in Paris and be equipped with artists studios, etc., along the lines of Radio City and the British Broadcasting House in London. It will be constructed on the Exposition grounds as a permanent building to do service after the expo has closed its doors.

Breen Body Okays 345 Pix Since Jan. 1; Organization's Heaviest Load

Hollywood, March 24.

Since first of January total of 345 pictures have been sealed by Joe Breen's office here, including features and shorts. Relatively small number of shorts are looked over at this end, but recent heavy importation of foreign features to this country has resulted in overflow beyond capacity of the Hays organization's New York office, which necessitates the Breen staff here handling a large group at this end.

Production peak, both in finished product and story preparation, at this time has the Breen organization viewing five features and five shorts daily for approval stamp. From indications this pace will be maintained for several weeks, with pictures caught including those from both major and independent producers.

During 1935, Breen sealers passed 815 features, of which number 305 were reissues. In addition, seals were handed out to about 1,000 short subjects, including 150 reissues. Expansion of production this year, according to present indications, will send totals far above last year marks, despite the large number of reissues which were pulled off company shelves for added coin.

Submissions of stories, synopses and scripts to the Breen offices by major and independent companies average around 12 daily at this time. Number includes second, third or fourth submissions of one script or story treatment in various forms.

On tabulations of last year, average submission per story to the Breen office was 3½ times. General procedure is filing of book or play numerous times before studio purchases the property, to get reaction on suitability of the material. Later, screen treatment of about 20 pages rolls in, followed by first or final draft of script. If changes are recommended in latter, revised script journeys up to the offices again.

Results of the Breen purity sealing method prior and during production is shown by fact that censorship eliminations by political, state and city censorship boards around the country are down to a minimum. No really serious eliminations have been made by these censors on any purity sealed picture during the past six months. Result is elimination of impairment of grosses in percentage spots through mutilation of completed production of censor shears.

DIETRICH TESTS FOR SELZNICK COLOR PIC

Hollywood, March 24.

Marlene Dietrich has completed exhaustive color tests for David O. Selznick, made under supervision of Director Richard Boleslawski. Possibility is player will make a tinter for Selznick-International upon her return from England.

Studio has deal on with Walter Wanger for loan of Charles Boyer, to be co-starred with Merle Oberon in 'Garden of Allah.' Paramount shelving 'Hotel Imperial,' makes Boyer available almost immediately for the Selznick picture.

Par Testing Nazimova

Hollywood, March 24.

Nazimova, who recently closed in 'Ghosts' at the Biltmore, is being tested by Paramount.

It's her first camera try since her Metro stint 12 years ago. She was a silent screen star at that time.

WOODS, MORRISON ON COAST

Hollywood, March 24.

Al Woods and Charlie Morrison planed in over the weekend. Morrison working on picture deals with majors, in negotiation before arrival. Pair to spend a week at Palm Springs.

Woods is here trying to get five fairly well-established Hollywood names for 'Night of January 16' which Tom Waller will produce in London Aug. 1.

Myron Selznick Sailing

Hollywood, March 24.

Myron Selznick pulls out Thursday (26) for New York and sails for London April 4.

Remains in Europe two months.

PIC IN ITSELF

WB Using Prod. Crew on 'Adverse' Teaser

Hollywood, March 24.

Trailer for Warner's 'Anthony Adverse' will be made as a regular short subject, requiring a week for production.

Trailer unit is being handled on short subject basis on production sheets, with its own manager, budget, director and crew. Trailer will not include any scenes from the picture, but will feature history of the book.

Gary Cooper May Sign Up with Sam Goldwyn; Latter Sets Bergner

Hollywood, March 24.

Gary Cooper may swing over to Samuel Goldwyn when his Paramount contract runs out. Jack Moss, actor's manager, went east last week to talk deal with the producer on latter's return from abroad.

Switch is largely one of sentiment, as Cooper feels that Goldwyn gave him his first break in 'Winning of Barbara Worth.' Actor has a one-picture commitment with Emanuel Cohen.

London, March 24.

Sam Goldwyn left for the Continent today (24) after completing details with Elisabeth Bergner and her husband, Dr. Paul Czinner, on her pictures for United Artists.

Will return here for another session before going back to New York.

THRING TO HOLLYW'D ON PIC TALENT HUNT

Sydney, March 4.

F. W. Thring, Efftee, leaves this week for Hollywood to secure players and technicians for Australian pix. Thring will also have expert scenarists whip several scripts into shape for use over here later. Probable that an American director will return with him.

After being out of the production game for some time Thring decided to transfer his activities to N. S. Wales because of the quota and joined with Mastercraft. Efftee-Mastercraft unit expects to produce six pix annually and an agreement has practically been completed with a major American distrib on this side.

Hayes to Get Buildup For Sherman's Hopalong

Hollywood, March 24.

Harry Sherman has ticketed George Hayes to a termer and will feature the character player along with Bill Boyd and James Ellison in new series of Hopalong Cassidy pictures, which Sherman will make for 1936-37 Paramount program. Hayes appeared in three of the Cassidy films this season.

Sherman is also negotiating with Paramount to produce talker versions of 'The Barrier' and 'Ne'er Do Well,' also for 1936-37 release. 'Barrier' would be made in color if deal jells.

WB to Hold Connelly

Hollywood, March 24.

Marc Connelly, upon his return here after three weeks vacash in New York, will discuss a term contract at Warners.

Jack L. Warner wants to keep him on the Burbank lot.

RUGGLES' 'POOR SAP'

Hollywood, March 24.

Wesley Ruggles assigned by Paramount to direct pic tentatively titled 'Poor Sap,' with Carole Lombard in femme lead.

Charles Laughton sought from Metro for male top spot.

'De Lawd's' Cloud

Hollywood, March 24.

Having completed his chores in 'Green Pastures' at Warners, and severed marital ties in local courts, Rex Ingram ('De Lawd') is journeying southeastward in a specially constructed land yacht.

Auto cruiser is labelled 'Silver Cloud,' and is equipped with radio, ice box and sundry gadgets for mundane bliss on 'De Lawd's' higera.

J. B'MORE AND PROTEGEE 7½G PERSONALS

John Barrymore and Elaine Barrie, his protegee, have been tentatively set for two weeks of personals at $7,500 net weekly as a team by the William Morris agency. They're scheduled to open April 17 at the Chicago, Chicago, with the Michigan, Detroit, and Indie Hipp, Baltimore, following.

Barrymore and Miss Barrie, who filled the columns of the tabs in New York for several months, will do a sketch.

Another film name being offered to N. Y. vaude booking offices is Elissa Landi, who is asking $5,000 a week. She's being agented by Charles Morrison.

Film Writers Will Vote for Closer Tie With Authors' League

Hollywood, March 24.

Closer tieup of Screen Writers Guild under banner of Authors League of America will be sought at the annual election set for April 18. In addition to election of officers, members will be called upon to approve new scale of dues, to become effective with such approval.

Directorate of Writers' Guild, along with boards of Authors, Dramatists and Screen Writers, Newspaper and Radio Writers Guilds, has approved plan to have Authors League function as parent body for the several organizations. All groups must ratify before plan can be made operative.

Reported that new dues plan would prove beneficial to highest and lowest bracket writers, so far as savings are concerned, over present setup, but middle class, with incomes ranging from $5,000 to $50,000, would pay increases over present dues.

Junior Screen Actors Guild will elect officers April 19. Present officers have all been renominated, with no opposition so far. They are: President, Pat Somerset; vice Presidents, Bob Ellsworth and Jay Eaton; secretary-treasurer, Aubrey Blair; asst. secretary, Nate Edwards. Nominees for directors are Dick Allen, Louis J. Becker, Jack Cheatham, Helene Caverly, Betty Blair, Oliver A. Cross, Larry Emmons, Mel Forrester, Peter Gardner, Sam Garrett, Charles Graham, Mabel Ingraham, Mike Lally, Harry Mayo, Jack Mower, Lee Phelps, Max Pollack, Jean Valjean and Flo Wix. Buck Moulton, Bud Winters, nominated as alternates.

Champ Figure Skater's Pro Tour, MG Test Later

Sonja Henie, Olympic figure skating champion, considers her present schedule of public appearances at indoor ice shows, first since her return from recent triumphs at the German championship games, so important that she is foregoing a screen test until they are completed. She just signed a $200,000 pro tour.

As soon as her present schedule of indoor shows is completed, Miss Henie will be tested by Metro.

WALLACE MAY DIRECT AT M-G

Hollywood, March 24.

Metro is talking a one-picture deal with Richard Wallace.

Director is reading a script by Louis Lighton he's anxious to produce.

Hollywood's Still Lensers' Cute Ways to Make Film Stars Behave

Hollywood, March 24.

temperamental as the stars they photograph the freelance fan mag and syndicate photographers who haunt Hollywood's cafes, night spots, parties, openings and other social and industry gatherings to grab unusual pictures of the cinema's great and near great. Bulb-squeezing lads, about a dozen in number, can turn the heat on any picture name who makes it tough to get a good negative. Some of the lads work on straight salaries but most of them are paid according to the reader interest contained in their negatives, therefore subject co-operation is necessary and when the subject doesn't co-op, the lads try to bring them to time.

Currently one femme star is a pet peeve and the lads have their cameras loaded waiting and hoping that the lady will make a misstep so that they can photograph it. Otherwise, she can't get on a picture for this particular satellite has offended the lads by refusing to pose. When they do manage to get her in a group, she jams things up by sticking out her tongue or covering her face with her hands. After a number of attempts to get a good pose, the lads gave it up and are now waiting to photograph her at a disadvantage.

No Bulbs, Puleeze

Another on the photographic blacklist is a male star who dislikes posing. Recently he allowed a cameraman to snap him in an eatery, then protested to the management against allowing the bulb squeezers in the place. One slapsticker is getting the chill because at Santa Anita race track he took a swing at a photog. Now when he enters a spot where the camera battery is lined up, the cameramen give him the chill by laying their boxes on the floor. An actor who likes to make the fan mags is currently getting the same treatment because he refused to pose at a party and talked to the boys too rough to suit them. A femme star who turned the lads down often now gets passed by unless the picture looks particularly attractive. Ability to get her to pose depended entirely upon who was her escort. There are others who are on the in and out list, with the photogs presently having them on probation. Certain stars who have given the lads the works on several occasions at present are on their good behavior when cameras are around. Some onetime tough subjects now pose without a murmur.

More trouble than the hard-to-handle- stars are the executives and

(Continued on page 12)

BUSY GAL

Four Pix Await Return of Eleanor Powell to MG

Hollywood, March 24.

Allan Jones gets assignment to play opposite Eleanor Powell in 'Shove Off' at Metro, stepping into part from which Robert Montgomery walked because he felt cast contained too many comics. Pic set to start upon arrival of Miss Powell, expected here in two weeks.

Studio has three other stories ready or in work for the dancer. They are 'Hats in the Air,' 'Yours and Mine' and 'Broadway Melody of 1937.' All yarns are about a dancer who goes on the stage and makes good.

English Actors' Rugby Funds, $10,000, Go South, So Does Treas.

Hollywood, March 24.

John Waite, treasurer of Southern California Rugby Union, who under name of G. Beaufort West was secretary of the Writers club here, is reported missing, along with $10,000. Money, largely contributed by members of film colony, was to be used to bring Oxford University rugby team here from England for series of matches with teams representing Southern California and University of California at Los Angeles.

Hollywood contributors to fund reported to include Nigel Bruce, Ronald Colman, C. Aubrey Smith, Victor McLaglen, Ralph Forbes, Herbert Marshall and C. B. DeMille.

FILM MUSEUM NAMES ADVISORY COMMITTEE

Museum of Moder Art film library has formed an advisory committee which will meet monthly to discuss activities of the project. Included are Will Hays, Jules Brulatour, Stanton Griffis, trustee of Cornell University and member of the firm of Hemphill, Noyes & Co., Dr. Irwin Panofsky, Professor of Fine Arts at Princeton, David H. Stevens, director for the Humanities of Rockefeller Foundation, and Irving Thalberg.

These men will meet with John Hay Whitney, president of the library; A. Conger Goodyear, Edward M. M. Warburg, John E. Abbott and Iris Barry. Library will be in closer contact with film industry, arts, education and philanthropy through these associations, it's thought.

This summer certain members are to make a European survey, gathering foreign films of noteworthy interest which will be acquired for inclusion in the collection already in circulation on this side. Two groups are now being serviced to schools, societies and other organizations for general study and observation.

Clements on Dicker for Roulien, Par Release

Hollywood, March 24.

Frank Z. Clements, New York producer, who announced himself as set for production here, is negotiating with Raul Roulien on a starring contract.

Clements, who is dickering for Paramount release, will use General Service studios.

Hendry's Double Duty

Hollywood, March 24.

Whitey Hendry, chief of Metro studio police, is taking over personnel department in addition to his policing duties.

Head of personnel berth vacated by Mel Harris, who is returning east to resume post with union organization he quit when joining studio few years ago.

JACK FIER TO PRODUCE OATIES AT REPUBLIC

Hollywood, March 24.

Jack Fier, who gave up western division sales job for Republic week ago with J. J. Milstein, of Metro, replacing, will be upped to producer berth at Republic, in charge of westerns.

Fier, under setup, would handle Gene Autry productions, as well as pix of another western star, who will replace John Wayne when latter goes over to Universal.

SAILINGS

April 4 (New York to London), Myron Selznick, Senator Murphy (Ile de France).

March 28 (New York to Genoa), Grace Moore (Conti de Savoi).

March 28 (Los Angeles to Honolulu), Mr. and Mrs. Harold Hurley (Lurline).

March 27 (Los Angeles to Shanghai), Clyde Elliott (Chichibu Maru).

March 27 (New York to London), Barry Trivers (Aquitania).

March 25 (New York to London), Richard Arlen (Manhattan).

March 25 (London to New York), Edmund Lowe (Ile de France).

March 21 (New York to Paris), Jack Connolly, Samuel Dushkin, Trudi Schoop, Alfred Fisher (Paris).

ARRIVALS

Patric Knowles, Julius Epstein, Bronislava Nijinska, Harrison and Fisher.

H'WOOD'S FOREIGN JAMS

METRO'S MASS SEARCH FOR TALENT

Campaign of major picture companies to go to sources outside of the theatr for new faces received a real boost last week when Metro announced initial steps looking towards establishment of company's school for Howard letz and Al Altman, representing M-G-M, rthur, of the Brooklyn Eagle, launching a personality contest in Long Island district which will cull approximately 7,000 prospects on film possibilities.

Search for talent by this means is understood to be held as a trial balloon by Metro-Goldwyn to test possible value of the non-professional field. Satisfactory results, it is understood, will prove a clincher in speeding actual establishment of a company-operated training school.

Metro's traveling studio train last year discovered Ann Loring, a Brooklyn girl, whose first film assignment is in 'Robi Hood of El Dorado.'

Al Altman, talent executive for Metro, intends to supervise coaching and spotting of suitable talent that crashes the semi-finals.

Veda Ann Borg, Terry Walker and Elizabeth Russell, three graduates of Paramount's eastern talent school, have been signatured by the company. Miss Russell already has been assigned to her first production, 'Murder With Pictures.' She was chosen by Oscar Serlin from the ranks of topnotch models in New York city. Miss Walker, who has been singing with a dance orchestra, was signed for musicals. Miss Bor ; selected from letter submitted to Par's talent department, already has been sent to Hollywood.

Success of Paramount's coaching school and demands for new faces now indicate that the company's dramatic academy shortly will be greatly enlarged. At present time it is being operated at capacity with two instructors and a director in charge of pupils.

CROSBY WANTS FEMME CO-STAR IN 'RHYTHM'

Hollywood, March 24.

With ing Crosby not wanting to be solo starred in 'Rhythm on the Range,' Paramount is still on hunt for femme name to play opposite crooner.

Jean Arthur and Olivia de Haviland have been mentioned but no deal set.

Coogan's English Pic?

Syracuse, N. Y., March 24.

Jackie Coogan in his late father's home town this week for a personal appearance at RKO-Schine Keith's is considering an English film contract. Present revue tour for Fanchon & Marco is expected to continue into the early summer and at its expiration Coogan may go abroad returning in the fall to resume his law studies on the Coast. He's six months away from a degree.

Both he and his fiancee, elty Grable, are getting a heavy play in the local press.

Stanwyck Wins Agcy Suit

Hollywood, March 24.

Barbara Stanwyck has been held by court not to be indebted $3,500 to A. and S. Lyons, agency for alleged unpaid commission.

Actress contended her contract with Paramount, obtained by the Lyons agency, was cancelled when the studio failed to find a suitable tory.

Old Home Week

;wood, March 24.

Cast assembled at Talisman for remake of 'Clutching Hand,' Universal serial of 220 years ago, had so many vets it looked like Old Home week.

Oldtimers included Bryant Washburn, Jack Mulhall, Rex Lease, William Farnum, Franklyn Farnum, Mae Busch, Ruth Mix, Reed Howes and Gaston Glass.

Producers Will Maintain Wage Scale for Xtras

Hollywood,

Agreement that all major companies will live up to wage scales for extras and regulations as laid down, and that casting offices be properly instructed so that no further complaints are lodged, was reached at meeting of Producers' Association last week.

Makeup situation was also discussed, stress being laid on ground that one concern is operating an outside business while conducting studio makeup departments. Producers reached decision to take cognizance nd watch developments.

Producers welcomed Charles R. Rogers and William Koenig into group, as representatives of new owners of Universal.

PEARSON'S 200G SUIT VS. HOLLYWOOD HOTEL

Los Angeles, March

Damages totalling $200,483.75 are asked by Humphrey Pearson, screen writer, in action filed in superior court here charging unprovoked assault. Suit directed against Hollywood Roosevelt Hotel Co., Hull Holding Co., and John Doe Hartman, asserted to be resident manager of hostelry.

Writer charges that on Jan. 4, last, while seated in hotel's Cine-Grill with his wife and friend, reading and commenting on some Christmas greeting cards, Hartman approached table and began violent abuse, then knocking card from hand of Pearson's wife and to have insultingly advised group to stop their noise.

Preview Assault Suit

Hollywood, March 24.

Damages totaling $30,000 are asked by Tommy MacLeod, former Warner theatre press agent, from Fox-West Coast and Thornton Sargeant, circuit publicist. Complaint charges that MacLeod was evicted by the police from the press showing of Charles Chaplin's 'Modern Times' at the Chinese theatre at Sargeant's instigation.

False arrest, assault and battery are charged.

Garbo Defers Return

Hollywood, March 24.

Garbo may spend an extra month in Sweden at Metro's request.

Studio is having di culty readying production of two pictures intended for her. 'Camille' and 'Madame Walewska,' and cabled the actress to delay her departure.

Zep Parts With Pair

Hollywood, March 24.

Sig Marcus and Leonard Spigelgass have severed connections with Zeppo Marx Agency. Marcus, who came over from the Selznick-Joyce agency a few months ago, plans a South American trip, with probable return to Myron Selznick agency upon his return.

Spigelgass is joining Irving Thalberg's unit at Metro.

TAKE LOSS SO NOT TO OFFEND

Metro Scraps 'Witch' and 'Musa Dagh' to Soothe Ruffled Pride of Alien Powers—Trade Treaties Protect Smaller Nations

HEAD OFF TROUBLE

Hollywood, March 24.

res produced in Hollywood in which the subject material may offer foreign sensitiveness are beginning to take on a magnitude akin to international complications. No matter how small the nation affected, ramifications mak their objections look like a matter for the League of Nations.

Recently Metro was called to task by Great Britain over 'The Witch of Timbuctoo.' Subject matter of the story was voodooism. To offend the British possessions would mean a serious crimp in the picture's revenue were it banned, so the changes were made to eliminate the objectionable angles.

Metro at the same time had purchased the best seller, '40 Days of Musa Dagh' and prepared it for production. Story based on the Turkish atrocities against the Armenians. Studio was notified by Turkish officials that the story was offensive to the Turks and should not be made. Investigation followed and it was discovered that if any picture showed a profit of $20,000 in Turkey, it was extremely lucky. It was felt in the studio that the story would make an exceptionally good picture and that the small loss in Turkey would mean nothing to the eventual gross.

Here the studio discovered its mistake for it was soon notified that the picture if made would in all probabilities be banned in France, Belgium and Poland with several other central European powers opposing its production. This is explained by these countries all having trade alliances with Turkey. In addition, other treaties with international aspects must be respected and that Turkey could turn on the heat with each of the countries in protest against the production of the picture. Result is that Metro has called off 'Musa Dagh.'

Same pressure has been brought off and on on several other studios. Recently both Mexico and Spain brought influence to bear in cases where the national feeling of their countries was displayed as anything but proper. Studios now find that in every case where a story is written around some foreign country, unless the nationality is fictitious, that some objectionable angle will arise that might as well be eliminated immediately before the transatlantic works come into play. Surprise has been the potency of small nations through their treaties with larger nations when their national pride has been ruffled.

Cummings Clips Eight Days Off Temple Pic

Hollywood, March 24.

Production of 'Poor Little Rich Girl,' Shirley Temple starrer at 20th-Fox, was brought under wire by Director Irving Cummings eight days ahead of schedule.

Before going on next assignment, slated for April 25, Cummings will take a month's vacash.

Howard's London Pic

Hollywood, March 24.

William K. Howard hops to London on completion of 'Princess Comes Across' to direct 'Glorianna' for Alexandra Korda.

Merle Oberon, Conrad Veidt and Lawrence Olivier will have top spots in film.

Demand Change in Acad Award Voting to Frustrate Write-ins

Campaign change Academy method of voting on annual awards, launched by members of technical branch immediately following recent awards banquet, is expected to come to a head at next meeting of organization's boar

Sentiment is growing against continuing procedure in effect this year whereby Warner members were enabled to stage lone campaign of write-ins for various candidates, with storm clouds likely to preci tate wholesale resignations from the Academy groups.

Warner surprise attack through write-ins enabled most of its candidates to get in the runner-up positions, and one into first place.

Member of technicians branch, who was on nominating committee for best photographic achievement, protested voting; this year that resulted in write-in winning, a method he charged unfair to the 19 committee members who spent two weeks judging pictures without sound so that photographic excellence could be determined.

RKO-Arzner in Deal

Hollywood, March 24.

RKO and Dorothy Arzner are huddling over a directorial deal.

Only femme director has been i active since making 'Nan ' for Goldwyn two years ago.

Can't Charge Off Femme Finery, Tax Dept. Rules

Washington, March 24.

rettles, including $2,262 worth of underwear, are not 'ordinary and necessary expenses,' government ruled last week, in socking Ruth Chatterton for conglomeration of mink coats, satin whatsits and other intimate apparel.

Attempt of Miss Chatterton and her husband, Ralph M. Forbes, to top 50% of her expenses for clothes from her income tax was frowned on by Internal Revenue men, who claimed that Washington should be allowed to collect its cut on a $10,-156 wardrobe purchased in 1931.

Miss Chatterton's heaviest expenditures in that year included $4,200 for a little mink number; $2,719 for a fitted case; $574 for pajamas and $331 for hankies.

Score was settled when Chatterton-Forbes coughed up a deficiency of $1,309 to cover 5-year-old finery.

HARDING AND DUNNE SET FOR 'OLD MAID'

Hollywood, March 24.

Although both Helen Menken and Judith Anderson, who co-featured in the original legit version, were tested by Paramount during show's run here, top roles in Par's screen version of 'The Old Maid' go to Irene Dunne and Ann Harding. Pair were the original choices of studio for parts.

Deal was held up through Miss Dunne's contract at RKO.

Ann Harding and Capitol Films, London, are discussing a one picture deal, to be made following the player's completion of 'The Old Maid' at Paramount.

Harry Edington is handling the negotiations.

O'Brien-WB Patch Up

Hollywood, March 24.

Pat O'Brien was restored to Warner payroll after 10 day suspension, following his refusal to accept role in 'Stage Struck.'

Actor reported back to studio yesterday (23), having patched up misunderstanding with Jack L. Warner.

First assignment is top spot with Margaret Lindsay in 'Public Enemy's Wife,' Nick Grinde directing.

Film on Scotti's Life

Hollywood, March 24.

Metro is discussing with Lawrence Tibbett the idea of a film on the life of Antonio Scotti.

Tibbett has one more picture at 20th-Fox.

BILLY HALOP'S MG TIME-OUT

Metro is preparing to take Billy Halop, currently in 'Dead End,' Broadway legit hit, to Hollywood.

Halop is on the air commercially for CBS also, but is getting a leave from the play and radio.

'Winterset' Gets Call Over 'Dance' As Astaire Tiffs

Hollywood, March 24.

Contract difficulties between Fred Astaire and RKO, with halting of 'Never Gonna Dance,' filmusical in which stepper was to have co-starred with Ginger Rogers, has Pandro Berman rushing preparations for 'Winterset,' picture being moved up on schedule.

George Stevens, assigned to direct the Astaire-Rogers film, has been switched to 'Winterset.'

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ASCAP Attacks Copyright Revision as Helping Exhibs, but Injuring Producers

Washington, March 24.

Proposed revision of portions of copyright statute relating to films was assailed last week in a lengthy brief submitted to the House Patents Committee by the American Society of Composers, Authors and Publishers, which declared various provisions of the pending Duffy bill will injure producers in order to benefit exhibitors.

Professing no interest in whether studios or theatres pay composers for use of their music, ASCAP denounced the plan to merge the right to produce and exhibit films and allow acquisition of performing rights at one move. The idea of stipulating that the right to produce a film shall include the right to exhibit was termed a direct violation of divisibility requirements of the Berne convention.

Another feature of the Duffy bill drawing ASCAP fire was the section which exempts newsreels from infringement proceedings for innocent, incidental and unavoidable use of copyrighted music. 'This clause, the society said, is entirely superfluous.

Argument that under present law composers can hold up both film producers and exhibitors was termed 'a shallow pretext' for changing the law, with ASCAP declaring no case can be cited where creator attempted to collect at both ends. Such a change would bar composers from taking advantage of best opportunity to dispose of performing rights to music written for legit, the brief said.

'Upon the opening night of a legitimate musical attraction, all the buyers for the motion picture companies attend with a view of ascertaining its availability for reproduction in motion pictures,' ASCAP explained. 'The competition is then keen among these buyers to acquire the rights for motion picture reproduction. The legitimate manager has perhaps invested $250,000 in making the production. He must be protected in his run before a motion picture of the attraction can be made, which otherwise would run in competition with his attraction.

Customary Practice

Under the customary practice the contract for the sale of the picture rights of the attraction provides that no exhibition shall take place until after the run of the attraction is concluded. Under the Duffy amendment, exhibition is merged with production, and the composer is debarred of the right to control the exhibition rights so that he is confronted with one of two alternatives: either to sell the picture rights at the most opportune moment when competition to acquire the rights is very keen or to await until the attraction has run its course before entering negotiations for the sale of the picture rights. By that time all interest in the attraction has been lost and the composer will suffer irreparable loss.

'This Duffy amendment is not for the benefit of the motion picture producer. On the contrary, it is aimed directly at his for the benefit of the exhibitor. Motion picture producers with the advent of sound reproduced musical works upon discs and later on sound tracks without the license of the composer on the claim of right so to do upon the payment of 2c. for the record or sound track under the compulsory license provision of existing law.'

ASCAP dismissed the provision concerning newsreels with the observation that in order to avoid infringement all the producers have to do is remove the sound track whenever copyrighted music has been picked up.

In its brief, the Society also hit at free shows by broadcasters pointing out that this unfair competition affects exhibitors and in the end hurts creators.

RKO's 'M'liss' Revival

Hollywood, March 24.

Radio has acquired film rights to 'M'liss,' as starrer for Anne Shirley, with Robert Sisk functioning as associate producer. Dorothy Yost preparing screen play.

Mary Pickford starred silent version of story in 1918.

RUSSE SINGERS PEEVED, ASK $250,000 OF METRO

Russian Symphonic Choir, which has quite a rep on both sides of the Atlantic, was not shown proper respect in Hollywood when Metro substituted their voices with those of natives of the Coast, according to a $250,000 suit filed in N. Y. Supreme Court. The choir claims that MGM's action tendered to ridicule them and did 'irreparable damages' to their international rep.

In the complaint papers attorneys for the Russian singers declare the choir was engaged to do six number for Greta Garbo's picture 'Anna Karenina.' They carried out their part of the contract, but when the picture was released the plaintiffs say the voices were not theirs, but those of Hollywood warblers. However, the choir was prominently advertised in the release of the picture.

PAR STUDIO TO TURN OUT 50-52 PIX

Hollywood, March 24.

Paramount output for 1936-37, consisting of around 50 features, was outlined and discussed at product confabs staged by William LeBaron, studio production chief, at his home last week. Russell Holman, head of the eastern editorial board, sat in with a batch of story material rounded up by his department as likely yarns for next season's picts.

Studio output of 50 or 52 features will not include pictures delivered by independent producers releasing through Paramount. Latter include Winfield Sheehan, who will turn out six or eight for the new season, and Harry Sherman, delivering six Hopalong Cassidys.

Day and night sessions were held at the LeBaron menage, producers and execs attending, including Benjamin Glazer, Arthur Hornblow, Jr., Albert Lewis, Henry Henigson, A. M. Botsford, Lewis Gensler, Harlan Thompson, Chandler Sprague, Fred Leahy and Jeff Lazarus. Watterson R. Rothacker and Henry Merzbrun showed up for the new powwows.

Elements of studio operation will gauge how many pictures LeBaron turns out for new program. 'General Dies at Dawn,' in preparation, which Lewis Milestone will direct, will be under LeBaron's wing, and released on next season's slate.

U SIGNS ELISHA COOK, JR.

Elisha Cook, Jr., legit juvenile, has been signatured by Universal, via the Lou Irwin office.

FILM TOME TOPPER

Claim 8,000,000 Copies Sold of 'In His Steps'

Hollywood, March 24.

'In His Steps,' authored by Charles Monroe Sheldon in 1899, with royalties paid on approximately 8,000,000 copies, will be transferred to screen by Ben F. Zeidman. Karl Brown is adapting and will direct.

'Steps' claimed to hold all time record as best seller, with 'Freckles,' (Gene Stratton-Porter) next with 2,000,000 copies.

WB AND RKO'S 23 TOP PROD. LINEUP

Hollywood, March 24.

Warners and RKO Radio studios hit production activity peak this week with nine features going at Burbank and 14 in work or skedded for the Radio lot, a dozen of them lined up by Sam Briskin, production chief.

Four of the nine at Warners will be new starters: 'There's Millions In It,' William McGann directing, and 'Public Enemy's Wife,' irected by Nick Grinde, got into production yesterday (23). 'Stage Struck' gets firing order Wednesday (25), with 'Charge of the Light Brigade' set to go Saturday (28).

Quintet, continuing in work at Warners are 'Bullets and Ballots,' 'Earthworm Tractor,' 'Love Begins at Twenty,' 'Angel of Mercy' and 'Case of the Velvet Claws.'

Previous top at Radio has been eight features in production at one time. In addition to 12 going in for Briskin, Pandro Berman, executive head of his own unit, will have two pictures in work. Briskin pictures slated to start Wednesday (25) are 'Bunker Bean,' 'Last Outlaw,' 'Grand Jury,' 'Daddy and I,' 'M'Liss,' 'Count Pete,' 'Make a Wish,' 'Save a Lady,' 'Mother Carey's Chickens,' 'Riddle of the Dangling Pearl' and 'Marry the Girl.'

BERNERD HELD WEST FOR 'RHODES' OPENING

Hollywood, March 24.

Instead of pulling out for New York as planned, Jeffrey Bernerd, Gaumont-British gen. mgr., is staying over at request of Charles Skouras, following preview of 'Rhodes.' Film opens March 27 for Fox-West Coast at the Four Star.

Arthur Lee, American v.p. of G-B, and Jimmy Campbell, British song publisher, who came here with Bernerd, hopped east.

Carey in 'Last Outlaw'

Hollywood, March 24.

Harry Carey gets a featured role in RKO's Robert Sisk production, 'Last Outlaw.'

John Twist and Jack Townley wrote original and screen play.

Start Revising Neely-Pettengill Bill to End Stalling in Senate

Washington, March 24.

Senate Interstate Commerce subcommittee ended fortnight of stalling today (Tuesday) and began revising Neely-Pettengill bill, banning block booking, with hopes of getting the legislation before the Senate during the closing weeks of the present Congress session.

Still puzzled by complexities of film distribution problems and violently-conflicting testimony by exhibitors, reformers and distributors, solons started closed-door conferences this afternoon but gave no indication of general subcommittee attitude on the drastic proposal to force rental of films singly. No hint forthcoming of how much time may be required to present the legislation to the full committee or whether the entire Interstate Commerce group will consider the proposish before adjournment, now carded for late May.

As the Senators got down to serious work, the House Interstate Commerce subcommittee entered its third week of rambling discussion of film morality and distribution with George J. Schaefer, vice-president of United Artists telling the representatives on Monday (23) that no business in the entire nation experiences hotter rivalry and competition than the picture industry. Schaefer entered blanket denial of monopoly charges fired by reformers and indie exhibitors, declaring conditions are of the 'dog eat dog' variety.

Intensive Competish

Asserting that distribs fight anxiously to book films into chains controlled by rival producers, Schaefer told the committeemen there is no truth to the charge that conspiracy of studios compels exhibitors to take films they do not want and cast reflections on pious stand taken by indie theatre owners who squawked about being forced to show unwanted sex films. Both indies and affiliated houses dislike too sophisticated pictures for neighborhood trade, U.A. exec said, but the principal offenders are the independent theatre-owners.

Distribs are forced to designate play-dates for certain films in order to get a decent return on huge investments, Schaefer told the lawmakers during intensive quizzing by Chairman Pettengill about the indie charge that week-ends were snatched for percentage films. He said smart exhibs try to get out of divvying the take with distribs by slipping in costly films on poor days.

Cancellations for price reasons rather than moral objections are common, Schaefer testified, denying implications that distribs 'shuffle' films in order to collect all the traffic will bear in different territories. He called the committee's attention to figures given the Senate group showing that in 400 principal centers most contracts are for less than full blocks and that exhibs buy from more than one studio.

Vaudeville and Pix

Uproar of alleged showing of an indecent vaudeville act in theatres belonging to two indies who had testified for the bill on grounds that they were forced to show undesirable pix because of block booking, highlighted Tuesday's (24) hearings.

Shocked and indignant congressmen hush-hushed reading of lines allegedly aired from stage in houses belonging to Nathan Yamins, Fall River, Mass., independent, and Walter Littlefield, Newton, Mass. Solons shut off Schaefer in his opening sentence and ruled obscene could not be introduced into the record.

Committeeman Cooper scored the two indies, saying 'any man who will permit any such show to go on in his theatre' had no right to come before the committee with complaints about block booking, based on grounds of decency.

Protests of Abram Myers, allied counsel, who attended to bring in the department of justice were answered by Charles C. Pettijohn, Hays attorney. Pettijohn said the bars were down and his organization would not 'pull its punches' from now on. Myers then asked reference to the Justice Department be withdrawn.

Proposing negotiations, to be carried on within the industry, for liberalizing existing cancellation clauses in contracts to 20% minimum, Ed Kuykendall, president the MPTOA, declared the small independent would be 'destroyed,' through anti-block booking legislation. Films would be sold to highest bidder, with big houses picking off the box office attractions, he insisted.

M.P.T.O.A. at recent Florida convention took 'definite and positive action' on question of higher rejection privileges, Kuykendall told committee, and is receiving cooperation from producer - distributor representatives.

Hopes that hearings might fold this week faded, with several witnesses waiting to testify against bill and proponents of the legislation jockeying for the chance to slap back in rebuttal.

Kent and Schaefer Rebut

Two industry tops resumed the stand last Tuesday (17), when Sidney R. Kent, Fox prez, and George J. Schaefer, United Artists' v. p. and general manager, bayed persistently on the trail of alleged false testimony given the committee by independents. Hearing skedded for Wedneday was telescoped into the afternoon session.

Ill does not destroy block booking but rather sets up the machinery for synopses, furnishing swell alibi for exhibs, Kent charged. Squeeze can be put on producers and distributors through cancellations, any time, because exhibitors will only need to say that film did not click with impression they received through reading the synopsis, he told the committee. Best way to spike exhibitor squawks would be to arrange screenage of each film before selling, Fox exec declared, thereby depriving owners of small houses of their excuse that pictures had been 'misrepresented.'

Agreeing with Kent's proposition to make exhibitors 'see before buying,' Schaefer accused the committee of 'putting the industry on trial,' and neglecting real object of the hearings. 'We have had very little on the bill itself,' he complained.

Placing a stack of documents on the stand before him, the United Artists exec attacked, paragraph by paragraph, testimony of the bill's proponents. Starting with Congressmen Culkens and Connery, both of whom endorsed the Pettingill bill, Schaefer worked down to the small independent exhibitors who had screamed loudest against hardships imposed by producers.

One of the saddest wails came from an indie who, Schaefer proved, had been trying to haggle with Paramount for entire two-year output. Appearing before the committee with sob-story that he was forced, under block booking, to 'buy a pig in a poke,' individual had been offering, at the same time, to 'make it profitable' for local Paramount dealer if he would take a contract for all 1936-1937 pix, the UA g. m. pointed out.

Schaefer produced further evidence that the same exhib had been attempting to throw his only competitor out of business by the deal, since his own theatre had a monopoly on all studios with the exception of Fox and Paramount.

WB's $50,000 for 'Call It A Day,' 2d Ephraim Play

Warners closed for film rights to 'Call It a Day,' current legit play, yesterday (Tuesday). Reported paying $50,000.

Piece was produced here by Lee Ephraim in association with the Theatre Guild. Ephraim also produced 'Sweet Aloes,' current, with Warner financing.

MG Sets Down Lenser

Hollywood, March 24.

Failing to report for duty Saturday at Metro, where he has been in charge of photography on Norma Shearer starrer, 'Romeo and Juliet,' William Daniels, cameraman, has been put on studio's suspended list.

Daniels is reported to have hopped plane for Chicago, without notifying studio of his intentions. Merritt Gersted replaced.

Metro's Tito Guizar

Tito Guizar, pop radio balladist, is being coached by Al Altman, Metro talent executive preparatory to being lensed.

Guizar is to be given thorough test for possibilities as singer and actor by pix company.

Wilcox to Align New B&D Staff In H'wood; Due to Sail Shortly

London, March 24.

Contrary to expectations, Herbert Wilcox will not rebuild the British & Dominions studios at Elstree which recently were burned down. Instead he will transfer the entire activities to Pinewood studios, now under construction at Iver, in Buckinghamshire.

Will have four floors of modern design, up-to-date in every way. Behind the venture are Arthur Rank, Lady Yule and Jesse Boot, trio of millionaires who are also behind the C. M. Woolf film projects.

Wilcox sails shortly for America, going directly to Hollywood to line up a full technical staff and also negotiate with some talent. Wilcox is director of production for all Woolf production units and is acting as the Woolf emissary on this trip.

Exact sailin

'Sailor Beware' Up Again

Hollywood, March 24.

Paramount will make 'Sailor Beware' with an entire new story being written by Eddie Moran. Robert Florey will direct.

Stage piece was bought originally for Bing Crosby, who refused to go into it on account of the dame angles.

McDonald-Eddy's Next

Hollywood, March 24.

Failing to land a desired Victor Herbert operetta for Nelson Eddy and Jeanette MacDonald, Metro is putting the warbling team into Vincent Youman's 'Great Day,' also a stage piece.

Meantime the studio is negotiating with Paramount which owns most Herbert musical

RADIO TALKS HYPO B. O.

Laemmle's Cash Preference Means New Recapitalization Plan for U

Tentative recapitalization plans which Standard Capital Corp. (J. Cheever Cowdin-Lawrence W. Fox, Jr.) had in mind for Universal had to be scrapped because of the unexpected move of Carl Laemmle in accepting the cash terms of buy-in by the Charles R. Rogers-Standard group. Laemmle took the cash plan in preference to the time offer, calling for $4,000,000 on the line within 20 days after initial payment of $1,500,000.

Contemplated recap proposals of Standard group had been entirely predicated on the belief that Universal would be certain to take the time plan because it meant more money to Laemmle's interests in the long run. Consequently, when the cash roject was accepted, an entirely new recap allzation alignment had to be considered. Standard is now reported to be at work on this.

Few associated with new interests in control of Universal thought the time payment offer would be turned down for the cash proposal since the former involved paying of $1,500,000 down in cash and payment of remainder over a period of eight years at the rate of more than $500,000 annually.

Ordinarily these time payments would not have meant so much at prevailing interest rates on gilt-edge securities. But Laemmle insisted that securities offered as guarantee of payment for remaining $4,000,000 should draw 6% instead of around 3%.

Standard-Rogers Saves 3%

Picking up of the cash offer was an agreeable surprise to the Rogers-Standard group because it means virtually a saving of 3% in interest payments scattered over a period of eight years on a diminishing total starting at $4,000,000.

But under present arrangements, the new interests controlling Universal will be able to obtain funds needed to cover remaining $4,000,000 through 3% loans and probably less if short-term notes are employed. Several major amusement companies have secured such low interest rates of late. Radio Corporation's recap plan incorporates a 5-year bank loan of $10,000,000 at 2½%.

Simple stock realignment probably will be worked out involving the 8% preferred on the N. Y. stock exchange and the common which is listed on the curb. Tossing out of old proposed recap set-up paves the way for elimination of any big bond issue if any. Such an issue of liens probably would be small and bearing a small interest rate, if found necessary at all.

PATHE THIS WEEK TO SET F.D. PROD. FOR '36-7

Set-up for First ivision's production schedule next season probably will be determined by Pathe Film executives at a confab this week.

In the past season, money was advanced by Pathe for individual production units but it is understood that some company officials desire more active control of releasing alignment. As currently constituted, Pathe is acting virtually as a financial holding company.

Pathe financial statement covering period from time of reorganization to the middle of February probably will be issued this week. Favorable earnings, which may show even a profit on common shares, are anticipated.

Int'l Revue Off

London, March 12.

Sam Goldwyn's idea of doing an international screen revue with Alex Korda is cold.

Two producers got together on everything else, but couldn't see eyeglass to spectacles on the revue.

Nick Schenck Back

Nicholas Schenck, in Florida following his recent Coast visit, is expected back today or tomorrow (Thurs.).

David Bernstein, Loew's treasurer, and Felix F. Feist, v.p. of Metro in charge of sales, are remaining in Florida.

PAR'S $1,300,000 PIC SHELVED PRO TEM

Hollywood, March 24.

Paramount's 'Hotel Imperial' goes on the shelf until Margaret Sullavan's broken arm mends, which will be about six week icture now stands the studio around $1,300,000.

Decision to call off the production came when the studio was unable to substitute Bette Davis or Claudette Colbert. Charles Boyer, male lead, returns to Walter Wanger, with the studio hopeful of again borrowing him. Paramount paid Wanger $75,000 for the loan.

Director Henry Hathaway and Scripter Grover Jones have been assigned to another picture.

Metro, with around $600,000 already sunk in 'Tarzan Escapes,' is undecided whether to try and cut film as it stands or to rewrite story and salvage as much present footage as possible to incorporate in a special, which would add another $500,000 or more to negative cost. Picture has been in and out of production since last spring.

LE MAIRE TAKES EXEC POST WITH UNIVERSAL

Hollywood, March 24.

Rufus LeMaire has joined Universal as executive assistant to Charles R. Rogers, studio executive chief, and William Koenig, general manager.

LeMaire, who had contemplated embarking in the managerial field, will start building a stock company at U, checking local horizon as well as eastern and foreign fields for new and experienced players. He will also interest hi self in acquisition of story material.

Hirliman Snares Metro Release for Mojica Pix

Hollywood, March 24.

Jose Mojica has been signed to a three-picture contract by George Hirliman. films to be made within one year an released by Metro.

First production, probably to be made in both English and Spanish, will be 'Canto Clara,' Spanish musical by Ronula Gellegos, acquired from 20th-Fox.

Hirliman plans to move production activities from Talisman to RKO Pathe studios.

Yates in London

London, March 24.

Herbert Yates, of Consolidated Film, is here on a holiday and talking to independent producers about building a modern laboratory in London to do their printing.

Depends on how much interest he can create locally before he actually starts business here.

LAZY ATTITUDE ATTACKED ON AIR

San Antonio Taxicab Company Instils 'Let's Go' State of Mind by Daily Dinner Time Broadcasts of What's Going On in Theatres, Roadhouses, Cafes, Etc.

GOOD RESULTS

By W. E.

Show an industry might profitably study the implications and results of a San Antonio taxicab company advertising campaign over station KMAC. Primarily intended to increase taxicab patronage, the advertising campaign provides a perfect tie-up with theatres, night clubs, sporting events and all other attractions which seek to uproot people from their armc air laziness and get them out of their homes to spend money at the box office or its equivalent.

San Antonio itself affords a good study for, in addition to bridge parties, home drinking and other distractions which are well-recognized as 'enemies of the box office,' San Antonio lies in Texas with semi-tropical heat conditions that make the citizens prone to relax. Spanish 'manyana' attacks San Antonians. This tendency to 'put it off' or fail to act while time permits is not helpful to theatres, etc.

What the Silver-Blue taxicab line does to offset this attitude of mind is to broadcast every day, just ahead of the dinner hour, a list of the films, night club diversions and similar paid entertainment on view that evening. An active effort to instil a 'let's go' state of mind in listeners has paid the taxicab company handsomely in a year's experience. Has 75 more cabs now than when first going after business on this basis.

Other cities and other cab companies have been involved in cooperative deals with theatres and cafes, but usually the angle in such cases has been a deal whereby the theatre or cafe okays the taxi bill of the customer in order to encourage attendance. In any event the San Antonio experience is more complete as an object lesson in possibilities.

Amusements spots, aside from theatres, do not splurge on news-

(Continued on page 62)

Par Board Meeting Thurs. (26) To Take Up $6,000,000 Negative Film Costs and Its Write-Offs

Oh, Him!

Hollywood, March 24.

Asked how he liked George Bernard Shaw, following an interview, unit producer, who makes no concessions to anyone, cracked:

'Oh, he gave me half a dozen laughs.'

JUDGE BONDY'S ORDER ON RKO REORGANIZ.

Judge William Bondy in U. S. District Court, New York, Monday (23) signed an order permitting a committee of five New Yorkers to intervene on behalf of common stockholders in all proceedings relating to the RKO reorganization. This committee will represent about 6,500 holders of approximately 170,000 shares of common stock of the film and theatre company.

Committee is composed of Grayson M-P. Murphy, banker, Herbert Bayard Swope, Robert C. Adams, Ferdinand Eberstadt and Maurice Goodman. Attorney for the committee is Sullivan & Cromwell.

RKO has been in process of reorganization since 1932. Judge Bondy's action affords the common share-holders their first opportunity to be represented in all legal proceedings.

ZUKOR AND OTTERSON COASTWARD TOGETHER

Adolph Zukor will accompany John E. Otterson to the Coast, when Otterson departs on Friday (27). The purpose of such an intended trip by the two Paramount chieftains is to line up the company's 1936-37 production set-up.

In their currently scheduled Coast stay of two weeks or more, Zukor and Otterson are expected to survey the Paramount studio situation also with reference to plans and policy.

Paramount is still wrestling with a method of caring for the company's excess negative film cost for the 1935-36 season, amounting to under $6,000,000. Final determination of the issue is expected to be revealed following the company's board meeting on Thursday (26), when the firm's financial statement for 1935 is expected to be made public.

It amounts to a question for th company whether to stick by its first premise of writing down only $3,000,000 of this excess negative film cost, or half of the total amount, against the company's 1935 income, or whether to write off the full $6,000,000 excess negative film cost against the 1935 operations.

By writing down, as at first premised, only $3,000,000 of the total excess negative film cost of 1935-36, against the 1935 income, would have the company show earnings for 1935 amounting to under $5,000,000, before debenture interest requirements. However, to write down the full $6,000,000 negative film cost would have the company show earnings for 1935 of approximately $2,000,000. Debenture interest is around $1,500,000.

President John E. Otterson is expected to submit his studio report to the full board at the coming session, at which time the matter of writing down this excess negative film cost will also be submitted. Otterson submitted his report previously at a meeting of the company's executive committee on Thursday (19).

The indications are that neither the new arrangement made by Otterson with William LeBaron for operating the company's studios on the Coast will come before the forthcoming board meeting, nor that Otterson will propose the contemplated arrangement with Winfield Sheehan, for unit production at this session.

SHEEHAN AT PAR NOW LOOKS OFF

Winfield Sheehan's negotiation with Paramount as a unit producer now look cold. No contract has been signed. Sheehan expects to leave for the Coast tomorrow (Thursday).

It had been presumed in the trade that Paramount was negotiating with Sheehan for the latter to make 10 films on a unit basis, at the Erpi studios on the Coast, apparently to replace the spot made vacant by Walter Wanger's exit from Par. What plan Par may have to fill this gap now isn't known.

Not so long ago Sheehan, it was figured, could have had the top production berth at Par, if he wanted.

LAEMMLE EAST TO COLLECT $4,000,000

March 24.

ast from attending premiere at Sacramento the night previous. Wants to be in New York April 3 when the final payment of $4,000,000 is to be made and Universal taken over by Standard Capital Corp.

Trailroad, of 30 studio execs, players and press went north to see 'Sutter unveiled.

20th-Fox Spending $4,000,000 To Center Prod. on Westwood Lot

No Film Plans for Kennedy Until Nov.

Joseph P. Kennedy, who returned briefly to the amusement scene to map out Radio Corp. of America's recapitalization plan, has no intention of reentering the picture business in any way, at least until next November. Kennedy, now in Palm Beach on vacation, plans to visit N. Y. next week and take his family back to Florida with him.

Intimates of Kennedy aver that he will devote himself to President Roosevelt's campaign for reelection and that this activity will keep him occupied until late fall. He will remain at Palm Beach, after this hurried jaunt to Manhattan, until April 20 when he will come north. Kennedy was the first head of the Securities Exchange Commission, retiring from that position late last year after its operation had been fully perfected.

Hollywood, March 24.

Expenditure of around $4,000,000 on consolidation of the Westwood and Western Ave. studios of 20th-Fox during next four months was announced by Joseph M. Schenck just before he pulled out for New York last week.

All production activity will centered at Westwood lot under new setup. Schenck stated, with eight new stages being erected there to take care of the increased production. Also there will be new property building, cutting rooms and new vaults constructed.

Schenck, who is expected b m Hollywood around May 15, will talk 20th-Fox product for next season with Sidney Kent while in New York. He plans to take a quick hop to Europe, covering all 20th-Fox exchanges on the continent, stressing on their operators the importance of company's forthcoming product an necessity of getting top rental

Radio Pfd. B Up 5½, Leads Amusement Advances; Flood Reflected by Market

By MIKE WEAR

Irregularity marked the trend in stock values in yesterday's (Tuesday) market, with numerous groups showing minor losses at close. Amusements followed general tendency of industrial issues to slide off although few large losses were

Softest were Columbia Pictures stocks, Paramount 1st. pfd., Eastman Kodak and Westinghouse. Although common of last named was down nearly 3 points the preferred lifted almost two. Columbia Pix preferred was off more than 2 points to a new low at 45½ while common certificates also dipped to a new 1936 low at 35½. Radio B nearly equalled its new high at 100 and showed a minor gain on the day.

Stock values fell as flood waters rose last week, but the declines for the most part were not sufficient to wipe out the sharp advances made in earlier trading. Early rally gained its impetus from more favorable developments in the war-like German situation.

Amusement sector followed the general market trend with most issues of this classification winding up week with gains. Amusement Group showed an advance of 0.593 of a point at the close (43¾), as measured by the averages for 12 stocks. Group came within striking distance of its old high but fell back after nearly reaching 44%. Low point was 42%, considerably above lowest mark in preceding week.

Showing by these 12 representative issues followed the general trend of smaller groups on the big board, evgn as to volume which was lower than in the preceding week.

Sensational performer in late trading was Radio Preferred B, which finally hit the century mark in Monday's session. Radio B eventually wound up at 98¼, after being quoted at 100. At this level it was up 5¼ points on the week. Appearance of certificates for the

(Continued on page 24)

15 ROADSHOW DATES ON 'ZIEGFELD' SET

'The Great Ziegfeld,' which is in 16 reels and cost Metro close to $2,000,000, will be extensively roadshown at $1.65 top. So far 15 dates have been set, first of which will be the Astor, N. Y., opening April 8 at $2 top. Metro has Astor for eight weeks with options. Others are Chestnut St., Philadelphia, Cass, Detroit, ranger, Buffalo, American, St. Louis, Colonial, Boston, Erlanger, Chicago, Geary, San Francisco, Music Hall, Seattle, all April 12; Alexandria, Toronto, 13; National, Washington, 19; Carthay Circle, Los Angeles, 15; His Majesty's, Montreal, 19; Hanna, Cleveland, 26, and Nixon, Pittsburgh, April 26.

Metro is putting on special men to handle roadshow engagements.

Chicago, March 24.

Metro will open roadshow of iegfeld' at the Erlanger April 12. This is the second roadshow of the season; 'Midsummer Night's Dream' (WB) showing at the Balaban & Katz Apollo. It's Metro's first roadshow since 'Dinner at Eight.'

Hollywood, March 24.

Metro has booked 'Ziegfeld' into the Carthay Circle for April 15 on a roadshow scale after a $5 opening. Admish scale will be 50c to $1.50.

Skippy Exits Par

Hollywood, March 24.

Alison Skipworth is departing from Paramount, studio not lifting its opinion.

Also leaving Par is Barry Trivers, writer, who is sailing from New York for England March 27.

Arnold's Personals

Edward Arnold comes east for his scheduled personal at the Roxy, N. Y., within a few weeks following the opening of his starring picture, 'Sutter's Gold' (U), at R. C. Music Hall, N. Y., tomorrow (Thursday).

Tentative dates for Arnold at the Roxy are the last week in April or the first in May.

McKay Unloaded on U Stock, Cohn Added Col.

Washington, March 24.

Willard S. McKay, officer in Universal Pictures, unloaded part of his holdings in the company during December and January, while Harry Cohn, president of Columbia Pictures, increased his interests, Federal Securities and Exchange Commission reported last week.

Containing few deals by insiders in film companies, S. E. C. semi-monthly statement showed McKay during December disposed of 532 shares of U common and 46 shares of second preferred, cutting respective holdings to 168 and zero. In January, McKay sold 30 shares of 8% cumulative first preferred and 50 shares of the same paper held by Wilkay Holding Co., wiping out the holding company's interest and cutting his direct investment to 317 shares.

Samuel Sedran, Universal officer, acquired 100 shares of the firm's common during January.

Harry Cohn boosted his holdings in Columbia through the stock dividend method, adding 37 shares of common, bringing his total to 1,585 and getting another 1,730 shares of common through the voting trusteeship and raising these holdings to 70,968.

National Screen Expands Into the Accessory Market

The National Screen Service, headed by Herman Robbins, is expanding into the accessory market. The first step in this direction, after much planning, is through organization of a new company, National Screen Accessories, in co-operation with the oldest display service company in the industry, American Display Co., Inc., headed by Charles L. Casanave.

National Screen Accessories begins operations with the line of accessories which American Display has been furnishing exhibitors right along on product of the major distributors.

LESSER TIES ARLEN FOR OUTDOOR TRIO

Hollywood, March 24.

Richard Arlen goes with Sol Lesser to be starred in three of six Harold Bell Wright and Zane Grey features that Lesser-Principal will make for 20th-Fox release on 1936-37 program. First will be 'Alias Brian Kent,' going into production in August.

Arlen pulled out midweek for New York, where he sails March 25 for London. He'll star in 'The Barrier' for Gaumont-British.

Serlin on 'Carmen'

Initial production which Oscar Serlin will make for Paramount at Eastern Service Studios, Astoria, will be 'Carmen.' Director not picked as yet but company is definitely committed to producing this with story stressed rather than operatic slant. Serlin expects to begin actual shooting either in May or early June.

Boris Kaplan is slated to become Paramount's new eastern executive. Kaplan is presently first aide to Serlin.

Hollywood, March 24.

Oscar Serlin goes east in a few weeks to round up stage and radio talent for Paramount's 'Artists and Models.' Also function as producer of the musical to be made in New York.

'2 Flags' at $1.50

Hollywood, March 24.

With Daryl Zanuck personally supervising the cutting job on 20th-Fox 'Under Two Flags,' it's down to release footage of 10,500 feet.

Opus may follow 'Ziegfeld' into the Carthay Circle at $1.50.

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
500	Col. Pict..	36	*35½	35½	— ½
400	Con. Film.	6¾	6¾	6¾	+ ⅛
700	East. K..	162	161¼	161¼	— ¾
7,900	Gen. El...	39¾	38⅞	38⅞	— ⅛
2,200	Loew	47⅞	47¼	47⅜	— ⅜
2,100	Paramount	9⅝	9¾	9¾	+ ⅛
3,400	Do 2d pf	10⅜	10⅛	10⅛	— ⅛
18,800	Pathe	10	9⅝	9⅝	— ⅛
30,300	RCA	13½	13	13⅛	— ⅜
7,400	Radio B...	99⅞	98	98⅜	+ ⅛
3,300	RKO	8	7¾	7¾	— ⅛
200	20th-Fox ..	29	28½	28½	
10,400	W. B....	12¾	12¼	12¼	— ⅜
		CURB			
2,700	Tech.	29¼	28¾	28¾	— ⅜
700	Trans-L ..	4⅛	4	4	
		BONDS			
$23,000	Gen. Th..	29½	29	29	— ¼
3,000	Keith	25¼	25	25	+ ⅛
1,000	Loew	102¾	102¼	102¼	
5,000	Par-B'way	97½	97	97½	+ ⅛
18,000	Paramount	91½	90¾	91	— ⅛
43,000	W. B....	97	96	96½	+ ⅛

* New 1936 low.

F&M GIVES UP 2 ST. L. HOUSES

St. Louis, March 24.

Loss of about $275,000 in operation of the Ambassador theatre in last 17 months, attributed to inability to obtain satisfactory first-run feature films, has resulted in decision of Fanchon & Marco to shutter downtown deluxer Thursday (26). In surrendering this house and New Grand Central theatre, which has been dark most of time in last few years, F&M interests expect to drop a $70,000 cash guarantee.

Harry C. Arthur, Jr., v.p. of F&M, said loss on Ambassador, New Grand Central and Missouri houses, since taken over by F&M Aug. 4, 1934, after a bondholders' reorganization of properties, had been $365,000, of which 75% was at Ambassador. Missouri has been a second runner. Weekly rent of Missouri and Ambassador, $2,350 each, has been paid regularly, Arthur said, but the landlord, Ambassador Building Corp., has rejected F&M offer to keep up rent if permitted to close Ambassador.

Instead, Arthur stated, landlord intended to declare default, resume possession of two houses and pocket cash guarantee.

F&M owns 71% of stock in St. Louis Amusement, Inc., having taken over 25% interest of Allen L. Snyder, engineer, who figured in original reorganization deal. Other stockholders are Charles E. Kurtzman, mgr. Ambassador; Harry Greenman, mgr. of Fox theatre and Dr. J. Probstein, brother-in-law of Harry Koplar, who has figured in background of F&M operations.

The cash guarantee was posted in proportion to stock holdings as compared with others.

F&M will continue showing first-run films at Fox and second-run at Missouri, while St. Louis theatre, another unit in local chain, will remain padlocked. The 98 employes of Ambassador have received two week's notice of dismissal. Kurtzman shifts to Missouri and Ralph McGowan, brought here from Salt Lake City around Jan. 1 when stage shows were resumed at Missouri, returns to Utah metropolis. Stage shows at Missouri were dropped after five weeks of unprofitable business.

PAR POWWOW IN N. O.

Number of Paramount theatre operating heads are trekking to New Orleans for semi-official confabs with Y. Frank Freeman and with E. V. Richards.

L. A. to N. Y.

Jack Oakie.
Archie Mayo.
Ed Finney.
John Miljan.
Harpo Marx.
Arthur Richman.
Howard Hughes.
Lincoln Kirstein.
Milton Bender.
Sherrill Cohen.
Cal Kuhl.
Lupe Velez.
Abe Lastfogel.
Cedric Gibbons.
Dolores Del Rio.
Tim McCoy.
Myron Selznick.
Howard Lang.
Robert Pirosh.
George Seaton.
Rob Collier.
Jack Moss.

N. Y. to L. A.

Harold Kemp.
Charles Einfel

Inside Stuff—Pictures

Delayed payroll reports sent to Congress by the U. S. Treasury Department Friday (20) discloses Will Rogers heading the list with $324,314 from Fox Film during the fiscal year 1934 before his death. He's second in the ranking of big-salary actors, however, a previous report showing Mae West collected $15,000 more than the cowboy humorist.

Second fattest pay-envelope handed out by Fox went to Winnie Sheehan, whose compensation amounted to $300,000. Columbia Picts list is topped by Harry Cohn.

Figures for Loew's, Metro and a few minor companies still have not been submitted to Congres, but otherwise virtually the entire film industry has complied with requirements of last year's law making reports on payments over $15,000 mandatory. Paramount was the biggest producer, turning over data in the first list which went to the Capitol two months ago.

Shapiro, Bernstein & Co. has settled its differences with 20th Century-Fox over the latter's parody on 'River Stay Away From My Door' in 'Poor Little Rich Girl.' Publisher had insisted that the parodied version as done by Shirley Temple be clipped from the picture, but on the request of Buddy DeSylva, producer of the film, S-B last week withdrew its objections and agreed to let the bit stay in and at the regular sync fee.

Publisher's opposition to the parody was that it tended to lessen the value of a piece of property which had been built up to the point where it has become part of the standard repertoire of all classes of baritones.

During past year Sol Lesser (Principal) with small and compact production unit and staff, has turned out eight feature films, with one to go for a May 1 windup. Producer during year is responsible for six George O'Brien starrers for 20th-Fox release; two Harold Bell Wright pictures, featuring Richard Arlen, for Columbia, and first Bobbie Breen feature. Unfinished is one O'Brien pic. Statistics interesting to trade as indicative of how unit production of indie operator can push product through without waste motion and heavy overhead, customary on major lots.

Broadside of questionnaires has been sent to 2,500 exhibs, critics and picture fans by Pickford-Lasky on returns from which will be based release policy of future Francis Lederer productions for that company. Questionnaire will ask how many pictures star may appear in each year without hurting his popularity, what type of features and roles seem best suited to him. Result is expected to throw interesting sidelight on controversy between James Cagney and Warners and between other actors and their studios over frequency of screen appearance.

To protect his client, Berg-Allenberg Agency, Atty. Martin Gang has filed a new action in Los Angeles Superior Court, seeking to collect $80,000 alleged unpaid commissions from Wallace Beery. New suit filed to protect client against dismissal of similar suit that has been hanging fire in courts for nearly two years. Under California statute of limitations, trial of an action is expected to come up within two years after filing of complaint. Agency claim is for commission on contracts negotiated by it for actor at Metro and 20th Century.

Number of Fox-West Coast house managers are being criticized for their handling of bank night, particularly as regards their insistence that absentees, whose name are drawn as prize winners, be notified by their friends or acquaintances afterwards of their misfortune. Idea back of it is that persons registered will attend theatre at every drawing. Several elderly patrons are said to have suffered severe shock when notified they were out several hundred dollars because they did not attend a particular drawing.

A meeting of the board of directors of Paramount on the last Thursday of each month is to be a regulation procedure. Directorate will sit down at the big table at headquarters on that day 12 times a year, providing a quorum is present, but may also meet on other days, depending on matters that require board attention. Directors meeting again tomorrow (Thursday), with Adolph Zukor, chairman, presiding, and John E. Otterson, president, in attendance. Latter is remaining in New York indefinitely.

Portrait painter of note, in Hollywood for several years, was told by writing team that the post of art director at an indie studio would be a cinch to grab off if painter made portrait of studio's production chief. Painting was made with artist waiting around several weeks for call from studio, only to learn that scribblers had presented portrait as a gift in their own names and grabbed year's contract for themselves.

Criticizing type of character he portrayed in 'Ceiling Zero,' wherein he was rather free in his way with femmes, number of girls in an eastern institution have written form letters to James Cagney. More than half the missives contained a postscript in which girls said they have been forced to write the letters by school's head, but urged actor to continue playing same type of roles.

Two of six girls brought to Coast from New Orleans by Paramount three months ago as possible screen bets, have had their options lifted. Two of sextet have been dropped and two have several weeks to go before option time. Those optioned are Wilma Francis and Ann Evers, latter assigned to part in studio's 'Something to Live For.'

Ralph Cohn, 22-year-old son of Jack Cohn, is being groomed at Columbia to fill vacancy created by departure of Sid Rogell, now at RKO. Youngster has just completed supervision of studio's 'Panic in the Air,' his first screen production assignment. Previously youth worked as a stage manager in New York under name of Ralph Morris.

Old shorts, mostly of the travelog type but including cartoons, being dressed up and shot out as new releases, according to managers who are spotting them here and there. Claimed that new treatment and narration being given the oldies in the hope that they won't be recognized.

Two years ago when RKO studio execs were tepid on filming of 'Lost Patrol,' John Ford directed opus on percentage-of-profits deal. During past few months Ford has dragged down around $7,000 in royalties, and pic still going strong in subsequent run locations.

In its search for color process of its own, Paramount has imported Oscar Fishinger, German color processor and one-time producer, to work at studio on his own ideas. Fishinger is conducting experiments with special crew and promises results of his first tests within 10 days.

Third picture next season at Metro with a racetrack background is 'Broadway Melody of 1937.' Others are 'Saratoga' and the Marx Bros.' new film.

Producers association is considering proposal to appoint David Wark Griffith an ambassador of good will for pictures, as possible contact for women's and other organizations.

They came to Hollywood as Pearl Ginsberg, Shaindel Kalish, Martha drew Bonini and Arthur Jacobson. Their studio paychecks are made out respectively to Paula Gail, Ann Preston, Sunnie O'Dea and Henry Hunter.

NEWSREELERS' A. P. IDEA

No Shuteye While L.A.'s Jitney Grind Keeps 'Em Shootin'; 5c Showmanship

By GEORGE McCALL

Los Angeles, March 24.

Porcapolis the theatre 's Main which compares favorably with the other side of the tracks in any American city. Joe is a show- , only four years removed from the Atlas Dairy Lunch. The Athens caters to the lower strata, operates 24 hours daily, charges 5c. for two western features, and thereby hangs Joe's showmanship.

When interviewed, Joe admitted he played nothing but westerns, but that he didn't really like horse operas. Joe readily admits he has never been in the wide open spaces and thinks or cares little of horses. In fact, Joe, seconded by Charlie, his Chinese doorman and janitor, adds that he doesn't like pictures at all. His operation of the theatre is just one of those things necessary to supply the simple needs of his everyday life.

Joe's monosyllabic versation was illuminating. After admitting that his soul had never burned within hi , yearning for boots and saddles, he was ask d about his and his customers' preference for the more decorative of the screen's personalities, such as Garbo, Dietrich, Crawford and others of their set. Joe said that for a nickel the customers of the Athens had no preference; they took what he gave them.

Mystery surrounded his attitude. He was a strong silent Grecian figure, planted in front of his box- , where he also made a few dimes on the side by selling candy bars. Suddenly he became alert, his ears pointed like Cavalcade at the barrier. Through the doors of the theatre came the sound of shots. The cowboys were shooting it out with the horse thieves. Joe smiled. A few moments later the house broke and a few bleary-eyed customers emerged into the daylight, blinking in the afternoon sun.

'See?' asked Joe.

'See what?'

'Them guys,' he replied. 'They came in here to sleep. Wit' Garbo and Crawford, they can sleep, but with Buck Jones and Tim McCoy and them fellahs, who go 'bang bang' with their guns, they can't sleep. The noise wakes them up and I get a turnover. That's showmanship.'

Head Man

Hollywood, March 24.

use his wife is a legal minor and an orphan, George Chandler, Metro actor, will have to either adopt her or be made her legal guardian before Department of Motor Vehicles will renew her auto driver's license.

Requirement arose when Mrs. Chandler attempted to get her 1936 permit.

RKO EXTENDING ITS MIDWEST PLAY DATES

Chicago, March 24.

Midwest distribution meeting was held in town last week by the RKO Pictures chieftains under the guidance of Jules Levy and Ned Depinet. Midwest head, Walter Branson, assembled all branch managers and the two field men in the division for the get-together.

Meeting discussed spring crop of flickers, liquidation of current contracts, play-dates and general RKO picture biz in this territory.

Of most importance to the RKO situation in the midwest is the new high in contracts and commitments among the four important circuits, taking in Balaban & Katz, Essaness, Great States and Midwesco, which has boosted RKO picture distribution in this territory terrifically. This zooming spread of RKO contracts into situations where they had formerly been completely locked out is admittedly due to the intercession of Leo Spitz and the appointment of Sam riskin on the Coast.

Theatre Men Burn At Knoxville's Air Shows at 10 to 25c

Knoxville, March 24.

Theatre managers here have squawked plenty to city officials for allowing WNOX to use a municipal market hall in heart of downtown section for daily hillbilly broadcast. Kicks were loudest when station slapped a 5c gate on the show.

They are louder now, with station having a 10-25c admission to barn dance opera put on the air from 8:30 p.m. to 10:30 p.m. each Saturday night.

Spot tagged WNOX Carnival, and is staged in the market hall auditorium with cast of 85 and eight-piece band. Acts include Jo Jo, station monkey, and a trick dog.

Theatre men say the broadcasts are hurting biz. Station says it pays $100 monthly rental on hall in addition to regular amusement license fee of $51.50 every three months to city, county and state. City officials say nothing.

M. C. is Horace Hunnicutt, formerly with NBC at Washington and now handling radio publicity for Scripps-Howard paper here.

Loew's B'klyn 'Bank'

Loew's is putting on a $1,000 bank night to cover 19 of its houses in Brooklyn, with coupons handed out each day from Friday (27) up to the night of the drawing, April 22. This is the period given over by the circuit to its 'spring festival,' a campaign on spring releases.

Loew's recently dropped bank night and screeno in its Bronx houses.

FILM EXCHANGE UNION STILL PARLEYING WB

Unable to make any headway with Warner Bros. after meetings for the film Exchange Employees Union were arranged by an emissary of the U. S. Department of Labor, Commissioner Charles J. Post is endeavoring to reopen an avenue for negotiations with WB.

Meantime, the FEE is driving hard against Republic, with all houses exhibiting this company's product being picketed. Starting yesterday (Tuesday) when 'Leavenworth Case' went into most of the RKO houses in Greater New York for three days, FEE started picketing. Starting tomorrow (Thurs.) it is scheduled to picket another Loew house, the 175th St., which brings in 'Jimmy Valentine,' also a Repub release. Pickets appeared in front of Harry Brandt's Globe for the first time Saturday (21) when 'Leathernecks Have Landed' opened there. Other indies are also being picketed.

During the past week Republic made an offer to the union to take back nine of the 11 men who walked out of that company's N. Y. branch. The exchange claimed it had reasons for not taking back two of the men. While the FEE turned down this offer, its leaders are willin to arbitrate the matter with Republic in hope of a settlemen

FILM COVERAGE A LA NEWS PLAN

'Associated Press' of the Newsreels to Pro Rata Central Costs—Would Automatically Insure Economic Bolstering for All Five Newsreels

UNION'S ANGLE

Move to consolidate operations of five major newsreels in past week went off on a new tack, with only one news weekly expressing opposition to proposed solution of economic difficulties. Latest proposed working agreement would incorporate the setting up of some form of an Associated Press for the newsreels.

Such a term has been designated because virtually the same routine and sharing of costs as now employed by the A. P. would be followed. Proposal is to establish either a subsidiary operating company or a bureau to be used by the five newsreel companies, with the bureau or subsid company acting as a clearing house for news shots on all national events.

Whether a bureau would be established or a separate company servicing the five companies, fundamentally the same operating plan would be instituted. This calls for assigning of a newsreel crew of three or four for each event of nation-wide import. After news event has been shot all negatives would be available to editors of various newsreel companies for individual use. Cost of running the bureau would be pro-rated among the five member-companies. Should some other working agreement be decided on, such as assigning a different camera crew from one of the five companies in turn, this would automatically distribute the coverage costs. Such a plan would at the same time make available the single covering to all five companies.

Big Economies

The vast economy to be obtained is seen when it is realized what elaborate steps are taken by newsreel boys every time the President leaves Washington. Whenever the nation's chief executive goes traveling, there are 15 representatives of the different news weeklies who go along. With some sort of an A. P. newsreel set-up, his migrations could be handled efficiently by a crew of three.

With national news covered

(Continued on page 30)

Allied Again Flirting with Group Buying Plan, but Looks Like No Dice

H'wood Miracle

Hollywood, March 24.

Jean Madden, newcomer at Warners, gets her first part in 'Stage Struck,' without undergoing name change or makeover by remake mob. Warbler was given usual scrutiny and catechism and found to be okay as to nose, mouth, eyebrows, h and all.

TILTING ADMISH BACK TO PEAK IN LOOP

Chicago, March 24.

Bit by bit the loop houses are working back to the former peak box-office scales of the pre-depression er Experimental and tentative price boosts at straight picture and vaudefilm houses with exceptionally strong attractions have proven successful from every standpoint. Public has shown no adverse reaction to the price tilt, where the pictures and stage shows have been of strong quality.

Loop generally is angling for a return to a price top of 75c at the first run houses, other than in the notably bargain spots of the State-Lake and Oriental. Originally opened at a 55c peak admission, the Balaban & Katz Apollo and Garrick have successively boosted their rates to 65c and then to 75c. Garrick hiked the rate to 65c on 'Magnificent Obsession' and corralled a mighty gross. Last week the Apollo topped that figure when it went to 75c on Saturday and Sunday for 'Pastem' (WB). This places the Apollo on the same level at the acc Chicago. United Artists ran at 75c top for 'Modern Times' and that picture will continue at six-bits on its holdover at the Garrick.

Even the Oriental and State-Lake are looking for some angle to get their prices above 40c top. State-Lake has a 35c top on week-nights and 40c on week-ends, but would like to boost this to 40c all through the week. Is waiting until the Oriental goes to 45c or 50c before making the move, however.

rch 24.

two years' Allied locally is once more starting to put out feelers for the possible resumption of a general buying circuit for the bulk purchase of pictures. Aaron Saperstein, chief of the organization, is understood contacting every indie exhibitor in this city for possible association with the buying group despite the fact that two years ago all cooperative buying circuits were wiped out by the refusal of the distributors to sell product to unaffiliated groups.

Allied is starting reports of an 80-theatre circuit, which, if it went through, would make it the most powerful buying group in the midwest. Exchanges, queried on this possi ility, all have the same statement: they, individually, will not sell pictures to such a group.

Distributors learned their strengt two years ago when they licked the buying groups on this plan, and it is unlikely that the exchanges will change their minds at this time, since a buying circuit for the indie houses would mean at least a 15% reduction in rental prices.

Court

Allied off and on has threatened to go to the courts to force the exchanges to sell product to the buying organization, and there is a good likelihood that if the buying group is again formed and the distributors again reject negotiations with the group, that the buying circuit will appeal to the courts.

Exchanges have steadfastly stated that they will sell to circuits only when those houses are under the same management, and th they won't do business with a group which is formed solely for the purpose of group bartering.

For Allied it means a resumption of a battle which it has been discussing in its meeting rooms for the past two years. Allied has been pretty quiet in town for the past year, and this buying circuit angle is the evident crux of a new battle which will again bring the indie exhibitor organization into th limelight.

Exchanges have okayed booking circuits as a convenience, and today there are three fairly important groups for organized independent booking: the Allied group with some 15 houses, Lou Reinheimer with 10 houses, and Jack Rose with five.

Indie exhibitors are talking boycotting exchanges which will refuse to sell to indie buying groups, and with the distributors showing a united front, the indications are for a genuine knock-'em-down-and-drag-'em-out battle in this territory by the start of the new film selling season. Distributor are being careful to keep out of any official meetings, but they are all of the same mind on this buying circuit question.

Exhibs Fear Possibly Increased Overhead When Ops. Merge Unions

Notable progress is reported in the proposed merger of Local 306 (New York Operators), Allied Operators and Empire State, with an agreement following numerous conferences regarded as close at hand. George E. Browne, president of the International Alliance of Theatrical Stage Employees, who has given his approval to the merger, may lend a hand in reaching merger accord. The I.A. is vitally interested in the matter since it would like to see New York organized. Three unions up to now have caused a disorganized and complicated state.

One of the most important problems to be worked out prior to effecting the 306-Allied-Empire merger is some provision for the long-term contracts many Greater New York exhibitors have with Allied Operators. This contract, originally written for 10 years and binding both ways, has about seven years to go. The theatre owners are declared favoring the merger, but will not approve scrapping of this Allied contract with new scales and conditions to be imposed at the will of the combined unions when merging into 306. While they declare that increases may be worked out here and there, where most deserving, but that on the whole their unexpired Allied contracts will have to be considered.

The 306 policy of two men in a booth at the same time as against one is another matter that exhibitors are watching with interest. Expectation in their ranks is that once the merger is effected the combination of the unions will make an effort to put more men to work by increasing the number necessary in booths. The exhibs will want to be assured on this point before they make any concessions on their Allied agreements.

The 306 demand for wa number of men in booths is explained as the reason for the organization of Empire and Allied, with immediate support from independent theatre men, because these unions did not insist on the same demands as 306.

DISNEY STAFF COMBS EAST FOR ANIMATORS

Hollywood, March 2

Unable to line up suitable animators on Coast, Don Graham and George Drake of Walt Disney cartoon animation art department, an Carter Ludlow, business manager, are currently in New York to canvass drawing talent.

Trio plans to remain east for two months, hoping to cull 40 to 50 animators from among 4,500 applicants.

EINFELD WEST FOR A WEEK

Charlie Einfeld leave, tomorrow (Thurs.) by plane to huddle o pr oject.

Will be west less than a week, under pla

'Pine' Sugars Trail to L. A. Par, $21,500; 'Three' Strong $20,000, H.O.; 'Wife-Sec' Duals to $24,500

Los Angeles, March 24.
(Best Exploitation: Pantages-RKO)

Paramount is hitting over the $21,000 mark this week with 'Lonesome Pine' and varied stage show, including badminton contest, to lead the town in take. Picture got off to heavy start, getting consistent matinee play and geared to hover in the house for two week stretch.

'Wife vs. Secretary' not playing to smash business figured for what was considered a 'Gable-Harlow-Loy' natural. Trade at the Chinese and State pretty good and above average take, but short of what the management calculated it would be.

'These Three,' with every conceivable type of exploitation back of it, is going to very big returns at the Pantages in the Hollywood sector, while trade is very good at the downtown RKO house. Picture figures to hold for second stanza in both.

Though Warners went after the sensational type of display advertising for 'Road Gang' at the Downtown and Hollywood, the ticket buyers are not biting as calculated and the houses just hitting a so-so stride with the picture. 'Fang and Claw' in for two weeks at Filmarte just another pic and garnering very little coin. 'Country Doctor' in moveover from State to United Artists bolstering up take considerably above what house has been getting previous weeks with double bill policy.

With a United Artists home office exploiteer on hand and Sam Goldwyn reported to have gone for $3,000 on sales campaign, 'These Three' at Pantages and RKO is outstandee on the exploitation phase current week.

Unusual stress was given cooperative layout ads in local dailies with merchants helping in this direction. L. A. Times had three pages of this type in one edition including extra editorial matter on pic. Went for extra heavy display in Examiner using 70 inch ad and in other papers 60 inches same day. Also used 24 sheet boards, window cards and tieups, besides spending bunch of coin on radio announcements and plugs.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Wife vs. Sec' (MG). Started and keeping going at fair pace and should hit around the $10,500 mark. Last week 'Country Doctor' (20th-Fox), second week. Just as calculated came couple dollars short of the $7,000 counted on for the six day holdover.

Downtown (WB) (1,800; 30-35-40)—'Road Gang' (WB). Strictly so-so attraction and will milk around $5,500 which is figured as fair but not exciting. Last week 'Colleen' (WB). For the nine day run did plenty oke in hitting an even $9,200.

Filmarte (Fox) (900; 40-55)—'Fang and Claw' (RKO). Nothing to write home about. Started with plenty ballyhoo but it's going to be rugged climb to hit an even $2,200. Last week 'Third Floor Back' (G-B). Set house plenty back and in 'red' by limping through to a $1,300 finale.

Four Star (Fox) (900; 30-35)—'Bugle Ann' (MG) (3d week). Rather too long a stretch for this one but being held five days so selling camp can be started on 'Rhodes' opening (25). For five days 'Bugle' will be lucky to hit an even but bad $11,000. Last week, second stanza for it was most disappointing with take short of $1,750.

Hollywood (WB) (2,756; 30-35-40-55)—'Road Gang' (WB). Previews helping to bolster this one. Start very mild and will come somewhere within the $5,000 range. Last week 'Colleen' (WB). For the nine days here did oke but little short expectations, getting a fairly good $8,600.

Orpheum (Bdwy.) (2,270; 25-35-40)—'Silly Billies' (RKO) and 'F Man' (Par) split and vaudeville. With stage show helping, current stanza will hit to a fair $4,300. Last week 'Yellow Dust' (RKO) and 'Woman Trap' (Par) and stage show. Management had plenty of nose bleeds with this duo which wound up bit short of $4,900.

Pantages (Pan) (2,700; 25-35-40-55)—'These Three' (UA). They are going for this one like hot cakes at both mat and nite shows. In line for a very good $17,500 and set for holdover. Last week 'Fleet' (RKO). Third and final week, came through on final stanza to a more than satisfactory $5,500.

Paramount (Partmar) (3,595; 30-40-55)—'Pine' (Par) and stage show. Women folks going for it strong with the badminton feature getting younger element, too. That means house is a cinch for a hit $21,500 on first week. Last week 'Desire' (Par) and stage show. Was just a good but not overhealthy week for Dietrich at $16,700.

RKO (2,950; 30-40-55)—'These Three' (UA). Though not getting that night play which Pan house is getting in Hollywood should hit a very good $8,500 on first stanza. Last week, 'Fleet' (RKO). For third and final week came through in ship shape to the anticipated $6,000 for the bow out stanza.

State (Loew-Fox) (2,024; 30-40-55)—'Wife vs. Sec' (MG). Off at much faster clip than it's doing at the Chinese, and though short of anticipations is set to do a good $14,000. Last week 'Doctor' (20th-Fox). Second and final week of six days ran beyond expectations closing the abbreviated week with little short of $10,000.

United Artists (Fox-UA) (2,100; 30-40-55)—'Doctor' (20th Century-Fox). This one stimulated trade plenty here and will be considered money maker for house with around $4,500. Last week 'Godfathers' (MG) and 'Song and Dance' (20th-Fox). In the weakling class, getting just bit over $2,100 which is plenty red for the house.

'Brides' in Wash. Premiere with Ams $18,000; Cobb 19G

Washington, March 24.
(Best Exploitation: Earle)

Flood didn't do any physical damage to theatres, but it proved a stiff slap at the b. o. Waterfront bridges and shores were lined with gaping thousands and traffic jams kept them from dropping into theatres afterwards. By time waters lost their interest, balmy weather set in and weekend had 'em scurrying out into country.

Result is that mats are way off all over town, but nights are picking up. Proportionate top this week is Earle with 'Brides Are Like That,' which had its world premiere here, with a Major Bowes unit on stage. 'Modern Times,' which bowed in at the Palace Saturday (21) drew mixed reviews and is headed for above house average, though nothing sensational.

Earle rates exploitation honors for campaign gags on Bowes amateurs, including posing various simon pures with senators from home states and announcements in schools that kids could go to theatre and see result of 'self-confidence and hard work.'

Estimates for This Week

Fox (Loew) (25-35-60)—'Old Man' (Fox) and vaude. Pic nicely received, but Irvin S. Cobb not yet a pic draw and suggestions that he is attempting to follow in Will Rogers footsteps seem to be hurting. Buddy Rogers heads nice stage bill, but won't pull week above fair $19,000. Last week 'Bugle Ann' (MG) and Jack Benny unit hit above good $23,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Brides' (FN) and vaude. Word of mouth on pic and bally on Bowes amateurs on stage sending house toward good $18,000. Last week 'Desire' (Par) and June Knight personal took good $18,000.

Palace (Loew) (2,363; 25-35-60)—'Times' (UA). Critics pro and con but Chaplin still draw. Looks like big but not sensational $22,000. Last week 'Wife vs. Sec' (MG) (2d week), oke $11,000.

Keith's (RKO) (1,830; 25-35-60)—'Fleet' (RKO) (3d week). Sailing toward $10,000. Last week swell $12,000.

Met (WB) (25-40)—'Forest' (WB) (2d run). After big week at Earle, headed for nice $7,500 here. Last week 'Walking Dead' (WB) took big $6,500.

Columbia (Loew) (1,853; 25-40)—'Goes' (Par) (2d run). After big week at Fox looking at good $5,500. Last week repeat of 'Shark Island' (Fox), oke $4,500.

Belasco (Radin) (1,100; 25-35-50-60)—'Dancing Feet' (Rep.). Yanked yesterday (23) after three days with floppo $800. Last week revival of 'Arrowsmith' (MG) took good $5,000 for 10 days.

Nat'l First Runs

PARAMOUNT

'F Man,' RKO Downtown, Det., March 27; Orph, St. L., Apr. 24.

'13 Hours by Air,' Newman, K. C., Apr. 3; Orph, St. L., 3; Denham, Denv., 11.

'Florida Special,' Rialto, L., Apr. 24.

'Five Us This Night,' State, Mpls., Apr. 3; Denham, Denv., 4; NA, Det., 16.

'Till We Meet Agai St. L., Apr. 17.

COLUMBIA

'You May Be Next,' Orph, Bost., March 27; Loew, Syracuse, 27.

'Don't Gamble With Love,' Loew, Roch, March 27.

'Hell Ship Morgan,' Io, Albany, March 27; Mayfair, Ptld, Ore., 28; Tower, K. C., April. 3.

'FAUNTIE' FAIR $11,000 IN K. C.

Kansas City, March 24.
(Best Exploitation: Uptown)

Loew's Midland's 'Little Lord Fauntleroy' grabbed reviews that gave it a swell sendoff, but business is just fair. At the Mainstreet 'Pasteur' is drawing the medical and 'high brow' trade, while the New-man, after two profitable weeks with 'Lonesome Pine' starts the 26th with 'Colleen.'

Tower, in connection with its stage show, has 'Bugle Ann.' The hounds featured in this picture are from the kennels of Sheriff Tom Bash of this county. On account of this the picture has been given columns of advance publicity in special stories, and the local angle will bring cash into the coffers.

For 'County Doctor' Manager Stanley Chambers of the Uptown opened up his bag of tricks and gave it the works. Started two weeks ago with 24-sheet stands, secured a lot of advance stories in the papers with art; used special heralds; number of nice window displays from stores handling baby supplies; broke a policy of long standing by going into the Journal-Post with a half-page display and a quarter page co-operative ad furnished by a local merchant. This attracted a lot of attention as the house has been an exclusive Star advertiser.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Pasteur' (WB). Special invitations to the dental fraternity and cards on milk bottles gave the picture extra notice. Opening fair with prospects of around $7,000, light. Last week 'Bet' (RKO) and Carroll's 'Vanities,' $16,000, big.

Midland (Loew) (4,000; 25-40)—'Fauntleroy' (UA). Opening fair, and picture looks close to $11,000. Last week 'Shark Island' (20th) $9,000, not so good.

Newman (Par) (1,900; 25-40)—'Pine' (Par) (2d week). Held up nicely for $12,000 on nine days. 'Colleen' (WB) opens the 26th.

Tower (Rewot) (2,200; 25-35)—'Bugle Ann' (MG). Got away to swell start and likely to hit around $8,500, good. Last week 'Monte Carlo' (WB) sagged toward the last and finished with $6,000, fair.

Uptown (Fox) (2,040; 25-40)—'Doctor' (20th), with the 40c price for the downstairs seats at night, it looks like the picture was set for several weeks. Saturday opening all the house could hold and a record for the prices may be hung up. Looks like close to $7,000, great. Last week 'Mercy' (20th) $3,700 on nine days.

'Rose Marie' $4,000, Has Stuart, Lincoln, in Black

Lincoln, March 24.
(Best Exploitation: Stuart)

'Rose Marie' is being honored with milling patrons about the b. o. this week, with prospects of bettering $4,000 by quite a margin. This is the third straight week of in-the-money operation for the house and is helping in taking off the sting of deficits during those weeks of recent zero weather.

Orpheum is getting a fine run with two stage shows, 'Rainbow Revue' for three days and Benny Meroff's unit for two. It'll be well over the $4,000 mark, too. Other than that things are pretty quiet.

Biggest news this week is the announcement that Joe Cooper will drop the Colonial, action house, from his LTC and cut down to five houses. The Colonial will probably go to the Westland Theatres Corp.

Music tieups on 'Rose Marie' were about the only exploiting of note.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Nevada' (Par), with 'Red Wagon' (Alliance) and 'Leavenworth Case' (Indie), dual. Good for whole stretch at $950. Last week 'Oregon Trail' (Rep) and 'Conquer the Sea' (FD), split, very nice at $950.

Lincoln (LTC) (1,600; 10-20-25)—'Forest' (WB). Will likely gather about $2,500, not so bad. Last week 'Lady Consents' (RKO) got around $2,200.

Orpheum (LTC) (1,350; 10-15-20-25-35-40)—'Monte Carlo' (WB), with three days of 'Rainbow Revue' on stage; replaced afterward with two days of 'Preview Murder' (Par) and Benny Meroff, then three days of 'So Red the Rose' (Par), which is heading the week for $4,100, nice. Last week 'Marriage' (20th) with vaude bill headlining Jack Pepper for three days, followed by dual 'Melody Lingers' (Rel) and 'Churchmouse' (FN). Whole stretch cornered $2,700, not bad at all.

Stuart (LTC) (1,900; 10-25-40)—'Marie' (MG). Third straight winner in a row for the house and the b. o. will bulge with a $4,300, at least. Last week 'Doctor' (20th) stepped out early and on the mats all week for a good $3,900. Last three nights were slim, which dug into what otherwise had earmarks of strong run.

Varsity (Westland) (1,100; 10-20-25)—'Society Fever' (Invinc) and 'My Song' (Col), dual. Fair at $900. Last week 'Morgan' (Col) down in the general hades direction at a sad $700.

Eastern Time Means Later B.O. in Loop; 'Annie'-Garber $30,000, Chi 'Three' $20,000, 'Pasteur,' H.O., $6,500

Chicago, March 24.
(Best Exploitation: State-Lake,UA)

After three weeks of a new Eastern Standard time system, Chicago has noticed a tendency toward a later box office play throughout the day. Business starts later, but lasts longer. The early morning lines have become thin and the matinees have fallen off about 20%, especially on femme trade, but the night parade of customers lasts until 10:30 and 11 p. m. instead of stopping cold at 9:45 or 10 p. m. as before.

Night play is noticeable currently for such pictures as 'Klondike Annie,' 'These Three,' 'Louis Pasteur' and even 'Follow the Fleet.' 'Annie' started weakly on Friday matinee at the Chicago, but came back sharply that night. Picture picked up steam right through the week-end and will easily lead the pack on gross by the close of the session. Despite and perhaps because of the Hearst ban the picture is building on talk and comment. Presence of Jan Garber orchestra also counts. Garber has long been a band name in this town through his work at the southside Trianon and his WGN broadcasts.

'Pasteur' has come through a real winner. Clicked a mighty gross last week for the tiny Apollo and is continuing at the same pace for another session, which will make it the first picture to go on an honest fortnight in this house in quite some time.

Balaban & Katz sent 'Modern Times' into the Garrick for another two weeks after four weeks at the United Artists to fulfill its agreement on the flicker. Goes into the Garrick considerably in the red as far as the B. & K. rental guarantee is concerned, but B. & K. is figuring on the low nut Garrick to pull the chestnuts out of the fire.

Replacing 'Times' at the United Artists is 'These Three,' which showed building strength on rave reports and strong word-of-mouth. 'Children's Hour' angle powerful locally, due to legit jam of drama with City Hall.

Fritz Blocki is pounding out a smart round of publicity stunts for the State-Lake on the Britton comedy band, while Ed Levin used the key club and newspaper tie-ups on 'These Three.'

Estimates for This Week

Apollo (B&K) (1,200; 35-45-55-75)—'Pasteur' (WB) (2d week). Will make it a smashing fortnight on current $6,500. Touched off bang-up $10,800 last week. 'This Night' (Par) to replace Saturday (28).

Chicago (B&K) (4,000; 35-55-75)—'Annie' (Par) and Jan Garber orchestra. Got away meekly Friday matinee, but perked immediately at night and week-end with gross running better than $30,000, good. Last week 'Forest' (WB) managed neat $36,000.

Garrick (B&K) (900; 35-55-75)—'Times' (UA) (2d run). Fifth week in Loop for Chaplin flicker. Heading for $7,000 easily current session. Will stick two weeks here to round out rental contract. B. & K. expects to recoup most of its United Artists run losses at this house. Last week 'Milky Way' (Par) came through to good $6,400.

Oriental (B&K) (3,200; 25-35-40)—'Woman Trap' (Par) and 'Going Hollywood' unit. About the only attraction in entire line-up is Benny Rubin on the stage. Getting $13,000, fair. Last week $14,200 for 'Ghosts' (MG).

Palace (RKO) (2,500; 35-55-65)—'Fleet' (RKO) (3d week). Will stay a fourth. While gross is under expectations, house is on profit side due to lessened nut without vaude. Touched good $18,800 last week, and will stick to $14,000 currently. Either 'Sutter's Gold' (U) or 'Breakfast' (U) will follow incumbent picture.

Roosevelt (B&K) (1,500; 25-35-65)—'Pine' (Par) (3d and final week). Color film has held up strong in three powerful sessions. Goes out tomorrow (Wednesday) in favor of 'Rose-Marie' (MG), which has been howling for a release for the past four weeks. Around $7,000 for final seven days after splendid $11,700 last week.

State-Lake (Jones) (2,700; 25-35-40)—'Cook' (Col) and vaude. Frank and Milt Britton band headlining. House has boosted steady patronage and is now running around the $13,000 mark weekly without any difficulty. Maybe do close to $14,000 currently, big. Last week 'Love Wolf' (Col) melodious at $13,800.

United Artists (B&K-UA) (1,700; 35-45-65)—'These Three' (UA). Opened Saturday (21) with the best of reviews and word-of-mouth. Close to $20,000 for initial stanza. Last week 'Times' (UA) finished fourth round to good $9,100.

'Wife' $9,000, 'Fauntleroy' 5G, Topping Denver

Denver, March 24.
(Best Exploitation; Aladdin)

'Fauntleroy' is doubling the average at Aladdin and being held for second week 'Colleen' is good enough at Denver to be moved to Broadway for second week, while 'Wife vs. Secretary' is being held second week, at Orpheum. Major Bowes amateurs helping 'Preview Murder Mystery' to big gross at Denham.

All these houses enjoyed repeated and sometimes continuous standouts, but worst snowstorm of winter hit Sunday night and hurt grosses. 'Hitchhike Lady,' backed by stage show, doing good business at Center, and 'Country Doctor' delivering fine gross at Broadway. National basketball tournament drew thousands every night, but did not seem to hurt picture grosses.

Huffman broadcast an interview with Dolores Costello Barrymore over phone hookup to eight theatres at once, and surprise interview was well received.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Little Lord Fauntleroy' (UA). Heading for big $5,000. Will hold for second week. Last week 'It Had to Happen' (20th-Fox) got above average $3,000.

Broadway (Huffman) (1,500; 25-40)—'Country Doctor' (20th-Fox). Following a week at the Denver and four days at the Paramount, quints are drawing nice $2,500. Last week 'Music Goes Round' (Col), following four days at the Denver where it was pulled, and 'Man Hunt' (WB) and 'Man of Iron' (FN), double bill, split, finished with below average $1,200.

Center (Allan) (1,500; 20-25-35)—'Hitch-Hike Lady' (Rep) and stage show. So-so at $3,000. Last week 'Laughing Irish Eyes' (Rep) ditto.

Denham (Cooper) (1,500; 25-35-50)—'Preview Murder Mystery' (Par) and Major Bowes Amateurs on stage. Heading for strong $9,000. Last week 'Trail of the Lonesome Pine' (Par), on its second week, did $7,500, very good.

Denver (Huffman) (2,500; 25-35-50)—'Colleen' (WB) and stage band, Combo show drawing $9,500, good. Last week 'Prisoner of Shark Island' (20th-Fox) finished with $7,000, fair.

Orpheum (RKO) (2,600; 25-35-40)—'Wife vs. Secretary' (MG). Grossing neat $9,000. Holding over. Last week 'Follow the Fleet' (RKO), in second week, got $5,500, about half the initial stanza figure, but still good.

Paramount (Huffman) (2,000; 25-40)—'Next Time We Love' (U) and 'Dangerous Waters' (U). Combo is heading for fair $3,500. Last week 'Bohemian Girl' (MG), following a week at the Aladdin, and 'Country Doctor' (20th-Fox), following a week at the Denver, split, grabbed okay $4,000.

Comedy Tops in West End; Chaplin $25,000 4th Wk, Lloyd $12,500 2d Wk, Marx Bros. $35,000, All Sock Takes

London, March 15.

Seems like a sudden onrush of comedy films in the West-En , with laughter scoring all along the line.

Three smash comedy films in a row is something that has not happened in a long time. Looks like everyone is comedy bound, with laughs always assured of good patronage.

Laughtermakers are Chaplin at the Tivoli; the Three Marx Brothers at Metro's Empire, an rold Lloyd at the Carlton. And they are selling in the order named.

Of the weepies, those the money are the Korda-Wells' 'Things to Come,' at the Leicester Squ re, and 'Captain Blood,' at the New Gallery.

Estimates

(At $5 to the £)

Carlton—'Milky Way,' (Par) (2d wk.). Opened fairly, with most papers favorable, and is picking up. First week's take topped $12,500, which is good for this 1,100 seater, even at $2.50 top. Now getting plenty of word of mouth, with some audiences acclaiming it as best Lloyd picture ever. Seems easy for a six week stay.

Academy—'Hohe Schule,' (Austrian), (4th wk.). Never really got going, despite considered worthwhile. Probably title, which is too Teutonic. Has averaged around $8,000, and bowing out to less. Being replaced by 'Crime et Chaitment,' a French version of Dostoievsky's 'Crime and Punishment.'

Curzon—'Bonne Chance,' (French) (3d wk.). This arty seems to be more fortunate in picking 'em. Sacha Guitry comedy still in the money at around $7,000 and easily good for another two weeks.

Empire—'Night at the Opera,' (MG) (1st wk.). Sock getaway at $35,000, which means a must holdover despite Metro's heavy schedule necessitating weekly changes. 'Ah, Wilderness' (MG) replacing.

Leicester Square—'Things to Come,' (Korda) (3d wk.). Creating a lot of interest. Obviously not everybody's meat, and not a woman's picture. But despite that is in the money. Opened to $29,000 with second week nearer $20,500. Present stanza should see around $18,000, and expected to stay another five. Replacer not yet decided upon, but may be 'Love in Exile,' starring Clive Brook and Helen Vinson, if ready.

London Pavilion—'When Knights Were Bold' (Wolfe) (4th wk.). Not Jack Buchanan's best effort, but star's reputation brought plenty first week, grossing around $15,000. Has dropped considerably below that and will finish fourth and final week to around $8,000. 'Strike Me Pink,' (UA) replacing.

Marble Arch—'Jack of All Trades,' (GB) (3d wk.), holding up fairly. First week was $8,000; second nearer $6,500. This week will do about $5,500, with house reverting to second West-End runs, after two more weeks of this Jack Hulbert pic.

New Gallery—'Captain Blood,' (WB) (4th wk.). Came in quietly, but soon made its presence felt, and is in the hit class. Topped $15,000 on first week, with second slightly lower. Third stanza chalked up $12,000, which is very good going for this house. Current week likely to touch $9,000, and bowing out to make room for 'Rhodes,' (GB). House, which assumed an all-British film policy 18 months ago, is now playing what ever comes along.

Paramount—'Queen of Hearts,' (ATP). This is Paramount's latest deluxer, on the fringe of the West-End, but specializing in prereleases. Picture is one of the best Gracie Fields locals. In for one week, on a weekly change policy, and will net around $12,500, splendid.

Plaza—'Rose of Rancho,' (Par). Good for one week and opened to fair money, considering the star. Will do in the neighborhood of $15,000, with 'Crime and Punishment.' (Col) scheduled to replace.

Regal—'She Shall Have Music,' (Twickenham). Called about the best musical made locally and starring Jack Hylton, who is a definite draw. Should register around $15,000, and seems assured of a second week. 'Magnificent Obsession,' (U), replacing.

ivoli—'Modern Times' (UA) (4th wk.). Business exceptionally good, although somewhat spasmodic. Teatime not so hot, but with six shows daily, the Tivoli can take plenty. First week was over $40,000. Has dropped slightly, an is still doing near $25,000. Bigger trade is expected with the coming Easter. Seems certain that it will last its llotted span of 20 weeks.

'ANNIE' $9,000, MONTREAL

'O'Shaughnessy' and 'Air' Duo Set for Same Figure

Montreal, March 24.

(Best Exploitati : Capitol)

With mid-Lent passed, downtown theatres here are showing little damage, except the French houses, which have been hit as have the nabes in French sections.

Quints did well over weekend last week but faded later with good mat and only fair nite biz. 'Klondike Annie' followed at Palace and $9,000 as probable. Capitol may hit on high currently on 'O'Shaughnessy's Boy' and 'In the Air,' which are getting some good exploitation. Loew's reverts to double billing with 'Next Time We Love' and 'Dancing Fleet,' which with a specially good stage show, ought to gross $11,000.

Harry ishop, of the Capitol, tied up with streamers in 1,000 stores on the Jello program and Jack Benny, with a plug in Sunday program locally, extra space on advertising and special ads on radio pages.

Estimates for This Week

Palace (FP) (2,700; 50)—'Annie' (Par). May get $9,000 with this one, or more, according to how the luck breaks. Last week 'Doctor' (20th) faded late in week to $8,000.

Capitol (FP) (2,700; 50)—'O'Shaughnessy' (MG) and 'In the Air' (MG). Hopes to reach $9,000. Last week 'First a Girl' (Brit) and 'Another Face' (RKO), $7,500.

Loew's (M. T. Co.) (3,200; 50)—'Next Time' (U) and 'Dancing Fleet' (Emp), with good stage show. Okay, $11,000. Last week 'Irish Eyes' (Rep) and stage show, $10,000.

Princess (CT) (2,300; 50)—'Round' (Col) and 'Wolf' (Col). Taking $7,000. Last week 'Pasteur' (WB) and 'Valentine' (Rep), $6,000.

Cinema de Paris (France-Film) (500; 50)—'Amants et Voleurs' and 'Le Cheri de sa Concierge.' May get $900. Last week 'Varietes' and 'Sacre Leonce.' $800.

St. Denis (France-Film) (2,300; 34)—'Le Bebe de l'Escadron' and 'Touche a Tout'. Hitting $4,500. Last week 'Homme de Trop Abord' and 'Retour au Paradis,' $4,000.

'Pasteur'-Bernie At $32,000 Have Detroit to 'Selves

Detroit, March 24.

(Best Exploitation: Fox)

Biz not so forte here current stanza, due chiefly to a couple of holdovers and some n.s.g. product. Nice weather, too. Only house doing nicely this week is the Fox, which continues its fast pace with a nifty $32,000 on 'Louis Pasteur' and Ben Bernie on stage. Combination received the best all-around exploitation in several months here, and is repaying at the wickets.

'Klondike Annie,' which started off with a bang with Hearst's 'aid,' has settled back to normal at RKO Downtown, where pic was shunted by United Detroit Theatres, Par subsid. First five days of opening week drew heavy dough, but b.o. dropped off when natives discovered film is not all it was panned up to be. Figures for only $6,000, fair, currently following big $12,000 opening session.

Plagued again by rather weak flicker product, 'Petticoat Fever,' the Michigan remains down in the dumps this week with $19,000 due. George Givot heads vaude, and is doing his share. 'Country Doctor,' moved to Adams from the Fox after two good sessions, still proving popular and should bring in around $4,500, nice, this week. 'Rose Marie' fairly strong at the United Artists for second week, makes room Thursday (26) for 'Lonesome Pine.'

Aided by expensive Hearst and WB advertising on 'Pasteur,' the Fox did a dandy job on exploiting both the pic and Ben Bernie. Held a special preview of flicker for doctors, and another one for about 1,000 nuns, quite a feat during Lent. Had dairy tieups on milk; ad tieups with clothing, department and jewelry stores on Bernie, as well as having latter appear on special Red Cross flood relief benefit show over local station.

Estimates for This Week

Fox (Indie) (5,000; 30-40-65)—'Pasteur' (WB) and Ben Bernie on stage. Dandy campaign gives house only big biz in town current week. Both drawing for a swell $32,000, best in two years. Oke $16,000 last week on second session of 'Doctor' (20th), rather disappointing, though, in view of first session of $33,000.

Michigan (United Artists) (4,000; 30-40-65)—'Petticoat' (Metro) and George Givot on stage. Not so forte, and b. o. stays down to $19,000. 'Bugle Anne' (MG) laid down on Major Bowes amateurs last week, and gross hit $26,300.

Downtown (RKO) (2,500; 25-40-55)—'Annie' (Par) (2d week). Biz dropped sharply here. About $6,000 this session, mild compared to opening week's $12,000, big. Probably will be jerked this week.

United Artists (United Detroit) (2,000; 25-30-55) 'Marie' (MG) (2d week). McDonald-Eddy film sticking in good money, with about $8,000 due this week, following a neat $11,500 first session. 'Pine' (Par) moves in tomorrow (26).

Adams (Balaban) (1,700; 25-40)—'Doctor' (3d week). Dionne film moved in here after two nice sessions at the Fox, figures to do another good week, about $4,500. 'Invisible Ray' (U) and 'Gamble' (Col), dual, got nice $5,000 last week on strength of Karloff pic.

State (United Detroit) (3,000; 25-40)—'Tough Guy' (MG) and 'Bohemian' (MG), dual. House keeps up steady pace, with good $4,300 this week. 'Monte Carlo' (WB) plus 'Lady in Scarlet' (Chesterfield) snagged $4,100 last stanza.

'COLLEEN' SETS PROV. PACE WITH 10G

Providence, March 24.

Rather confusing situation in these parts. While floods confined to small sections, mostly in northern Rhode Island, Providence exhibitors place their troubles onto the raging waters. Plenty of bill-switching, but situation seemed to ease over the week-end. Just three days after Strand opened with new dual bill, 'Preview Murder Mystery' and 'Laughing Irish Eyes,' program was yanked Sunday and 'Womantrap' and 'Bar 20' substituted in an effort to get new momentum.

While Strand was having its troubles, Loew's and Majestic gathered speed with duals, auguring swell grosses.

'Shark Island' and 'Bugle Ann' giving Loew's much better results than expected, while crowds are flocking to see 'Colleen' and 'Boulder Dam' at Majestic. Latter house will probably lead the field with dandy $10,000. Loew's seems set to beat that figure, but comparatively the Majestic's pace is the best.

Albee switched programs twice in as many days, opening last Tuesday afternoon with 'Follies Comique' on stage and 'Leathernecks' on screen for two days, corraling an unprecedented $3,500 for the short run. Thursday house back again on all picture standard, supplementing stage attraction with 'Love Before Breakfast' and retaining 'Leathernecks.'

Publicity staffs coasting this week. Routine stuff around on 'Shark Island' and 'Love Before Breakfast,' but nothing off the beaten track.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Shark Island' (20th) and 'Bugle Ann' (MG). Natives and cricks alike raving plenty; buildup will likely put this one in $12,000 class; good. Last week 'Wife vs. Secretary' (MG) hurt by torrential rains and flood conditions, but wonderful business over week-end kept things up to $16,000.

Majestic (Fay) (2,200; 15-25-40)—'Colleen' (WB) and 'Boulder Dam' (WB). Musical is the one that is bringing them in this week and house should do $10,000, very good. Last week 'Charlie Chan at Circus' (20th-Fox) and 'Song and Dance Man' (20th-Fox) did poorly at $4,500.

Strand (2,200; 15-25-40)—'Womantrap' (Par) and 'Bar 20' (Par). New bill had advantages of Sunday start, but finish is speculative. On a three day run, 'Preview Murder Mystery' (Par) and 'Irish Eyes' (Rep) barely garnered poor $2,000. Last week 'Give Us This Night' (Par) and 'Gamble' (Col) slipped and wound-up with 5,500, so-so.

Fay's (2,000; 15-25-40)—'Man Hunt' (WB) and vaudeville. Picture drew unfavorable notices and pace is just about average, $6,000. Last week 'Don't Get Personal' (U) drew $6,000.

RKO Albee (2,500; 15-25-40)—'Breakfast' (U) and 'Leathernecks' (Rep). Likely to catch nice 6,000. Last week 'Follies Comique' on stage was top attraction for two days with 'Leathernecks' and got $3,500 in two days. Stage show due back again next month for week's run.

'These Three' Standout $32,000 On Sluggish B'way; Mae West's 2d Week 32G, 'Breakfast' H.O. 30G

(Best Exploitation: ivoli)

Five new pictures came in with the official arrival of spring. With only tw more weeks of Lent to go, warmer weather is more than welcome. What the managers would prefer along with it, however, are better attractions.

Taking everything into consideration, current conditions haven't reached the headache stage exactly. 'These Three,' at the Rivoli, is the best of the five new entries of the week. It will get $32,000 or thereabouts on its first week. The Capitol is running behind this house with 'Petticoat Fever' unable to lure more than about $28,000. Montgomery-Loy names are invigling most of this rather disappointing amount. Remaining three new pictures are in the doldrums but a couple holdover attractions and good business at the State (2d run) are offsetting that.

'Preview Murder Mystery' takes the Rialto to its lowest gross since opening Christmas day at about $6,500. House just gets by at this rather dangerous figure. 'Brides Are Like That' opened very weakly at the Strand and won't get $10,000 on the week, bad, while at the Center 'Charlie Chan at the Circus' isn't any better at $9,000 on the week, ending last night (Tues.). Center's new picture is 'Everybody's Old Man.' With this one the house started Tuesday night previews last night.

'Klondike Annie' and 'Love Before Breakfast,' both in their second (final) weeks, are strong holdovers. The Mae West starrer, aided importantly by the Fred Waring orchestra, is $32,000 on its second week ending last night (Tues.). New attraction in on a preview last night is 'Milky Way,' which has been postponed twice. Dick Himber band in with the Lloyd comedy. At the Roxy 'Breakfast' scored stoutly on its first week at $39,600, and will wind up the second with $30,000 to its credit.

On the holdover (2d) week of 'Country Doctor' the Music Hall will be fortunate to get $55,000, with Dionne picture falling off considerably after its strong start and a first week of $80,000. Astor is on a second week of 'Rhodes' (2d run) at a $4,000 pace. House has been taken by Loew's for eight weeks and options for opening of 'Great Ziegfeld' on a two-a-day basis at a $2 top April 8, just ahead of Easter Sunday.

With 'Lonesome Pine' on its screen this week the State is holding its own remarkably well considering that 'Pine' is here after three weeks at the Par. About $25,000 indicated. Palace is playing 'Follow the Fleet' singly this week, looking a pretty good $9,000. House has been in duals for a long time.

Rivoli and United Artists heavily advertised and exploited 'These Three,' doing a bigger job than on any of the other four new pictures brought to town.

Estimates for This Week

Astor (1,012; 25-35-55)—'Rhodes' (GB) (2d run) (2d week). About $4,000, mild, indicated. First week $6,200, okay. House brings in 'Boulder Dam' (WB) Friday night (27) on a first run showing. Meantime, it is being prepared by Metro for opening April 8 of 'Great Ziegfeld' (MG) on a two-a-day $2 top policy, Metro having house for ei ht weeks and options.

Capitol (4,620; 25-35-55-85-$1.25)—'Petticoat Fever' (MG) (1st week). Montgomery-Loy names saving this one from dipping lower than $28,000, disappointing, but stays a second. Last week 'Robin Hood' (MG) only $18,000, poor. House has been trying to get outside pictures.

Center (3,525; 25-35-55-85-$1.10)—'Chan at Circus' (20th). Week's take of $9,000 ending last night (Tues.) makes this one another disappointer. 'Song and Dance Man' (20th) last week only around $7,000. Starting last night (Tues.) house with 'Everybody's Old Man' (20th) begins previewing its new attractions.

Palace (1,700; 25-35-55)—'Follow Fleet' (RKO). Singles with Astaire-Rogers picture at hand; coasting toward about $9,000; pretty good. This has been above the average with duals. Last week 'Petrified Forest' (WB) and 'Every Saturday Night' (20th), dualed, under $9,000.

Paramount (3,664; 25-35-55)—'Klondike' (Par) (2d week) and Fred Waring orchestra in pit. On second lap of seven days ending last night (Tues.) 32,000, strong, but not held a third week due to increased unit. First week was $48,000. 'Milky Way' (Par) and Richard Himber orchestra in last night (Tues.) on customary preview.

Radio City Music Hall (5,945; 40-60-85-99-$1.10-$1.65) 'Country Doctor' (20th) (2d week) and stage show. Enjoyed a good first week at $80,000 but hardly merited holdover at pace current (2d) week of $55,000 tops.

Rialto (750; 25-40-65)—'Preview Mystery' (Par). Poorest here since house opened Xmas day, probably not over $6,500, but at low nut here gets by. Last week's 'Tough Guy' (MG) did nicely, $8,600. 'ill Billies' (RKO) opens Friday night (27).

Rivoli (2,092; 40-75-99)—'These Three' (UA) (1st week). Best the street offers, about $32,000 first week and holds. Six days on final (6th) week of 'Modern Times' (UA) reported at $15,000.

Roxy (5,836; 25-35-55)—'Love Before Breakfast' (U) (2d week) and stage show. Mighty business-getter, $30,000, big, on its second week. First seven days rolled up smash total of $39,600. Pinky Tomlin, stage feature, here four weeks, goes out Thursday night (26) but may be brought back later. House would hold 'Breakfast' third week but for booking commitments, 'Dancing Fleet' (Rep) being next.

Strand (2,767; 35-55-65-85)—'Brides Are Like That' (WB). One of weakest draws the Strand ever had, under $10,000. Last week, second for 'Colleen' (WB), $16,400.

State (3,450; 35-55-75)—'Pine' (Par) and vaude. A steady grossgetter, this house again is going to do very well, around $25,000. 'Ghost Goes West' (UA) and, on stage, Arthur (Street Singer) Tracy and Herman Timberg, under $20,000.

BURNS-ALLEN UP FRISCO GATE TO $22,000

San Francisco, March 24.

(Best Exploitation: lden Gate)

Topping the town by almost double the business of its nearest competitor, the Golden Gate, with Burns and Allen and their stage unit and a third rate feat re, 'Leathernecks Have Landed,' had things pretty much its own way from opening day.

'Country Doctor' still holds town's attention in third week on the street, especially the feminine fans. Chaplin's 'Modern Times' still satisfying the management in its third week, but rest of town in the dumps with mediocre product.

Estimates for This Week

Clay (Roesner) (400; 35)—'Peterson Sverige' (Marmstedt). Slightly less than usual European product, $1,000. Last week 'Royal Waltz' (Vienna) $1,100.

Embassy (Cohen) (1,512; 25-35)—'Follow Fleet' (RKO). Moved in from its three-week stay at Gate and trade up to near double house average with nice gross of $3,000. Last week 'Irish Eyes' (Rep) and 'Lawless 90's' (Rep) only $1,900.

Fox (Goldenberg) (5,000; 25-40)—'Song and Dance Man' (20th) and 'Lady in Scarlet' (Ches). Weaker than general fare here and letdown to $5,800. Last week 'Three Godfathers' (MG) and 'Man of Iron' (WB) little better at $6,200.

Golden Gate (RKO) (2,850; 35-40-55)—'Leathernecks' (Rep) and Burns and Allen p. a. with stage unit. Feature buried under heavy blast in ads for Burns and Allen; capacity almost all week, socko $22,000, not a record but plenty good, the 10c. price boost allowing the house heavy sugar. Very welcome after last week's 'Follow Fleet' (RKO) dropping business to $10,800.

Orpheum (F&M) (2,440; 30-35-40) 'Don't Gamble Love' (Col) and 'O'Malley of Mounted' (20th). Lower than usual figure here, only $5,700. Last week 'Love Before Breakfast' (U) did better single with $7,000.

Paramount (FWC) (2,740; 30-35-40)—'Shark Island' (20th) and 'Snowed Under' (WB). Letdown at this house after several weeks of record business, but profit at $12,800. Last week good for second week of 'Wife vs. Secretary' (MG) and 'Preview Mystery' (Par), $13,000.

St. Francis (FWC) (1,470; 30-35-40)—'Country Doctor' (20th) and 'Bugle Ann' (MG) (3d week). Still holding up, $9,000, not far from last week's $10,600.

United Artists (UA) (1,270; 25-35-40-55)—'Modern Times' (UA) (3d week). Sailing along nicely, satisfactory $7,500. Last week (2) garnered $8,800.

Warfiel (FWC) (2,680; 35-40-55)—'Colleen' (WB) and 'Too Many Parents' (Par). Not so hot at $13,600. Last week 'Lonesome Pine' (Par) and 'F-Man' (Par), $17,400.

'Pine' Plus Lukas Nice $27,000, Boston; 'Folies Comiques' Revue Ups to $32,000

Boston, March 24.
(Best Exploitation: Keith's)

Top honors in the film district will be divided this week between 'Lonesome Pine,' with Paul Lukas, in person, at the Met; and 'Folies Comiques' on the stage of the Keith-Boston, screening 'Love On a Bet.' Technicolor special is drawing commendable biz at the big house, and a lavish Frenchy show, produced by Charles Koerner and William Howard, is socko at the Keith stand.

Chaplin's 'Times' on a dual bill at the Par and Fenway is okay, but not alarming. 'Wife vs. Sec' at Orph and State won a holdover at both Loew houses, but withered after opening day of second week, making the decision look dubious.

Flood, which came within 25 miles of Boston, had some effect on weekend trade.

Keith exploiters concentrated on the 'Folies' stage show and worked up some creditable gags. Planted a gang of lobby sleepers 'waiting in line all night for the b.o. to open; distributed some extra special teaser flyers; sent around a flashy sound truck; snared a banner across Washington street; used radio plugs; ran a guest ticket promotion on a classified ad page; blossomed out with extra outdoor paper; and socked with a special valance, with legs running from marquee to sidewalk. Extra newspaper ad space did the rest.

Estimates for This Week

Keith-Boston (RKO) (3,000; 35-50-65)—'Love On a Bet' (RKO) and 'Folies Comiques' on stage. Powerful combination; if it hits the $32,000 indicated over weekend, this will be a house record for any week without a holiday. Although the film is inconsequential alongside the undraped French show, it is proving a satisfactory companion. Stage show set for two weeks. Last week, okay $18,000 for 'Farmer in Dell' (RKO), and Ralph Bellamy, p.a.

Met (M&P) (4,200; 35-50-65)—'Lonesome Pine' (Par) and Paul Lukas on stage. Looks like good combo at $27,000. Last week, $28,000 for 'Desire' (Par) and Louis Armstrong with Mills Bros. on stage.

Orpheum (Loew) (3,000; 25-35-40-50)—'Wife vs. Sec' (MG) (2nd wk). Skidding to $9,000 after dandy opening week of $23,000. 'These Three' (UA), film version of 'Children's Hour,' banned here in legit season, comes in next Friday (27), but 'Hour' title not being mentioned in any way.

State (Loew) (3,200; 25-35-40-50)—'Wife vs. Sec' (MG) (2d wk). Although very good opening frame, did not warrant h.o. here, as $7,500 pace indicates. Initial stanza about $15,500.

Keith Memorial (RKO) (2,900; 25-35-50) — 'Love Before Breakfast' (U). Frigid, aiming for only $9,000. 'Fleet' (RKO), fourth week, drew $8,500, satisfactory in view of total gross for entire run.

Paramount (M&P) (1,500; 25-35-50)—'Modern Times' (UA), second run and 'Give Us This Night' (Par), first run, dual. Riding at average pace, about $7,500. Chaplin flick drawing about as well at pop prices as at roadshow tilt. Last week, okay $7,500 for 'Klondike' (Par), 2nd run, and 'Irish Eyes' (Rep), 1st run, dual.

Fenway (M&P) (1,600; 25-30-40-50)—'Times' (UA) and 'This Night' (Par), double. All right $4,500. Last week, $4,000 for 'Klondike' (Par) and 'Irish Eyes' (Rep), dual.

Scollay (M&P) (2,700; 25-35-40-50)—'Had to Happen' (20th), 2nd run and 'Klondike' (Par), 3rd run, dual. Just fair at $5,500 gait. Last week, about $6,000 for 'Pasteur' (WB), 3rd run and 'Tango' (Chest), 1st run, dual.

'Sec' Dives to $3,300 in N. H. 2d; 'Fauntie' $9,500

New Haven, March 24.
(Best Exploitati : Poli)

Business is fair enough all around, except 'Wife vs. Sec,' holdover, which is doing a nose dive. Yale studes' spring exodus will be felt somewhat.

Poli put on a heavy campaign for 'Fauntie.' Plugged the Dolores Costello Barrymore coiffure via beauty parlors; made special play for kid attendance; essay contest in public schools with copies of the book for prizes; bookmarks in public library; special bally on Freddie Bartholomew; contests via local air stations; giveaway fan mags with corner adv.; tieup with Postal Telly distributing circulars; banners on newsdealers' trucks tieing in with a fan mag; special editorials, trailers, one-to-24 sheets, etc.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Desire' (Par) and 'Eagle's Brood' (Par). In for nine days and getting good $9,000. Last week 'Pine' (Par) and 'Timothy' (Par) held up to an okc $4,200 on second week.

Poli (Loew) (3,040; 35-50)—'Fauntleroy' (UA) and 'Bugle Ann' (MG). Should word-of-mouth its way to nice $9,500. Last week 'Wife-Sec' (MG) drew close to $10,000, which was light against weak opposish.

Roger Sherman (WB) (2,200; 35-50)—'Colleen' (WB) and 'Boulder' (WB). Building after moderate start for pleasing $8,200. Last week 'Fleet' (Radio), holdover, fell off to tepid $4,000.

College (Loew) (1,565; 35-50)—'Wife vs. Sec' (MG) (2d run). Looks like box office girls can catch up on their knitting; weak $3,300. Last week 'Lady Consents' (Radio) and 'Trouble' (20th) preaped a nice $3,800 at 25c-35c scale.

'Leathernecks' with Ams Lands $12,500 in Indpls.; 'Annie'-'Trap' Dual, $3,800

Indianapolis, March 24.
(Best Exploitation: Lyric)

Major Bowes' current unit is surpassing the business done by the two previous troupes of tyros to play the town, with $12,500 at the Lyric vaudfilmer. Linked with 'Leathernecks Have Landed' and exploited neatly, the amateurs are pulling the natives in and making necessary five shows daily instead of the usual four. Nothing much else in town.

Display ad tieups with the feminine members of the Bowes ams posing for department store silk hosiery ads, spring wearing apparel, and with the customary reception for the unit's arrival coupled with classified ad tieups, a special front and extra radio coverage, stood out in the Lyric's campaign on the NBC neophytes.

Estimates for This Week

Apollo (Fourth Ave) (1,100; 25-40)—'Colleen' (WB). Okay, but not big at $5,000. Last week 'Doctor' (20th), $3,000, fair, for second week.

Circle (Monarch) (2,600; 25-40)—'Annie' (Par). Repeat. Dualled with 'Woman Trap' (Par), not extra at $3,800. Last week 'Fleet' (RKO), repeat, mild at $3,500.

Indiana (Monarch) (3,100; 25-40)—'Pine' (Par), dualled with 'Man' (Par). Former plugged heavily, but extra space failing to pay for itself, with prospects for only fair $5,800. Last week 'Desire' (Par), dualled with 'Bet' (RKO), light at $5,000.

Loew's (Loew's) (2,800; 25-40)—'These Three' (UA). Moderate at $5,300. National assist ads did not bolster pic. Last week, 'Wife vs. Sec' (MG), swell at $10,000.

Lyric (Olson) (2,000; 25-30-40)—'Leathernecks' (Republic) and Bowes' unit. Latter plugged heavy with Lew Ayres given the play in the picture. About as much as the house can do at this price scale with take headed for dandy $12,500. Last week, Personal' (U) and Bebe Daniels and Ben Lyon unit, excellent at $10,850.

'Desire' Moderate $6,500 In Moderately OK B'ham

Birmingham, March 24.
(Best Exploitation: itz)

Arrival of spring finds business moderately good in most of the houses. Toughest winter in many years has hurt show business, causing folks to stay indoors. Nights during the next few weeks will find theatres enjoying much better business with satisfactory pictures, and the line up is almost certain to do pretty good.

Ritz tried hard to pep up 'Whipsaw' with a flood of cards scattered throughout the town. Not what one would call an exceptional campaign but better than the other houses.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40). — 'Desire' (Par). Nice start but draw will be principally Gary Cooper and not Marlene Dietrich who doesn't click here; $6,500, moderate. Last week, 'Captain Blood' (FN) around $7,000, good.

Ritz (Wilby-Kincey) (1,600; 25-30) 'Whipsaw' (MG. About $3,300, good. Last week, 'Burlesque' (20th), $3,500.

Empire (Acme) (1,100; 25).—'Prof. Soldier' (20th). In for nine days, two days longer than usual run but replaced 'Metropolitan' (20th), which flopped after five days. 'Soldier' will get around $2,800 for run, while 'Metropolitan' got around $1,300.

Strand (Wilby-Kincey) (800; 25).—'Call of Prairie' (Par) — About $1,500, fair. Last week, 'Bohemian Girl' (MG), $1,700.

1st Runs on Broadway

(Subject to Change)

Week of March 27

Astor—'Boulder Dam' (WB).
Capitol—'Petticoat Fever' (MG) (2d wk).
Center—'Everybody's Old Man' (20th-Fox) (25).
Music Hall—'Sutter' (U) (26).
Paramount—(Par) (25).
Rivoli—'These Three' (UA) (2d wk).
Rialto—(RKO) (28).
Roxy—'Dancing Feet' (Republic).
Strand —(WB) (28).

Week of April 3

Capitol—'The Unguarded Hour' (MG).
Center—'House of Thousand Candles' (Republic) (1).
Music Hall—'Little Lor Fauntleroy' (UA) (2).
Paramount—'Milky Way' (Par) (2d wk).
Rivoli—'These Three' (UA) (3d wk).
Roxy—'Smiling (Republic).
Strand—'Singing Kid' (WB) (4).

Snow Paralyzes Buffalo; 'Fleet' Leader at $13,000

Buffalo, March 24.
(Best Exploitation: Great Lakes)

Two record-breaking snowstorms in rapid succession and with only one day between administered a knockout to Buffalo box offices. With nearly two feet of snow falling in 36 hours, beginning Tuesday (17) and with another eight inches laid on top of that before the town had a chance to dig out from under, everything came to a complete standstill.

Not a street car moved for two days, and automobile traffic was at a practical standstill. Not even a flood could have paralyzed traffic any worse than the snow, while overhead conditions, due to wind, hazards from falling ice and driving snow added to the difficulty. Downtown theatres were practically deserted and hardly a mouse was stirring anywhere throughout the lobby or the auditorium. All managers agreed it would have been cheaper to go dark entirely.

Currently things are looking up, although Saturday openings were knocked galleywest by a resumption of the blizzard activities, which continued all day.

'Fleet' had a bad opening day, but looks to come home with the week's high gross. 'Pine' won't be so close, but 'Shark Island' building.

Music and fashion hookups were used to good advantage in exploiting 'Fleet.' One department store had a complete blouse, hat, gown and ensemble tieup with newspaper advertising all pivoting on Ginger Rogers. Beauty shop, cleaning company, milliners and 'fleet blue' wearing apparel helped build up the campaign. Navy recruiting office sent out one-sheets and Liberty took 25,000 circulars, after having run the story.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Pine' (20th). Press and public failed to get very much excited over this, the technicolor angle being rather severely handled by the reviewers. May get up to $10,000, but disappointing. Last week, 'Fauntleroy' (UA). Weather cut into what looked like nice business and takings got down to $9,000.

Hipp (Shea) (2,400; 25-40)—'Shark Island' (20th) and 'Saturday Night' (20th). They seem to be liking this bill, with credit going to former. Flying start for probably $9,000. Last week 'Happen' (20th), fine at nearly $8,000.

Great Lakes (Shea) (3,400; 25-40)—'Fleet' (Radio). Best business in town and ought to better $13,000. Last week 'Times' (UA) (2d week). Failed to show expected strength at $5,800.

Century (Shea) (3,400; 25)—'Another Face' (Radio) and 'Whispering Smith' (20th). Normal activity for around $6,000. Last week 'Hostess' (WB) and 'Human' (Radio) came in with under $6,000.

Lafayette (Ind) (3,400; 25)—'Waters' (U) and 'Breakfast' (U). Nice opening, but fell away during second spasm of storm, then picked up over the week-end and should go to $7,000. Last week 'Grand Exit' (Col) and 'Clairvoyant' (GB). Storm and no particular strength in the program drove figure down to the lowest in a couple of months. Under $6,000.

LYON AND DANIELS WITH 'HAPPEN' $21,400, CLEVE.

Cleveland, March 24.
(Best Exploitation: State)

'It Had to Happen' is the leader for grosses, chiefly due to the Bebe Daniels-Ben Lyon unit on Palace's stage. In comparison with expected $21,400 at Palace, the State is rolling merrily along with 'Desire' to about $18,500. Hipp sees $17,500 with 'Colleen,' so there are no tears on film row.

For best ballyhoo, Milton Harris made a smart tie-up with Pontiacs for 'Desire,' ranging from free rides to theatres by 15 auto agencies, parade with banners and a department store modeling show to plug 'Desire' pearls.

stimates for This Week

Palace (RKO) (3,200; 30-40-60)—'Happen' (Par) with Bebe Daniels and Ben Lyon unit. Latter is doing good work, indicating a sweet $21,400. Last week 'Wolf' (Col) and Cab Calloway came up to a satisfactory $16,550.

Hipp (WB) (3,000; 25-40)—'Colleen' (WB). Light but building steadily through astute exploitation, and looks like $17,500. Last week 'Pasteur' (WB), despite fine handling, came a shade below what was hoped for at $16,500.

State (Loew's) (3,750; 30-35-40)—'Desire' (Par). Given a neat send-off by novel campaign, this one will do a smart $18,500. 'Shark Island' (20th) last week hit only $16,800.

Allen (RKO) (3,000; 25-40)—'Another Face' (Radio). Shoved in at last moment for a split week, with hardly any ballyhoo. Will have trouble going over $2,200. Three days of 'Round' (Col) collected about $1,500, not enough. 'Doctor' (20th) on last holdover lap was more cheerful at $4,500.

Stillman (Loew's) (1,872; 25-35)—'Timothy' (Par). Picture nothing to brag about, but matinee and juve biz helping it along for $4,000. Second week of 'Wife vs. Sec' (MG) landed a swell $7,500.

Blackstone's Hocus Good for $5,500 in Louisville; '3' $6,400

Louisville, March 24.
(Best Exploitation: National)

Week here is marked by only two items which are worthy of emphasis. 'These Three' at Loew's State will probably pull the class trade, and should wind up with around $6,400. National, with 'Clan of Iron' on the screen and Blackstone pulling them in with his magic show, should be a good second, and indications are for $5,500. The prestidigitator is in for four days only, the remaining three days turned over to double feature reveal, 'Count of Monte Cristo' and 'Six Day Bike Rider.'

Exploitation to National, for Blackstone's magic unit, and Dale Houston putting forth plenty of effort to give the show a good shove. For first time in weeks house has gone in for billboards in a big way, and newspaper space exceeds by a considerable amount the usual coverage.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Three' (UA). Class product attracting considerable attention from those familiar with 'Children's Hour', critics being particularly lavish in praise. Sharing $6,400 or thereabouts, okay. Last week 'Round' (Col), dualled with 'Pagans' (MG), okay, $6,400.

Rialto (Fourth Ave.) (3,000; 15-25-40)—'Pine' (Par) (2d week). Coming through for nice $5,800, matinee draw continuing heavy. Color pic received benefit of word-of-mouth advertising, justifying two weeks' stay. Last week fine $7,200.

Brown (Ind) (1,500; 15-25-40)—'Obsession' (U). Return engagement. Returns never great shakes in this town, and this is no exception, even taking into consideration the light opposition. Will be lucky to get away with $2,500. Last week 'Secrets' (Col) and 'Ghosts' (MG), dual, took good $3,200.

Strand (Fourth Ave.) (1,500; 15-25-40)—'Breakfast' (U) and 'Personal' (U), dual. Pair of programmers don't augur well, but steady trade at this house should hold gross well up to average, $3,500. Last week 'Doctor' (20th) did well on its second week, with heaviest biz at matinees. Took $4,300, good, but more was hoped for.

Mary Anderson (Libson) (1,000; 15-25-40)—'Colleen' (WB). Town more or less fed up on the stock company names and faces, and not getting excited about 'Colleen.' Neighborhood of $2,800, light. Last week 'Boulder Dam' (WB) and 'Walking Dead' (WB), dual, fair $3,300.

National (Ind) (2,350; 15-25-40)—'Man of Iron' (FN) and Blackstone, four days, and balance of week reissues of 'Monte Cristo' and 'Bike Rider' (WB). Currently Blackstone is the big noise, and with special kids matinee Saturday morning and

HOUSTON IN PIC, SHOW IN ST. L.; 'RHODES' 11½G

March 24.
(Best Exploitation: Loew's)

Big noise of the town theatrically is the double appearance of Walter Huston on the legit stage and in 'Rhodes.' A general perking up of business is noticeable with the first touch of spring. Sad note is the folding of F&M's Ambassador Thursday (26) for an indefinite period.

Particularly noticeable last week was the failure of 'Magnificent Obsession' to do above average biz in about 10 nabe houses which counted on it to revive the Lenten dip. At the Ambassador the continuation of bad biz, despite stage help, brought decision of operators to close down and await outcome of its federal suit for films.

At the Municipal Auditorium, opening Saturday (21) was the 'St. Louis On Parade' exposition, featuring Wayne King's band. Opening was o.k., though not sensational.

'Colleen' is going it alone and big at Orpheum, downtown WB house, and will give Loew's with a dualer, 'Shark Island' and 'Bugle Ann' a nip and tuck battle for best b.o. take in downtown section.

Fox, with 'Rhodes,' got a lot of publicity of Walter Huston's personal in 'Dodsworth' at the American, where biz was very big. The Huston pix opened only fair, with noticeable absence of femme appeal.

'Bugle Ann' story, laid in Missouri, enabled 'Chick' Evens, mgr., and Loew's to utilize the late Senator Vest's eulogy to the dog for an above average exploitation campaign.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Rhodes' (GB) and 'Gamble' (Col). Lack of femme appeal will hold take to $11,500. Fair. Last week 'Doctor' (20th) and 'Tango' (Maj) (2d week), $10,700.

Ambassador (F&M) (3,018; 25-35-40)—'Chan at Circus' (20th) and 'Valentine' (Rep). With house shuttering, customers are staying away and $7,600 will be a lot at end of week. Last week 'Breakfast' (U) and Ed Lowry on stage with amateurs, dandy $13,300 through Lowry and the ams.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Pine' (Par) and shorts (2d week). Second at $7,600 will be a good return on this after an $11,200 first week.

Orpheum (WB) (1,950; 25-35-55)—'Colleen' (WB). Heading to an o.k. $11,800. Last week 'This Night' (Par) and 'Boulder Dam' (WB). Not so hot at $7,100.

Loew's (Loew) (3,162; 25-35-55)—'Shark Island' (20th) and 'Bugle Ann' (MG). Shouldn't miss $14,000, and may even beat this for good week. Last week 'Wife vs. Sec' (MG) (2d week). Collected $10,400, good.

Missouri (F&M) (3,514; 25-40)—'Ghost' (UA) and 'Saturday Night' (20th). At $5,100, below average. Last week 'Pro Soldier' (20th) and 'Marriage' (20th). Poor $1,700.

Grand Opera House (Ind) (2,200; 15-25-35)—'Confidential' (Mas) and vaudeville. New vaudeville contact should enable house to do $3,400, good. Last week 'Lady in Scarlet' (Chcs) and vaudeville, $3,100, fair.

$7,000 START LOOKS OK RUN FOR 'TIMES', PORT.

Portland, Ore., March 24.
(Best Exploitation: United Artists).

Exploitation contest was heavy with week between 'Modern Times' (UA) and 'Country Doctor' at the Evergreen Orpheum, with the Chaplin pic getting the edge on the bally. 'Times' started in to sock 'em in a big way at the U.A. and is obviously set for a run. The other big b.o. drag of the week, 'Country Doctor,' is in line to put the Orph over for seven gold standard days, but holding is doubtful.

Most other pix are light with exception of 'Shark Island' at the Paramount. That house did a good exploitation job by running the serial story in a local daily, thus

(Continued on page 31)

'spook show' as added hypo, th magician should bring in $5,500, which includes the seven-day stanza. Last week 'Harrigan' (FN) and Britton band for the full week took nice $4,800.

Alamo (Ind) (900; 15-25)—'Waters' (U) and 'Consents' (RKO), dual, splitting with 'G Man's Revenge' (state rights) and 'Dream Too Much' (RKO), dual. Hitting average pace at $1,700. Last week 'Fang' (RKO) and 'Leathernecks' (Rep) couldn't steam things up much, taking $1,200, fair.

Benny's Free Broadcasts at Auditorium Hurt Unit Biz; $18,500, Red, in Balto

Baltimore, March 24.

(Best Exploitation: Hipp)

'Lonesome Pine' at Keith's got off at a gallop and is soaring up to socko $10,000, which will be one of the finest weeks the house has had this season. H.o. is assured.

Quite a surprise is the unsteadiness of the vaudfilm Century. 'Bugle Ann' on screen isn't drawing, but house counted on the Jack Benny unit for business. Benny took a cut this week for Balto, getting $8,500 instead of the usual $12,500. With indications of an $18,500 gross, that means red for the house. Start was slow, with first bulldup Sunday matinee. That evening biz was brutal, since Benny aired two broadcasts from the legit Auditorium. There was so much local interest in the broadcasts many people seemed to think he was not playing Century all the evening shows; the phone switchboard buzzed all day with public inquiries as to who was replacing him at Century during his broadcasts. That query was understandable since most radio names skip to New York for their airings when playing here, thus missing a few performances. Biz spurted a trifle yesterday (Monday) but the poor start keeps the chances down.

Against Benny is the N.T.G. unit at Hipp, with 'Love on a Bet.' Looks good for $16,500, excellent.

New is experiencing one of its worst weeks with 'Everybody's Old Man.' Tried to sell Irv Cobb as a Will Rogers, but no dice. Lucky to get $1,000.

H. Ted Routson of the Hipp built plenty advance interest in the N.T.G. show and climaxed by having some of the girls and Granlund appear at the Flower show in Armory for plenty notice from public and press. Show laid off before current date and Granny came in early to personally make the rounds and stir up interest.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Bugle Ann' (MG) and Jack Benny unit. No pull in pic, and Benny offstride for red $18,500. Last week same for Fats Waller band and 'Fauntleroy' (UA), with nut much lighter.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Bet' (RKO) and N.T.G. unit. Stage show considered getting glowing comment. Grand $16,500. Last week 'This Night (Par) and Ray Perkins' purees, $10,500, off.

Keith's (Schanberger) (2,500; 15-25-35-35-40)—'Pine' (Par). Socko $10,000, and will h.o. Last week 'Breakfast' (U), good, $5,400.

New (Mechanic) (1,800; 15-25-30-35-40-55)—'Old Man' (Fox). Poor $1,000. Last week, second of 'Doctor' (20th), oke $2,900.

Stanley (WB) (3,200; 15-25-35-40-55)—'Colleen' (WB). O.k. $8,000, but under expectations. Opening day was fine in face of downpour, but collapse thereafter. Last week, second of 'Pasteur' (FN), $5,500, fine.

SEATTLE CHANGES MGRS. BUT GROSSES ARE OKAY

Seattle, March 24.

(Best Exploitation: 5th Ave.)

Four of the six downtown Hamrich-Evergreen houses are sporting new managers this week, with Music Box and Blue Mouse alone unchanged. Bill Hamrick advances to manager of Paramount; Andrew Saso is manager at Fifth Avenue; Don Geddes at Orpheum and George Appleby at Coliseum.

Best exploitation is at Fifth Avenue for 'Pasteur,' tops being special preview for committee of 25 leading medics from Kings County association, and first time in history that the association endorsed anything commercial.

Estimates for This Week

lue Mouse (Hamrick) (900; 27-37-42)—'Wife vs. Secretary' (MG). From Fifth Avenue for extended run, going great guns here at $4,300 pace. Last week 'Follow the Fleet' (RKO) in six days of third week got $3,100, good.

Coliseum (Evergreen) (1,800; 21-32)—'Riff Raff' (MG) and 'King of Burlesque' (20th-Fox), dual. Drawing okay, $2,600. Last week 'Bride Comes Home' (Par) and 'Paddy O'Day' (20th-Fox) dual, $3,200, fair.

Fifth Avenue (Evergreen) (2,400; 27-37-42)—'Louis Pasteur' (WB). Getting heavy campaign; drawing good $9,000. Last week 'Wife vs. Secretary' (MG), $11,800, big.

Liberty (J-vH) (1,900; 11-16-27)—'Don't Gamble with Love' (Col) and 'Sunset of Power' (U). Though Buck Jones appeals to Liberty's clientele, takings slowed up and only $3,000 expected. Last week 'Hell Ship Morgan' (Col) and 'Two Sinners' (Rep) landed $4,400, very good.

Music Box (Hamrick) (900; 27-37-42)—'Country Doctor' 20th-Fox). Third and final week; still okay at $3,500. Last week 'Doc' got $5,300, big.

Orpheum (Evergreen) (2,700; 27-37-42)—'Next Time We Love' (U) and 'Ghost Goes West' (UA), dual. Getting moderate $7,000. Last week 'Klondike Annie' (Par), second week, $6,100, good.

Paramount (Evergreen) (3,106; 21-27-32)—'Silly Billies' (RKO) and 'Another Face' (RKO), dual. Rating $4,200, fair. Last week 'Boulder Dam' (WB) and 'Bohemian Girl' (MG), dual, $4,900, good.

Rex (Sterling) (1,400; 16-21-32)—'Return of Jimmy Valentine' (Rep) and vaude. Getting okay $3,500. Last week 'Laughing Irish Eyes' (Rep) and vaude, $3,400, good.

Flood Too Much Cincy Opposish; 'Colleen' $7,000

Cincinnati, March 24.

(Best Exploitati : Palace)

Ohio river rampage is clinching attention of natives. Most of those not directly affected are either viewing flooded sections or hugging family radios for news reports of the deluge. Whole thing is a backwash on general trade, with downtown b. o. at low ebb.

Screen subject giving best biz account of itself currently is 'Petticoat Fever,' fetching $13,500 for the Albee. Next best is 'Modern Times,' tagging $11,000 at the Palace. Keith's is the dope upsetter, registering $7,000 on 'Colleen,' warranting a holdover.

Lyric is scraping close to its all-time basement figure with $2,000 on 'Woman Trap.' Two holdovers: 'Fauntleroy' for $4,000, big dough for the Grand, and 'Annie' feeble for $2,700 at the Capitol.

Press puffs in the main went to 'Modern Times.'

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Petticoat' (MG). Aiming for $13,500, fair. Last week 'Annie' (Par), $12,000, slow going for Mae West.

Palace (RKO) (2,600; 35-42)—'Times' (UA). Splendid reviews. May hit $11,000. Last week 'Fauntleroy' (UA), $11,500, dandy.

Shubert (RKO) (2,150; 35-55)—'Gamble' (Col) and 'Redheads vs. Blondes' unit. Limp b. o. at $9,000. Last week 'Bugle' (MG) and 'Let's Swing It' unit approached season's low at $8,000.

Keith's (Libson) (1,500; 30-40)—'Colleen' (WB). Trlumphing for $7,000 and a holdover. Last week 'Happen' (20th), $4,500, normal.

Grand (RKO) (1,200; 25-40)—'Fauntleroy' (UA). (2d run). Transferred from Palace; $4,000, big. Last week 'Fleet' (RKO), held on for fourth downtown week at $2,500, good.

Capitol (RKO) (2,000; 35-42)—'Annie' (Par). (2d run). Switched from Albee; $2,700, poor. Last week 'Docter' (Fox), moved over from Palace, $4,500, swell.

Lyric (RKO) (35-42)—'Woman Trap' (Par). Maybe $2,000, flirting with theatre's low. Last week 'Breakfast' (U), $6,000, heavy.

Family (RKO) (1,000; 15-25)—'Muss 'Em' (RKO) and 'Great Life' (Par), split. Okay at $2,100. Last week 'Drift Fence' (Par) and 'Dangerous Waters' (U), separate, $2,000.

Strand (Ind) (1,300; 15-25)—'Tango' (FD) and 'Dark Hour' (FD), dualed, $1,400, slow. Last week 'Irish Eyes' (Rep), with 'Federal Agent' (Rep), tossed in as last-half extra measure, $1,300.

HOTSY TACOMA

'Fleet' Heading for Big $6,000; 'Doc' Holding Over

Tacoma, March 24.

(Best Exploitation: Music Box)

All spots look to go to town with attractions and weather on the up and up.

Blue Mouse is only house not singling this week, with the two ace Hamrick houses going it solitaire with 'Country Doctor,' holding over at Roxy, and 'Fleet' at Music Box.

Music Box rates top exploitation with special front getup and radio plugs on 'Fleet.'

Estimates for This Week

lue Mouse (Hamrick) (750; 16-27)—'Silly Billies' (RKO) and 'Crime and Punishment' (Col). Two extremes in film entertainment drawing fair $1,300. Last week 'Widow from Monte Carlo' (WB) and 'Lone Wolf Returns' (Col) got $1,700, big.

Music Box (Hamrick) (1,400; 16-27-37)—'Follow the Fleet' (RKO). Astaire-Rogers musical delivering $6,000, very good. Last week 'Petrified Forest' (WB) and 'Three Live Ghosts' (MG), dual disappointed with $3,100.

Roxy (Hamrick) (1,300; 16-27-37)—'Country Doctor' (20th-Fox). Heading for $3,000 in second week, but may not hold full seven days. 'Wife vs. Secretary' (MG) will replace. Last week 'Country Doctor' (20th-Fox) got $5,200, exceptional.

Newark Par Jerks Ads From Eagle as 'Annie' Aftermath; 9G on H.O.

Newark, March 24.

(Best Exploitation: Loew's State)

Loew's will cross the tape this week ahead of them all. It won't be hard as all the rest have holdovers, but 'Wife vs. Secretary' on eight days will take $19,000, which is plenty.

Some commotion was caused by Paramount-Newark taking its ads out of the Star-Eagle 'for good.' This is a Paul Block paper and house naturally took out 'Klondike Annie's' ads. Then the paper published an extra slam and this was too much for Adams, who took out all ads.

Shubert is announcing a series of plays, mostly old, at low prices. This was the old policy at the Broad and Shubert.

For 'Wife vs. Secretary' and 'Hit and Run Driver' Loew's arranged for McCrory's to distribute 5,000 photos of Clark Gable. The police have put a display in the lobby, with a police lieutenant assigned. One sheets were arranged to be put on Newark Safety Council signs, 50 in prominent spots. Editorial in Newark Star-Eagle and break in news pages on lobby display.

Estimates for This Week

Branford (WB) (2,966; 25-75)—'Forest' (WB) and 'Breakfast' (U) (2d week). Better than expected and if it holds at all should take $8,500. Last week nice $17,300.

Capitol (WB) (1,200; 15-30-40)—'Pine' (Par) and 'Bohemian' (MG). Near $3,500. Last week 'Man Hunt' (WB) and 'Pink' (UA) didn't make it, doing only $2,200.

Little (Franklin) (299; 30-40)—'Rozkoszna Dziewcyna' (Muzok). Even in Lent Polish pictures go well here and this one will take about $1,000. Last week, final for a German film, 'Melo' (Gen) in six days got $675.

Loew's State (2,780; 25-30-55-65-75)—'Wife vs. Sec' (MG). Put in a day early and taking off. Will probably run to $19,000. Last week house pulled 'Bugle Ann' (MG) and 'Wolf' (Col) after six days at $7,400.

Proctor's (RKO) (2,300; 20-65) and Lyceum (roof) (770, same scale)—'Fleet' (RKO) (2d week). Will stay only five days of the second, but okay with $10,000. Last week nearly $19,000.

Paramount-Newark (Adams-Par) (2,248; 25-75)—'Annie' (Par) (2d week). Also stays over five days only, at $9,000. Last week good, although not the old Mae West gross, at $14,000.

Terminus (Skouras) (1,600; 15-20-25-35-40) 'Tarzan' (Burroughs) and 'Waterfront' (Rep). Looks good for $6,200. Manager Ungerfeld got a prize of $60 for his work on 'Spy 77.' Last week 'Leathernecks' (Rep) and 'Valentine' (Rep) nice at $6,800.

'PINE' AND 'PINK' BOTH AROUND 9G IN OMAHA

Omaha, March 24.

(Best Exploitation: Omaha)

Contest for the lead this week is between the two Blank-owned houses, Orpheum and Omaha. First with 'Strike Me Pink' and other with 'Lonesome Pine' have the going to themselves, while Brandeis with a double bill of programmers looks on. Edge will possibly go to the Orpheum, with the margin declared on the score of capacity available.

Weather continues to lavishly favor theatre biz making the recent—only three weeks past—cold spells stand out paradoxically. Balmy is the word, and it's phenomenal how long it has continued. Forecasts are for extension of same atmospheric conditions for while at least.

Theatres have some outside competition of the sharper sort in the annual Aksarben-Tangler Shrine indoor circus at the Coliseum for the week. Sawdust outfit is made a real draw by robust campaign and influence of two of the city's stronger organizations, and drawing upwards of 30,000 to 40,000. Good weather makes this factor less noticeable.

Exploitation from the Emerson-Renne team at the Omaha on the color picture has the edge.

Estimates for This Week

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Pink' (UA). Cantor's first session in this house. Double billed with 'Timothy' (Par), which won't hurt. Will likely top $9,000, at lot of money. Last week, 'Doctor' (20th), pulled in exceptional matinee biz and held up satisfactorily nights for top money, with 'Ghosts' (MG) as second half of bill, for $10,500.

Omaha (Blank-Tri-States) (2,100; 25-40)—'Pine' (Par). Good ballyhoo campaign getting this one $8,500. House still on Saturday openings, brought about by recent holdovers. 'Saturday Night' (20th), as dual partner, rounds out nice bill. Last week, 'Shark Island' (20th), coupled with 'Song and Dance' (20th), average at $6,100.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Silly Billies' (RKO) and 'Road Gang' (FN), with 'March of Time.' A light week at $3,500. Last week, 'Pasteur' (FN), topped expectations to come out around $6,000. 'Hitch Hike' (Rep), was dual partner.

Boys Are Sellin' 'Em in Brooklyn And B.O. Shows It

Brooklyn, March 24.

(Best Exploitation: Fox)

Spring's here, weather balmy and clicking turnstiles at downtown deluxers. Plethora of good product on screens with ballyhoo evidenced throughout town. Paramount with 'Colleen,' Albee, with 'Follow the Fleet' (2nd week) and Loew's Met with Baxter and Ann Loring, local contest winner in 'Robin Hood of Eldorado' and Fox with 'Rhodes' and 'Don't Gamble With Love,' all look to healthy grosses.

This borough of churches where anything can happen, and generally does, lived up to its rep last week as far as big downtown theatres are concerned. Surprise was the mild patronage for 'Follow Fleet' at Albee, which was ready for a big week's biz with the Astaire film, but grabbed $18,000 for first week's take. Met and Par, both figuring they had a tough one to fight, went to town with extra coin in gazettes and also went after exploitation in big way. Both houses agreeably surprised at b.o. returns and about neck and neck as far as grosses were concerned. The Albee got $18,000 on 'Fleet,' while Met with Gable and Harlow drew $15,700, and the Par with 'Lonesome Pine' drew to the extent of $15,000.

This week at Albee, 'Follow Fleet' continues very industriously. Will get good $16,000. 'Colleen' at Par, with good list of name star cutting in heavy into opposition houses. 'Colleen' opened at preview Thursday to turnaway biz and having nearly 5,000 patrons during evening of heavy rain. Figured to do good $14,000 for week.

Although nothing sensational on screen at Met, 'Robin Hood of Eldorado' and 'Tough Guy' will draw pleasant $15,000, dut to plenty of publicity in the Eagle and other local sheets on Ann Loring, local lassie, who won MGM screen test many months ago. This is her debut here. Eagle running personality contest is plugging girl considerably.

Larry Cowan at Fox with the 'Rhodes' flicker, tieup with American South Line and received mention of the picture in their ad material. Display in lobby one week before playdate of Zulu spears, shields, native tom-toms, elephant feet and electric display of African continent. Letters sent to school heads inviting teachers to observe educational angles. Radio tieups with WMCA and two local outlets. Several thousand electric signs in Better Merchants windows. Advertising sound truck on picture. Announcement of picture sent to members of British Great War Veterans in metropolitan area, etc.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Colleen' (WB). Off to excellent start. Basketball on Friday and Vincent Richards in badminton match expected to show $14,000 for week. Last week 'Lonesome Pine' (Par) $15,000, good.

Fox (4,000; 25-35-50)—'Rhodes' (GB) and 'Don't Gamble Love' (Col). Good notices for Huston picture plus aggressive exploitation campaign and aided by the Monday night amateur hour, will produce fine $14,000. Last week 'Jimmy Valentine' (Rep) and 'Don't Get Personal' (U), $13,000, okay.

Loew's Met (3,400; 25-35-50)—'Robin Hood' (MG) and 'Tough Guy.' Local gal, Ann Loring, in 'Robin Hood,' with extra special billing, plus considerable free space in the dailies will give house fine $15,000. Last week, 'Wife vs. Sec.' (MG) snared good $16,000.

Albee (3,400; 25-35-50)—'Follow Fleet' (RKO) (2d week). Figured to do very good $16,000. Last week house received fine $18,000.

Strand (2,000; 25-35-50)—'Walking Dead' (WB) and 'Song of the Saddle' (Rep). Okay $5,000. Last week 'Road Gang' (WB) and 'Hitch Hike to Heaven' (Rep), $5,500, good.

'Obsesh' Winds Up Big Winner After 10 Wks. in Mpls.; 'Colleen'-Heidt $15,000

Minneapolis, March 24.

(Best Exploitation: Orpheum)

Combination of Horace Heidt and 'Colleen' on the stage and screen is shoving the Minnesota back into the local box office lead again after a stretch of playing second fiddle to Mort H. Singer's Orpheum. But while the ace Publix deluxer has a considerable edge on all opposition, it isn't setting the town afire.

Mild, pleasant weather hasn't been any particular box office tonic so far, with business in the aggregate, leaving much room for improvement. General Motors' big free show at the municipal auditorium is probably keeping some folks away.

While not scaling the box office heights, 'Music Goes Round' promises to turn in a profitable seven days for the Orpheum. Able plotlation helped this one.

'Trail of Lonesome Pine' finished strongly enough at the Minnesota to warrant a second successive week so it was moved over to the State for another seven days at advanced prices. It is moving along at a good pace, but not showing any excessive vigor.

'Magnificent Obsession' finally ended a 10 weeks' loop run, establishing itself as one of the season's box office marvels. After a very big $14,000 seven days at the Orpheum, which was unable to hol it over because of a booking jam, it moved over to the 350-seat World where it remained for an additional nine weeks at an advanced 55c top. It copped approximately $23,500 at the World, netting the house a beautiful profit. Total loop gross of nearly $38,000 puts the film in the front money row here. Its biggest World week was its sixth, $3,200, and it never fell under $2,000. During much of the run there were 10 to 30 below zero temperatures and three or more blizzards.

Exploitation tops go to the Orpheum where Jack Toma, Columbia exploiteer, and Manager Bill Sears did a neat selling job for 'Round.' They put out 10,000 'luck charms' in offices and a similar number of heralds, got a two-column break from the Journal and had a special radio broadcast.

Estimates for This Week

Minnesota (Publix) (4,200; 35-40-60)—'Colleen' (WB) and Horace Heidt Band on stage. Stage show overshadows picture. Cast names in film, however, drawing some trade. Pretty good $15,000 in prospect. Last week, 'Trail' (Par), $13,000, good.

Orpheum (Singer) (2,890; 25-35-40)—'Round' (Col). Well sold, and heading for pretty good $7,000. Last week 'Breakfast' (U) and Eddie Peabody's 'Cocoanut Grove Revels' on stage, good, $14,500, with Peabody mostly responsible.

State (Publix) (2,300; 25-35-55)—'Pine' (Par), (2d run). Moved over here from Minnesota at advanced prices. Most of cream taken off at Minnesota, but may reach good $8,000 here. Last week 'Forest' (WB), $6,000, good.

World (Steffes) (350; 25-35-40-55)—'First a Girl' (GB). Jessie Matthews building a following here, but this one not so hot and en route to fair $2,000. Last week 'Obsession' (U) ended 10 weeks' run to fine $2,100.

Time (Berger) (290; 15-25)—'Dan Matthews' (Col). First run for this house and reaching toward satisfactory $1,000. Last week 'Devil's Island' (RKO), hold-over, and 'Arizonian' (RKO), revival, split, $700, light.

Lyric (Publix) (1,300; 20-25)—'Preview Murder' (Par). Built to order for this theatre. Even without cast names should garner good $1,800. Last week 'Tough Guy' (MG), $1,700, okeh.

Uptown (Publix) (1,200; 25-35)—'Marie' (MG) and 'Pink' (UA), split. Good for fine $2,700. Last week 'Goes' (Par) and 'Marie' (MG), split, $2,500, good.

Century (Publix) (1,600; 15-25)—'Collegiate' (Par) and 'Zero' (FN), second runs, split. Fair $1,700. Last week 'Burlesque' (20th) and 'Blood' (RKO), $1,500; fair.

Aster (Publix) (900; 15-25)—'Timothy' (Par) and 'Dudley' (20th), first runs, split. About $700. Light. Last week 'Riff Raff' (MG), 'Mutiny' (MG) and 'Master's Voice' (Par), $1,000, okeh.

Fifteen Pix in Work at London Studios as Lull Sets In; Heavy Skeds Being Lined Up for Future

London, March 15.

British film production hit a low this week—with only 15 subjects on the floors, lowest figure in months.

Production on 30 subjects has been the average around London since the local industr started booming.

Reason for the dive is the partial darkening of the three main film plants—Gaumont-British at Shepherds Bush, British International at Elstree, and Korda's London films, spread between the new Denham studios and Worton Hall. All three companies are between schedules and, until they get under way again, production will be at low ebb.

Two years ago production of 15 pix at one time would have been thought big.

Conni

Gaumont has Constance Bennett in 'Everything is Thunder' held up pending the actress' recuperating from a splash of tonsil trouble. Constance Cummings and Eddie Lowe are current there in 'The Wrecker.'

Largest film on the floors is probably 'Love in Exile,' a Max Schach-Capitol production, with Clive Brook and Helen Vinson. Picture is current at Worton Hall, recently converted studio on which Kor has a renting contract.

At British and Dominions, Herbert Wilcox Prod. has Anna Neagle and Leslie Banks making 'The Three Maxims,' trapeze yarn. Film is for C. M. Woolf distribution.

Picture by a new company, ranco-London, which aims at bilinguals to be made in London, is current at Ealing—'Guilty Melody,' with Gitta Alpar, Hungarian singer; Nils Asther, and John Loder.

Programmers

Remainder of the productions are mainly in the programmer field, being headed by 'In the Soup,' a Julius Hagen pic at Twickenham, with Ralph Lynn and Nelson Keys. Henry Edwards, one-time comedy star here, directs.

Gaumont - Gainsborough has 'Where There's A Will" at Islington.

Fox-British, with its plant on the old exposition ground at Wembley has two current, 'Find the Lady,' produced by Roland Gillet and featuring Jack Melford, and 'Highland Fling,' just starting, with Manning Haynes directing and Naughton and Gold starring.

Frances Day and Neil Hamilton are teamed in 'You Must Get Married,' a City Films production, being made at Nettlefold. Same unit has rented space at the B. & P. studios for 'Postman's Knock,' to star Stanley Holloway.

British Lion is at work on 'Interrupted Honeymoon,' at its Beaconsfield plant, teaming Jane Carr and Hugh Wakefield, and production by Leslie Hiscott.

onty Banks

Monty Banks took over and finished 'Gay Adventure,' from the Walter Hackett play at Welwyn studios for Grosvenor Prod. Original director, Sinclair Hill, got sick during the third week's shooting.

Warner plant, headed by Irving Asher, has Ralph Ince finishing production on 'Fair Exchange,' with Roscoe Ates and Patric Knowles featured. Knowles leaves immediately on completion for Warners in Hollywood.

Butchers has a programmer, 'Melody of the Heart,' being completed at Cricklewood, with Derek Oldham leading.

Julius Hagen, who opens his converted and recently purchased plant at Elstree shortly, has 'Dusty Ermine' on location in Austria. Play from which film is taken opened in London at the Comedy on March 6.

About 45 films are around the labs here, waiting registration and trade show on their way to the public. Some of them, like Bergner's version of the Shakespearian 'As You Like It,' suggest world importance. This goes for 'Marriage of Corbal,' 'Limelight,' Hitchcock's 'Secret Agen.' and others.

G-B Programs

In the immediate future Gaumont will put final shape to a hefty line-up of pictures, most of which figure on a Hollywood personality angle. George Arliss is due in for rehearsals on 'Hands Off.' Story gives Arliss his old 'Green Goddess' turban makeup, riental background.

Boris Karloff is about to start on 'The Man Who Changed His Mind,' for G-B, to be megged by Robert Stevenson.

Victor McLaglen is due in for G-B to star in 'Soldiers Three,' Kipling yarn. Maureen O'Sullivan weighs in for the same picture.

Joan Bennett is due for 'The Northing Tramp,' an Edgar Wallace yarn, and Sylvia Sydney is to star in Hitchcock's next Gaumont film.

With 'Courier of the Czar,' based on the silently successful 'Michael Strogoff,' scheduled for fall production, G-B has Chester Morris inked for the lead. May Robson comes over to play opposite. Charles Ruggles will come over for 'The World Without a Mask,' and Roland Young is to star in 'King Solomon's Mines.'

Korda, who steals more space in the local press than most of 'em, has 'Hamlet' lining up for Robert Donat, 'Cyrano' back for script alterations, with Charles Laughton scheduled, and a Marlene Dietrich picture to be shot in the fall.

British International, with heavy floor space rental commitments, is not likely to shoot up its usual 25 a year, despite earlier plans. Its major problem is the preliminaries at present on 'Glamourous Night,' Ivor Novello melodrama which ran a long time at the Drury Lane.

Asche Dies at 65

London, March 24.

Oscar Asche, 65, died here yesterday (23).

Originally a Shakespearean actor, Asche turned to writing and one of his most distinctive successes in that line was the libretto of 'Chu Chin Chow,' which created several world's records and earned him close to $1,000,000.

Asche died poor, however, following a bankruptcy.

TWO MORE CINEMAS PLANNED IN CALCUTTA

Calcutta, Feb. 29.

Same interests which control the New Empire theatre, first-run spot for British pictures in India, have obtained sites for two new cinemas in the immediate vicinity. Building operations are scheduled to start at once. Both will be modern and incorporate latest equipment and decorative features. Bulk of pictures for the duo will be supplied by RKO and United Artists.

This construction program is reported to be a direct result of rapid growth in picture popularity here within the last 12 months. Opening of the Metro theatre last November started the ball rolling. It is ultra-modern in design, with giant floodlights, Neon signs and multi-colored bulbs. In addition to the luxurious interior, which impresses Calcutta theatregoers, it has a big bar.

Opening of the house exerted a vast influence on other cinemas, who have gone in for redecorating and general refurbishing.

Americans In London

London, March 15.

Gilbert Miller wants 'Hazassag,' ('Marriage'), current Budapest hit, for Broadway. Meanwhile, Henry Sherek is landing it for London.

Bernard Finean here in capacity of right hand man to Max Shach.

Bertinoff and Angeline, currently in Stockholm, due at Mayfair hotel for month of June.

Hildegarde has made a hit in the Florence Desmond part in 'Seeing Stars,' Leslie Henson's Gaiety show.

Dwight Fiske to return to the Ritz and Carlton hotels cabaret in June.

Gordon and Revel to broadcast for British Broadcasting Corp on March 26 for 45 minutes.

Mary Carlisle discussing a business proposition with Max Shach.

Russell Medcraft appointed story editor for new Warner Bros.' Teddington Studios.

Harvey Watkins moving to another flat.

Sam Eckman, suffering from lumbago.

Herbert renon wears his hat while directing.

Bill Beaudine keeping Irving Asher waiting while he finishes a pic for G. B.

Marcel Varnel on a flat hunt.

Val Guest dialoging a new indie pic.

Ralph Ince writing, producing, and leading in a new local made film for Warners.

Earl St. John most anglicized American: always invites callers to tea.

J. C. Graham on a health cruise: West Indies.

Neil Hamilton making an indie film at Walton.

Walter Hackett completed a new show.

Constance Bennett in bed with laryngitis, necessitating a week's postponement of her G-B film 'Everything is Thunder.'

Edmund Lowe looking over some of the boxing bouts at Blackfriars.

Harriet Hutchins to the A. B. C. Paris for a fortnight, and then back on the General Theatres circuit. Will do an act in French there.

Tommy Russell flat hunting for the Mrs. and Kid; due here in a month's time.

Gaylene Sisters to double into the May Fair hotel from the Palladium.

Beaumont Alexander throwing a surprise party at his Luxury Liner uitery for Chaz Chase.

Stanley Wathon still scouring the continent for novelties for next year's circuses.

Arthur Ceasar rented a real English cottage, the property of Lady Meredith, near the Brompton Oratory.

Alex Yokel expected to return to London in June to spend his honeymoon. Also negotiating for American rights to 'The Two Mrs. Carrolls,' and 'Anthony and Anna,' currently in London, at the Garrick and Whitehall.

Alexander Korda and John Maxwell both bidding for Gordon and Revel's services, but boys not interested unless Gaumont-British consents.

John Flood, Hollywoodian, here to produce for Associated Talking Picts. Complains he can't sleep, can't drink the water, can't get any heat, and has a headache. But he's getting to like the place.

Sam Goldwyn in. Arrived by air from Cherbourg, was met by Alex Korda at the airport and went into immediate conference with Korda, Murray Silverstone and Max Schach. Has stayed in conference ever since.

Monty Banks now signed ahead for seven more pictures.

Fay Marbe, who was engaged by British Lion for a lead, is out; her part has been given to Jane Carr.

Marion Harris doing standee trade at the swagger Cafe de Paris.

Douglas Fairbanks, Jr., to direct 'Accused' for himself.

Charles Cochran taking a look at Cy Landry, with the Trocadero restaurant floor show in mind.

Dave Bader has Noah Beery under exclusive contract.

Gina Malo gone all peroxide.

Jules Bledsoe and Clarence Johnstone split after a fortnight. Johnstone claims he is quitting till his income tax trouble passes; Iedsoe will go solo in the future for good, he says.

Bobby Crawford throwing a party for 30 at Kahn's Kosher eatery.

One of newest teams on the ether is Joe Hayman and Joe Cohen. Hayman was formerly of Hayman and Franklyn, and Cohen was many years ago with Sam Lowensworth.

Chaz Chase developed 'flu suddenly, which held up his Paris dates.

Lassiter Brothers back from an Australian tour.

Laddie Rigoletto, a former Swanson sister, in from America.

Jack Tracy here alone from Australia, with Vinette having gone to Hollywood.

Britons In H'wood

Hollywood, March 24.

Alan Mowbray and George Brent celebrating the latter's birthday together, by throwing a large shindy.

Madeleine Carroll, moving to a new house in Bel-Air so that she may find horses (for riding) more accessibly.

Lester Matthews spent the weekend searching for his sail boat, which drifted away from its mooring.

Ronald Howar , who hopes to be a playwri ht, deep in a discussion of plays with Hugh Walpole, G. B. Stern, John Balderston, Constance Collier and his father, Leslie Howard.

Douglas Walton, playing in 'Mary of Scotland,' building a house in the hills overlooking Hollywood. Says it is chiefly windows, with just enough wall in between to hold them together.

Allson Skipworth finds her house is too far out in the valley to be convenient for work, so wants to sell it and move back to town.

Cyril MacLaglen planning on bringing his wife and little girl from England to settle here.

Frieda Inescourt and husband, Ben Ray Redman, taking a house in Westwood. They plan to remain on the west coast.

Brandon Hurst in training for the forthcoming Bobby Jones golf tournament at Catalina Island.

Molly Lamont, working in 'Mary of Scotland,' displaying a bouquet of chicory cheese to the cast. It arrived by airmail from her South African home.

Wilfred Lucas has bought another chow pup, the first one died suddenly.

Sybil Jason learning to tap for her part in a new technicior short.

Charles Croker-King, Nigel Bruce, George Curzon, Halliwell Hoggs, Ian Hunter and Georgia Caine cast in 'Florence Nightingale.'

Pat Knowles arriving this week from England to take part in 'Charge of the Light Brigade' with Errol Flynn.

Brian Donlevy claiming to be the only Irish (actor) poet in Hollywood.

Kremlin Wipes Out Second Art Theatre, Once Important Troupe

Moscow, March 7.

Holding that the Second Art theatre has not justified its name, wasn't really a first class theatre and that there was no reason for its continuance, the Kremlin has wiped it out of existence by decree.

Premises of the showhouse have already been turned over to the up-and-coming Moscow Children's theatre—to be known in the future as the Central Children's theatre. Natali Satz, playwright and director, recently decorated by the Kremlin, is named to head the new theatre.

Actors and other personnel of the liquidated Second Art do not suffer financially. Salaries go on until they have found other jobs. Decree stipulates that they can function as a group (but not under the name of Second Art Theatre), in Sverdlovsk, Saratov, Novosibirsk, Gorki, Samara or other designated provincial towns, or break up and augment troupes at the various Moscow and Leningrad theatres.

Russian actors have no great love for the sticks, so it's a safe bet that most of them will bob up on local stages.

Second Art was born in 1913 as the First Studio of the First Art theatre, with a small group of actors, organized to work out the basic principles of stage art laid down by Stanislavski.

'In 1924 the theatre entirely divorced itself from the First Art, taking the name Second Art and putting on, as its first production, 'Hamlet,' with M. A. Chekov, now in New York, in the title role. Chekov was director of the theatre at this period, and was enjoying tremendous success, although charged with 'having cut itself off from Soviet life.'

'Again in 1928 the Second Art was reorganized, and has since produced many modern Soviet plays. Theatre's best efforts went into the classics, however, even in recent years.

This is the first Moscow theatre of first rank to close in recent years.

American Cast Set For Sydney 'Horse'

Melbourne, March 4.

Ray Seabrook, Betty Hanna, Jonathan Hole, Louis Tanno, and Fred Sherman have arrived here under contract to Williamson-Tait for 'Three Men on a Horse,' with opening set late in March.

Performers were engaged in New York by E. J. Tait.

Polly Moran did splendidly here on opening in 'Hot From Hollywood,' vaude unit for Frank Neil at the Tivoli.

Much Hush-Hush Around New Brit. Film Quota Law

London, March 10.

Backstage negotiations continue to surround the British quota situation, due to the fact that Films Act comes up for reconsideration this year.

Ilms Group of the Federation of British Industries is likely to confer with the Cinematograph Exhibitors Asso. and the Renters group, before sending its findings and suggestions to the Board of Trade, which will have final say in the drafting of any supplementary legislation planned to take the place of the quota when it expires.

Understanding so far, after a number of conferences, is that attempt to introduce a 'quality clause' into the revised quota will be slung overboard.

Original idea was to strive for a paragraph barring all home feature footage costing less than $40,000 from availability as quota.

Strong pleas from indie producers and distribs, many of whom make a ten-penny living on the shoddy stuff, have resulted in this being unofficially discarded.

Likelihood, as a result, is that the existing loophole in the quota legislation will continue.

Regarding the proportion at which the quota should be fixed it having now been a sliding scale rising from 5% to 17½% of all product—expectation is that both producers and distribs will agree that it should be standardized at 17½%.

Lensers

(Continued from page 2)

writers who insist on worming their way into groups. There's little or no reader interest in these lads but you can't tell them that. Consequently, cameramen have a hard time with them for they can usually mess up a picture. Actors know how to pose but execs usually want to be clowns when facing a lens. Here the lads have learned to set off a flashbulb without exposing the negative, rearrange the group for another picture without the lens hounds.

Getting Around the Mrs.

Same goes for wives of players who mean nothing in selling the picture. They get the flash bulb treatment. Players seldom bother about the pictures after they are taken, but execs, writers and wives usually get in touch with the photog later to find out where the picture will break and get a few extra copies for themselves. Boys give them the runaround. However, they never seem to get wise.

For players who ire the camer men, the treatment sometimes becomes severe. Lads often photograph them at bad angles and have everyone in the picture except their menace retouched. They send out these pictures with the players looking their worst. A few of these negatives and the player usually becomes regular.

For some time the photogs were completely off a filmusical girl and gave her the heat on all occasions. After a couple of months of this she threw up the white flag, took all the bulbsqueezers to dinner and called a truce. From then on, things have been lovely and she gets all the breaks they can give her.

Lads take care of their favorites. Carole Lombard is one who can ask them to lay off and the boys do just that but when she gives them a break, nothing is too good for them. There are a number of players who come in this classification for whom the cameramen go the limit.

Paris Theatre Strike Postponed; Radio Commercials to Split Tax

Paris, March 24.

Country-wide strike that threatened to leave every theatre in France dark on the night of March 20 has been averted—at least for time being.

Minister igh mogul in the government of the country's post and raph minwho also keeps an eagle eye on broadcasting, has worked out a complicated scheme whereby he hopes to keep everybody happy and 'busines going as usual.'

Mandel is going to make the radio network pay part of the tax the theatres, music halls and cinemas were protesting about footing. As it works, law will impose a certain tax on radio publicity and advertising broadcasts—the amounts to be fixed in agreement with city councils in which the stations are located. Furthermore, the tax thus collected can only be disposed of in the principal commune in which the broadcast is made.

doing this Mandel cleans his hands of the affair and leaves it to the broadcasting stations and the city fathers to fight it out with the theatres as to who is going to pay much and when. A compromise is expected to be reached which is agreeable to the strike threateners and will take some of the burden of the poor tax off their backs.

Law, drawn up by Mandel after consulting Jean Chiappe, president of the Paris Municipal Council, has already been tabled at the Chamber of Deputies by Minister of Finance Regnier.

HERMAN FELLNER HANGS HIMSELF IN LONDON

London, March 24.

Herman Fellner, one of leading German film and stage producers who has been trying to get a start in London for the past couple of years, was found hanged in his apartment Sunday (22). He was 58 years old.

After a lengthy career on the Continent, mostly as a producer of musical stage productions in a partnership with Louis Dreyfus, of London, Fellner went pictures. Last year he was signed to form his own producing unit for C. M. Woolfe's new distribution setup as Cecil Films. After making one film he decided to drop that and was set to join Gaumont-British as associate producer, first assignment to be the next Jack Buchanan film.

Fellner also was a member of the H. B. Marinelli agency at one time, the sole survivors of that once important company now being Cliff Fischer and Eric Wollheim.

Whitney's London Prod.

London, March 24.

Jock Whitney is negotiating to produce one picture in color here annually at the Denham Studios.

Studios are the new ones being put up by Alex Korda currently.

American Fanner Into Casino de Paris Show

Paris, March 15.

Joan Warner is back after a two week's tour in the south, and will join the new Casino de Paris show on April 3.

American will do more than wave a fan, this time. Co-Starring with O'Dett, female impersonator, Miss Warner is going to do all the turns from tap dancing to singing and wise cracking in French.

'Goes' Oke in Sydney

Sydney, March 4.

'Anything Goes,' American import, goes into its fourth week and is doing payable biz. Yells against raw dialog have died down and no police action was taken, although on several nights members of the force were in attendance.

Williamson-Tait producing.

New German Plays

Berlin, March 12.

'Der Goldene Kranz' ("The Golden Wreath"), comedy by Jochen Huth, produced at the Munich Playhouse; centers around a washerwoman, called upon to act the role of a 'real mother' in a film.

'Christian De Wet,' drama by Arnold Krieger, at the Municipality theatre, Halle; tragic life story of the well-known Boer general, finishing up with the world war and De Wet's imprisonment as a 'rebel.'

'Engel Hiltensberger' ngel'), drama by Georg Schmueckle,' forthcoming premiere at the Municipality theatre, Cottbus.

'Man Tut Was Man Kann' ('If Ever Possible'), musical by Hanns Laube and B. R. Huebner; forthcoming premiere at the Komoedienhaus, Dresden.

'Warbeck,' drama by Hermann Burte, due at the Volksbuehne, Berlin.

'Diana im Bade' (iana Takes a Bath'), comedy by Werner von der Schulenburg; acquired by the Saxoni tate Theatres.

COL. PONDERS FOREIGN PROD.

Hollywood, March 24.

Production huddle at Columbia this week has conferees going heavily into foreign requirements, which is figured important element in 1936-37 output. Harry and Jack Cohn, with Abe Schneider, company treasurer, and studio executive staff, are huddling with Joe Seidelman, in charge of foreign sales; Joe Friedman, British sales chief and Henri Pincus, French distribution head for company.

Foreign contingent will spend around 10 days at the studio before leaving for their respective posts.

Columbia will release series of Spanish dialog features being produced in Mexico City by Impulsora Cinemayografica, S. A. Spanish versions will be distributed by Col in all countries outside of Mexico, while English versions of first three films will be handled in this country by First Division.

'MUTINY' OPENS BIG; SYDNEY'S BIZ GOOD

Sydney, March 4.

'Mutiny On the Bounty' (M-G) came in last week to a smash. Critics all gave pic raves and biz should carry well into six weeks or more.

'Top Hat' (RKO) goes out after six good weeks and will be replaced by 'Splendour' (UA).

'Man Who Broke Bank at Monte Carlo' (20th) opened this week to nice biz and looks okay. Prince Edward management is making some quick changes, playing 'So Red the Rose' (Par) for two weeks and then bringing in ' ride Comes Home' (Par) on a similar run. 'Dangerous' (WB) also opened last week and should do oke.

'Escapade' (MG) is well set, with seats selling four weeks ahead. 'O'Shaughnessy's Boy' (MG) may do well. Figured for two weeks.

Cooler weather has seen a big rise in biz all over town.

Melbourne, March 4.

Very nice biz here with 'Mid-Summer Night's Dream,' (WB), 'So Red the Rose' (Par), 'She Married Her Boss' (Col), 'Rendezvous' (MG), 'Here's to Romance' (Fox), 'Becky Sharp' (RKO), and 'Come Out of the Pantry' (B.D.).

Hague Nixes 'Frisco'

The Hague, March 13.

For quite some time no pictures were banned in Holland by the Board of Film Censors. This week, however, Warner Bros. got its 'Frisco Kid' marked taboo.

Appeal has been made.

All Clear Now

Paris, March 15.

Jacques Natanson, author, and Jacques Natanson, producer of films, respectively or viee-versa, have gotten the Society of Authors and Dramatic Composers to do a surgical operation to their Siamese names.

Hereafter Jacques Natanson, author, will be known that way, but Jacques Natanson, producer, will be known Jacques Jean Natanson.

9 NEW PIX IN 11 DAYS; NEW RECORD?

Paris, March 15.

What is claimed to be a new record for film release was set here for the 11 days ending March 13, with 11 theatres showing nine new films. One more would have been added to the list had the censor been more lenient.

Starting on March 2 'The Mutiny of the Elsinor' opened at the Agriculteurs, the Bonaparte and at the Cine-Opera. Two days later Henry Bernstein's 'Sampson' was an opener at the Paramount. 'Dark Angel' (UA) also made its appearance on that day at the Balzac.

'Anne-Marie,' at the Madeleine and 'Bichon' at the Colisee started their initial runs after an intermission of one day. 'Things to Come' (Korda) started at the Paris to be followed by 'Taras Bulba' at the Marignan. Next day 'Michael Strogoff' showed up for remiere at the Marivaux.

And Chaplin's 'Modern Times' was shown for the first time in Paris on Friday (13).

'King of the Damned' (GB), with Conrad Veidt, was the one the censor frowned at, so it did not have a chance to open as scheduled at the Edouard VII.

Chaplin Pic Sock Premieres in Paris At $7; Also Madrid

Paris, March 15.

Leon Volterra opened 'Modern Times' at the Marignay on Friday (13). And just to prove he is not superstitious, he charged $7 for every ticket with no free passes for opening night.

Volterra guaranteed United Art-s $135,000 to get the picture, and a 50-50 slice on all it brings in over that amount.

Madrid, March 13.

Chaplin's 'Modern Times' was given a smash opening at MGM's Capitol theatre, Madrid's ace showcase. Excellent promotion helped Chaplin's natural draw and house was packed to the rafters, with crowd paying $1.40 per, about triple the usual charge.

Premiere was a top social event. Francisco Ramos de Castro, who does the spieling for Spanish Movietone, went on a national hookup over EAJ 7, Union Radio, from the lobby, with his description of the opening and remarks on the biggies arriving being rebroadcast by radio outlets in Barcelona, Seville, San Sebastian, Bilbao and Valencia. First time this has ever been done in Spain.

Official Communist Paper Pans Russ Pic Biz, 'Egotistic, Wasteful'

Moscow, March 7.

In an article called 'Masters in the Movies,' Pravda, official newspaper of the Communist party, calls Soviet film directors to order, charging them with having swelled heads and with sabotaging Soviet scenario writers.

The 1935 film plan was a flop, Pravda points out. It called for 120 full length films, but only 43 were produced, out of which eight were shorts.

Directors are held entirely responsible for the failure.

'The egotistical directors seem to think that they are leaders in art and can get along without writers,' paper says. 'This is a dangerous theory, entirely groundless and has affected both the quality and quantity of Soviet films.'

The 1936 plan calls for 130 full length films, 31 of which are to be written by directors. Only 45% of the plan has been carried out thus far.

Of the 43 full length pictures made last year, five were thrown out by the Board of Censors on first show because of their 'low ideological and artistic value,' and four were discarded by the producers before they ever got to the censors.

'How can you explain away all of the films on which studios work a year or two, which cost millions of rubles, and which finally have to be rejected,' the newspaper wants to know.

Stuart Doyle Departure to London For Bankroll Starts Bitter Fight On American-British Anzac Split

Angst to Japan

Berlin, March 13.

Richard Angst is leaving via Russia, Siberia, Manchuko, for Japan to make a film with Dr. Arnold Fanck, with whom he worked as cameraman in 'Piz Palau.'

Japan has invited both to make a cooperative picture, 'Germany-Japan,' intended as a Japanese picture seen thr ugh European eyes, and to be sponsored by Kalwacita, Japan's biggest producer.

Angst just returned here from Borneo with Count Plessen, after making a film of head hunters in peaceful times. His career as an expedition cameraman started in 1926 when he first went to Greenland, and he was also present in Spitzenbergen at the taking off for the North Pole of Byrd, Bennet, Nobile and Amundsen.

25% REJECTION CLAUSE IN SYDNEY

Sydney, March 4.

Much bitterness still goes on over the 25% right of rejection clause covering foreign pix, although the government has not acted in the matter so far. Strongly believed here that the government will eventually act along lines similar to those proposed for the Victoria territory.

American distribs are up in arms against such a measure, and they are backed by a group of indie exhibs, who ask the government to refrain from introducing such a clause into contracts.

Bigger exhibs are in favor of the measure and seek quick action before new contracts are signed. Government, it is reported, has refused to prevent theatre erection, but seems impressed with the idea of the 25% angle.

PAR'S JUNGLE PIC

Sydney, March 4.

Cherry Keaton, English big game hunter, has sold his picture to Paramount for distribution here.

Pic was offered to Hoyts, but turned down.

Hunter has been here some time trying to place his film and shooting local scenes for use in another pic.

BATONEER GUILTY

New Zealand, March 4.

Eric Mareo, orchestra leader, was found guilty by a New Zealand jury of murdering his wife by administering poison.

Mareo was at one time in charge of the orchestra at St. James, Sydney, and first met his wife during a season with an Ernest Rolls revue.

Sydney, March 4.

Stuart F. Doyle's trip abroad (he sails this week for London), is creating plenty of bother Theatres.

The Hoyt division of G. i strongly against Doyle going abroad to represent General Theatres. Okay, they say, if Doyle makes the trip solely on behalf of Greater Union, Cinesound, and British Empire Films, all his end, and leaves out G. T. Board meetings have been held all week and much bitterness has been expressed on both sides.

Outside of the trip, other important matters have had both the Hoyt division and the Greater Union division of G. T. up in arms. The Fox-20th Century contract with G. T. has been creating trouble, although three 20th pix have been booked this week to play the circuit, 'Metropolitan,' 'Man Who Broke the Bank' and 'Thanks a Million.' At one time there was a deadlock on contract renewal, but a com romise was arrived at.

Doyle's Idea

Doyle is understood to be anxious for General Theatres to buy the product of Associated Distributors, a British unit in which he is interested here. On the other hand, Hoyts are holding out against a buy because 50% of this product was sold to Snider-Dean, indie, with the balance offered to G.T. One high official of the Hoyt division states that had Doyle offered G.T. first choice of buying 100% a deal might have been consumated.

At the various board huddles the Hoyt division has been fighting for a Fox-20th buy, and the Greater Union division fighting for a buy on Associated. In other words, American against British pix. Fox has a big ownership hunk of Hoyts.

The Snider-Dean unit is a pretty sore point with members of Hoyts because it has been stated that Doyle is financially interested in the unit, although Doyle denies this. Sam Snider was until recently an executive of Hoyts, quitting to join with George Dean in the new setup.

Stuart F. Doyle intends to interest British capital in Greater Union while he's away and has a deal on the fire with C. M. Wolfe in London.

Hoyt division also has been at work in this respect. British Dominion Films will be released through Fox in association with G-B. Ernest Turnbull will retain his position as head of E. D. and Alan Williamson will still have charge of G. B. with Fox offices handling distribution throughout Australia.

Therefore each side is lining up forces against the time when the break actually comes.

GRIFFITH HEADS KRS, SEE GB RETURN TO ORG.

London, March 24.

Annual meeting of the Kinematograph Renters Society today (24) elected David Griffith, head of First National here, as its president for the ensuing year.

Likelihood is that late afternoon sessions will result in Gaumont-British returning to membership of the organization after an absence of four years.

New Anzac Censors

Cranberra, March 4.

Federal government has reappointed Creswell O'Reilly, L. J. Hurley, and Gwendoline Hansen as members of the Film Censorship Board for three more years.

Brigadier I. C. Mackay has also been reappointed as appeal censor for three years.

Sands in Rio

Rio de Janeiro, March 12.

Hal Sands arrived here on a visit last week.

Agent has booked three shows running for the Atlantico casino and travelled from New York with the last of these, set for 12 weeks.

As previously, Jimmy Schure manages the troupe.

LOEW'S STATE, N. Y.

Much to praise about this five-acter, which includes no b.o. names, but plenty of entertainment from the opening acrobatic turn to the closing, Fats Waller orchestra. One of the hallelujahs for the show is that it contains nothing approximating a close repeat in talent, which is something quite foreign to so-called variety layouts these vaudeless days.

The Waller act, on State showing, brings another colored band to the foreground. Waller, who started as a pianist-singer single, was thrown together with the 14-piece aggregation quite by accident by Sid Piermont of Loew's when he was booking the Academy on 14th street. It was a happy combination, developing in little over a year to the point where it must command plenty of respect in its field.

Waller's mammoth personality, plus his innate vocal and ivory-tickling pianoing (and he swings it), blend neatly with the finely attuned band. Latter includes some excellent specialties by its musicians, a soprano-saxist who doubles in a truckin' routine, and a long-winded clarinetist. There's another boy who should be worth his weight in trumpets, and a femme vocalist who's plenty sweet and hot.

Harry Rose, next-to-closing, carries the brunt of the bill's comedy, and well, with Nina Olivette's knockabouting with a couple of male partners also doing well on the humor side. Miss Olivette's turn, however, is hardly original, but carries enough of the standard femme's finesse and experience to score.

Jean Travers, a torcher who hasn't allowed the mike to cramp her style, was also an applause standout Friday night with an audience that went for everything. Miss Travers has all the necessary voice and appearance, but could use something less corny than 'I Feel a Song Coming On' for her opening number.

Martin and Martin, mixed aerial, contortion and balancing team, open. Man does the contortion work and the girl the balancing on a double-trapeze to okay results. They open the 65-minute show.

The biz has been left to 'Trail of the Lonesome Pine' (Par). Okay house opening night. *Scho.*

CHICAGO

Chicago, March 21.

Jan Garber orchestra came in here with plenty of trepidation on the part of Balaban & Katz. The circuit had in mind the Wayne King engagement at the Palace a couple of weeks ago. Both the Garber and King orchestras have been resident in Chicago for the past number of years, at Andrew Karzas two ballrooms, Trianon and Aragon, and airing over the Chicago Tribune (WGN) transmitter.

When King nosedived the opinion was divided into two camps; first, that he was too well known in Chicago to be much of novelty 'in person' at the theatre after years at the ballroom; second, that he had waited just about a year too long before succumbing to the enticements of the heavy theatre coin.

On Friday matinee at the Chicago, with Garber, things looked pretty gloomy, with business plenty off. Box office zoomed some at night, however, and indications were boosted considerably. It now looks like a genuine money week for the B.&K. flagship.

Garber is giving them plenty of Garber, despite the booking of specialty acts in unit form. It's 90% Garber orchestra, with the rest divided among some singers and one outstanding dancing act, which has built a strong reputation among the upper reaches at the Palmer House. This act is Josephine Buckley and Lorraine Santschi, class from every angle and entertainment every minute. Two stunners in a dance routine that has everything. Open with a waltz number that's a honey and then repeat with a stylized hula that's a lulu.

Besides the Garber musical numbers are the regular vocalists that he has assembled, and all known over the ether: Lew Palmer doubling from the drums, Fritz Heilbron doubling from the trumpet, Lee Bennett, Judy Randall. Weakest in the lot was Miss Randall, a stilted singer up there on the stage. May get over on the air, but couldn't sell this audience.

Garber has also a seven-year-old kid, Georgia Larue, who sings loud and remarkably well. Gets over on the usual surprise element of a kid warbling hotcha stuff. Weak, however, on an attempted tap routine.

Picture, 'Klondike Annie' (Par). *Gold.*

PARAMOUNT, L. A.

(BADMINTON ON STAGE)

Los Angeles, March 19.

Searching for a stunt to equal Doc Lee's Brooklyn basketball game, Pancho & Marco spotted badminton, made a deal for Jess Willard, top American professional, and Bill Hurley, Coast champ, to stage a one-set game on the stage. Badminton is a natural for stage presentation.

Similar to tennis in appearance, but played with a higher net, lighter racquets and a shuttlecock instead of a ball. It's fast and spectacular enough for the audience to get a thrill. Willard, who operates a badminton club here, is a master with the racquet. His gets are sensational, his backhand perfect and his strategy in fooling his opponent is laugh-getting. Set lasted about 10 minutes; score 15-4.

Game can be played on most any stage, with the court about 30 feet long and 18 wide. Audience went for it in a big way. Willard's showmanship accounted for most of the interest. After about two minutes of play, both players got hands on their hard gets and the audience burst into applause on every rally. Attraction cost F. & M. little or nothing with Willard anxious to boost the game here and get publicity for his club. Braven Dyer, L. A. 'Times' sport writer, handles the explanatory remarks nicely.

Rest of the bill is mostly fill-in material, with Murtaugh Sisters, vocal trio, and Bee-Ho Gray the toppers. Latter does his familiar knife throwing, rope spinning, and chatter. Well received. Murtaugh Sisters do okay vocaling 'St. Louis Blues' and an operatic comedy number. Beatrice Hagen, soprano, handles two classical numbers in good style. Nick Cochrane and Bob Rogers, vocalizing band members, handle their solo work nicely, with Cochrane contributing his usual comedy number, this week, 'Everything Stops for Tea.'

Fanchonetts, precision line, work two ensembles, both good. First is a modern adaptation of the old hoop dance. Closing, they do a modified tap.

Al Lyons band continues to build up, though the combo does but one number due to getting off the stage and into the pit for the badminton game. Lyons' personality has clicked solidly so that anything he does is well accepted.

'Lonesome Pine' (Par), feature, with Par news and 'Color Classic' completing the screen fare. Business good for the opening show. *Call.*

GAYETY, BUFFALO

Buffalo, March 20.

They are calling this one 'Emerald Isle Follies' in honor of St. Patrick. For a clincher and to give the fans a break the finale has Shamrocks pasted on the props. Aside from these distinguishments the show, by any other name, would be just as green.

These Gayety productions are growing stronger, but they can hardly any longer be said to come under the head of vaudeville. The marked tendency is toward increasing the routines and decreasing the costumes of the stock chorus. Some of the numbers and undress are pretty close to strip stuff, although done in ensemble. The girls are becoming much of more sure-footed and the proceedings have been stepped up to a faster and more effective tempo.

The bill this week includes four specialties, all in 'one.' Any further cutting down on the acts and it will begin to look even more like burlesque, the novelty and comedy interludes being spotted as stage waits between production numbers. The idea, probably for economic reasons, seems to be to increase the emphasis on the resident chorus and principals, the quality of most of the imported talent being distinctly on the downgrade.

Kolb and Allen are on early with a dual cartooning stunt. If there is any lingering doubt as to the questionable entertainment value of cartoon acts this ought to decide it. Of course, that never went for novelty cartoonists like Bert Levy. Meyers and Nolan, singing and comedy team, employ comedy tactics low enough to be depressing. The male member is 100% in eclipse while the missus is rough and tumble. Her attempt at a serious singing bit at the finale is the funniest thing in the act. Mack and Fay are in with their standard xylophone turn, and get a safe reception.

Henry Burbig, radio comedian, is the sole redeeming comedy spot on the bill. He works quietly and draws surprising returns from a crowd which previously seemed unresponsive to anything but the broadest kind of slapstick. Burbig has plenty of talent and shows good sense in the selection and delivery of his material, besides an ear for the theatre, which gives him a doubly effective punch. Without apparent effort he had them rolling around their seats, at which he appeared as naively surprised as anyone else.

Among the house principals, Bordine and Carol appear to better advantage than previously, particularly in a 'Bolero' number, which is considerably more than half good. The unbilled adagio team, this week augmented to a trio, again is one of the best things in the show. The house is no longer furnishing programs, which is the tip-off as to the importance of the personnel.

'Laughing Irish Eyes' (Rep) completes the bill.

Wintergarten, Berlin

Berlin, March 12.

A rattling good show of straight vaudeville, made up of 12 acts, at $2.60 top admish. Surely a sign that a music hall conducted on principles still has a chance in the old world.

House is packed at every show, but those who believe in the $2.60 tally are just those tourists from across the border, since the large majority of the Wintergarten customers pay no more than 40c. for their orchestra seats, Saturday and Sunday excepted. It's a special reduction for shopkeepers displaying the Wintergarten placard but, even so, these people have to come from all parts of Greater Berlin and must pay a fare for the trolley or subway, an amount that admits them to the film house in their own neighborhood.

Three Lange Bros. open in a novel cycle act, with one of the boys doing risely on a pedestal carried by the other boy on his bike, finishing up with high monocycles and a slight comedy attempt with funny machines.

Mila Marx, a good-looking young girl, is a dandy instrumentalist on the concertina and cornet. Two Burleys, man and wife, inject a portion of hokum in an act that played in the States as 'Knight and Knappe,' a Paul Conchas or Paul Spandoni heavy ball-throwing act, climaxing in catching a torpedo on the neck. Girl is excellent in comedy, while the man looks the part as a gannon king.

Van de Velde Co., two girls and one man, do brilliant stunts in head-to-head acrobatics and other gymnastics, sold in an easy manner and with the dark girl outstanding in showmanship. Lillian Claus, vocalist, and a 'name' singer from recent operetta successes, is a looker. Four Ivanows, acrobats' on triple bars, with one man attempting comedy, are first-rate.

Michel Howe & Hero, Americans, outstanding as experts on the bell-xylophone, the girl looking charming and the boy a fine comedian. Ballet Sabine Ress (14)), known here from film work in 'Light Cavalry' and other flickers, is a dandy group, smartly dressed and with novel effects, with one soloist a marvel in pirouettes. They come on again in the second part with more dancing, finishing up with the Can Can but, owing to those racial laws, without the original music from Offenbach.

Four Raspinis, three men, one girl, equilibrists on ladders, with the three-men-high on one ladder and head-to-head-work on ladder featured; also perch on ladder; a swell act. All youngsters and good looking.

Ben Dova, American, has 'em rolling with his funny antics and hokum on the lamp post. Four Ryles, roller skaters on small platform, have a novelty in doing a double-swivel held by one boy. Curt Haupt, comic, pleases the customers.

LOEW'S, MONTREAL

Montreal, March 21.

Current show here, last before introduction of regular vaude next week, is best since opening of Loew's under Curtis management and Miss Barney Cole's production.

Meta Carlile, who later puts on a singing act before the mike, opens as mistress of ceremonies, introducing each turn. She starts crowd out in good humor by introducing herself and show in excellent French and continues this throughout. House line then on as roosters with forest backdrop and, as usual, getting quite a hand. Deucer is Oswald Benand with a flock of trained pigeons. Translating his patter into pidgin French does his act no harm and he uses his birds to best effect in impersonations (Mae West, etc.) and calling them by name. They go through a routine on balls, hoops, miniature merry-go-round and doll houses.

Don Cummings, rope trickster, talk and singing, together with fooling with the orch, starts rather slowly but speeds up fast. Hand-springs sideways and front through the ropes at finish bring a flock of curtain calls, with Meta leading him back for short encore, and more calls.

Ward and Milford, pianist and freak songstress, another wow with Ward at piano most of the act. He has a voice that can imitate anything from dog yowling to yodelling, and his work at piano is alone enough to put him over. The team had a tough job getting away from the crowd.

Miss Carlile comes back, singing at mike for an imitation French song. Nifty dresser and looker, plus her good French, put her across. She does a soft shoe to accompany the girl line in summer chiffons and floppy hats. Throws a few flips at finish and gets her share of applause.

Joe Morris and Dorothy Ryan, headlined, hit the house from the moment the statuesque Miss Ryan takes the stage and Morris and an assistant dressed as boy, stooge from a box. This is a fast, clever turn.

Girls in cellophane scanties and headdress do a snappy finish dance with song for finale and all acts reintroduced by Meta in black sequins for curtain.

'Next Time We Love' (U) and 'Dancing Feet' (Emp), features. *Lane.*

EMBASSY, N. Y.

For a change there's plenty of hot news and the reels have all gone after it. First 20 minutes of this one-hour show are taken up with the floods throughout the country, and the coverage is A-1 from all standpoints. It is one time when the reels have their chance of excelling in their own particular field. All five are in on the material used here and the theatre, wisely, lets it run. Surprising how little of it is repetitious, there being enough angles for everybody.

Theatre doesn't bother too much with the current layout. Maybe it doesn't matter, because biz Friday night (20) was capacity with hold-outs in the lobby. From a showmanship standpoint it's rather a shame a bit more time wasn't taken with the editing. After that first 60-minute solid barrage, which can't help but impress, it seems a pity not to have followed through on the whole program.

Thus, immediately following the flood items comes the march on the Rhine. This, too, is hot news and well handled, but comes on too suddenly and should have been separated from the flood by something lighter. Pathe pictures the German Rhine invasion excellently with good color sidelights, while Fox follows up on shots of the other side with France preparing, and then gets in a bit about Italian boys, barely in their teens, rehearsing bomb and gas maneuvers.

From there on there is nothing of importance, though a few good spots. Par pictures the King of England inspecting the Queen Mary, new boat; U gets a load of the St. Patrick's Day parade in New York and Jafsie returning; Paramount shows George Bernard Shaw in Mexico City; Fox does its usual sports mop-up and follows with fashions; Paramount tells about a new invention, talking books; Hearst describes the war against crime in New York; Paramount shows Doug Fairbanks' wedding in Paris; Lew Lehr has two separate Fox items on a bit better average than usual, but nevertheless one too many; U tells about how hard it is to get a job as an airline hostess.

Score: hisses for Hitler; applause for King Edward, President Roosevelt, Jimmy Walker (in that order); mixture of hisses and applause for Al Smith. *Kauf.*

GRAND O. H., N. Y.

It isn't always that the G. O. H. gets better than average fare, but at this viewing two acts, Goff and Kerr (New Acts) and Joe Phillips, were above par, and audience responded greedily. No encores to speak of, but general bill was so much livelier and interesting than usual that it was a holiday for the customers. Film program dualled according to the regular policy, but stage department overshadowed this portion of the draw.

Torillies Circus an opener, with dogs, ponies, monkeys and a stubborn mule. Latter is the main punch in the one-ring affair, stopping in his tracks and garnering laughs for his unwillingness to shove off. Youngsters liked it especially, but it's passable for most appetites. Two girls assist, with two men handling the reins. Goff and Kerr next and somewhat chilly at first in this spot, but after relaxing they got over nicely.

Joe Phillips is in next to closing groove, and with only one girl stooge this time. Calibre of gagging is strange thing here, and high-geared repartee had them reacting heartily. Madeline Killeen out this time, with the pinch-hitter handling her insurance sales talk, singing and sundry other duties well. A real laugh-getter.

Mann, Dupree and Lee (4) for a closer and quite good dancing fare. Outstanding member is loose-jointed fellow who snake-hips and rubberlegs liberally in his two appearances. Dance team sticks to modernistic routines, not too hot. The limber boy carries the act. Girl is at the piano for accompaniment purposes. Act used to be costumed in campus attire, but this has been discarded for tails and top hat.

Regular 45-minute show, with business good. 'Java Head' (FD) and 'Riff Raff' (MGM) on the screen. *Brul.*

SHEA'S, TORONTO

Toronto, March 21.

No signs of Lent at the Shea spot, where Harry Anger has assembled 70 minutes of ear-and-eye entertainment. Dance production numbers, nicely costumed and lighted, contribute much to the stage proceedings. Routines are by Dorothy Wood, and clever.

Perennial favorites here, the Watson Sisters are toppers and stopped the show when caught; ditto, Pops and Louie. Kitty and Fanny still doing their lusty work, with ma-

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PALLADIUM, LONDON

London, March 12.

This new Palladium show, title 'All Alight at Oxford Circus,' not as pretentious as the last one, and is not meant to be.

Last show cost around $40,000 to produce, and ran seven months. This one probably cost less than $5,000, and is only intended to run for two months, being replaced by a short vaudeville season early Ju Management figures on getting some of America's headliner during these off months. Then a new 'crazy' show scheduled for August.

But the fact that there are no big scenes in this one does not make it any poorer. It is one of the best shows the Palladium has staged to date and will be even better when played awhile.

Lineup has given plenty of headache to the management. Originally intended to be built around Jack Hylton, but Hylton ducked figuring his American trip a better proposition and Harry Roy was brought in. Then, for comedy, it was thought to have Mitchell and Durant, but the team is too busy. Martha Raye, hot singer, practically signed, went cold, due to a Hollywood nibble. With all that, the Palladium show has plenty of imported talent clicking all the way.

Al Trahan is no newcomer here, but very welcome. Trahan's crazy antics fit in perfectly with the general atmosphere, work of his cutup wife-partner, Yukona Cameron, helping.

Four Ortons, back here after eight years, are another highspot on the bill. They are on earlier, and deliver the first real sock. Duck is as funny as ever, and wire walking an eyeopener.

Carolyn Marsh, another of Al Segal's discoveries, lands solidly. Has poise, personality, diction and all the ingredients.

Gaylene Sisters, doubling at the Mayfair hotel, bring in a few new tricks in control and contortion work. And Jack Starr, on very late, manages to garner appreciation despite given a back round of the Palladium lookers.

Some of the bits are good, while others are not so hot. The 'Peanut' bit first cracked by Lou Holtz on the air, gets a big laugh at the hands of Flanagan and Allen.

A semi-ballet, 'The Wishing Lake', gets derisive laughs from the audience. Too rough. Will probably be out of the show in a couple of days.

'Re-Union in Moscow,' comedy skit done by Al Trahan and his wife, was getting weak, especially when Trahan muffed his lines, but built up for a surprise climax.

Harry Roy and band do anything they want with the audience. But Roy in his solo work, when he is stooging for Bud Flanagan, seems out of his element.

Big scene on the bill is 'Amateur Hour on the Radio,' which is a takeoff of Major Bowes, with full credit given to the Major. In its present state it is just so-so, but it has great build-up possibilities and will undoubtedly be one of the hits of the show. Thus far the 'gonging' part seems to be the biggest laugh.

Show opened to capacity, and will probably continue to healthy grosses till folding.

MICHIGAN, DETROIT

Detroit, March 21.

George Givot, heading a pretty fair show at the Michigan this week, has been imitated too much hereabouts. 'Petticoat Fever' (WB) hasn't the necessary punch for Detroit, and the result is the natives aren't coming in to see Givot alone, regardless.

Sharing the spotlight with Givot on the five-act, 50-minute show, is Frank Christy and Co., who turn in some rollicking acro comedy of a different nature. Get nice hands for their antics and 'slow motion' tumbling. Christy's partner reveals a potential singing voice in an encore.

Following a Victor Herbert overture, featuring Jack Baker as soloist, vaude is opened by the 16 Sophisticates, eight girls and a like number of boys, who have the routines but not the appearance. Come back later for an okay Spanish number and still later as background for Gini, De Quincy and Lewis, dance burleskers seen here before. Harriet Hayes, a looker in nimble hoofing, works with the line and scores.

Christy is deuced, followed by Alice Dawn, torcher, who played a local nitery a few months ago. Her nasal-warbling got only a ripple of applause, but she came back anyway.

Following the Spanish number by the Sophisticates and Miss Hayes, Givot does his usual mispronunciation bits and keeps the crowd happy. Receives a big hand and after several bows, returns to sing 'Me Greek,' okay. Gini, DeQuincy and Lewis close with their knockabout dancing. *Pete.*

THESE THREE

United Artists release of Samuel Goldwyn production. Stars Miriam Hopkins, Merle Oberon; features Joel McCrea. Directed by William Wyler. Original and adaptation by Lillian Hellman (from her current Broadway play, 'The Children's Hour,' but the legit source is not to be exploited). Photography, Gregg Toland; music, Alfred Newman; film editor, Danny Mandell; asst. director, Walter Mayo. At Rivoli, N. Y., commencing March 18, '36. Running time, 90 mins.

Martha Dobl.....Miriam Hopkins
Karen Wright.....Merle Oberon
Dr. Joseph Cardin.....Joel McCrea
Mrs. Mortar.....Catherine Doucet
Mrs. Tilford.....Alma Kruger
Mary Tilford.....Bonita Granville
Rosalie.....Marcia Mae Jones
Evelyn.....Carmencita Johnson
Agatha.....Margaret Hamilton
Helen Burton.....Marie Louise Cooper
Taxi Driver.....Walter Brennan

A thoroughly fine cinematic transmutation of Lillian Hellman's dramatic smash, 'The Children's Hour'—still current on Broadway and in its 71st week—is her own scenarization, reedited and retitled for Hayslan purposes as 'These Three.' Stripped of its unsavory original theme, quite patently Samuel Goldwyn didn't need any of the play's 'Well of Loneliness' background, for, if anything, the film version is an even more appealing presentation for popular consumption. Fortified by a socko trio for the marquee, in Miriam Hopkins, Merle Oberon and Joel McCrea, 'These Three' is Gibraltar b.o. for above average returns.

Pairing the tungsten threesome, however, are two adolescents, Bonita Granville as the hateful Mary Tilford, doing the original Florence McGee role, and Marcia Mae Jones as the subjected, inhibited child. Theirs are inspired performances. Whether the brilliant histrionics manifested by both children stem from a native source, or is tribute to some directorial alchemy via William Wyler, the megger, the combination will rate a flock of plaudits for their achievements.

Wyler has paced a canny tempo in sturdily, firmly, unrelentingly setting the motif and motivating the high-tensioned dramatic action. He has been most capably abetted by Lillian Hellman in her own adaptation of the still current dramatic hit. Miss Hellman, if anything, has improved upon the original in scripting the triangle as a dramatis personae of romantic frustration, three basically wholesome victims of an unwholesome combination of circumstance.

The stellar trio are tops in themselves. McCrea was never better in translating a difficult assignment intelligently and sympathetically. The well bred restraint of Miss Hopkins and Miss Oberon in their travail with the mixture of juvenile emotions at their boarding school is likewise impressive. Miss Oberon is the sympathetic Karen; Miss Hopkins has the assignment of unrequited love.

General casting is well nigh perfect. Catherine Doucet as the thespic giddy-diz; Alma Kruger as the aristocratic Grandma Tilford; even Margaret Hamilton as the housekeeper and Walter Brennan in a punchy bit as the dour station Jehu, make every foot of celluloid count. When Miss Hamilton smacks the hateful young brat (Bonita Granville, who troupes her thankless role to the hilt) the audience approves with audible applause. Marcia Mae Jones as the panicky child is neck-and-neck with the adolescent menace for top playing honors.

'These Three' is ultra in every department. Danny Mandell's editing job was corking; the 90 minutes footage is just right. Alfred Newman's musical background is likewise primed to effectively set the various moods. Withal 'These Three' has almost everything. And not the least of its assets should be the press comment on the skillful translation of a supposedly taboo play. It may be verboten to ballyhoo the original source, but there's nothing to stop the reviewers' commentaries and analogies to the original. And that's not going to hurt the b.o. either. *Abel.*

PETTICOAT FEVER

Metro-Goldwyn-Mayer release of Frank Davis production. Stars Robert Montgomery and Myrna Loy; features Reginald Owen. Directed by George Fitzmaurice. From play of same name by Mark Reed; adaptation, Harold Goldman; film editor, Frederick Y. Smith; camera, Ernest Haller. At Capitol, N. Y., week March 20, '36. Running time, 80 mins.

Dinsmore.....Robert Montgomery
Irene Campion.....Myrna Loy
Sir James Felton.....Reginald Owen
Kimo.....Otto Yamaoka
Captain Landry.....George Hassell
Scotty.....Forrester Harvey
Carl.....Irving Bacon
Big Seal.....Bo Ching
Little Seal.....Iris Yamaoka

Every effort has been made to make a screen howl out of the 'Petticoat Fever' play, which Frank Davis produced as his first for Metro. But the result isn't much. Picture is up to its ears in hoke, the situations are often silly and the love interest fails to garner strong appeal. An expert cast struggles with the material at hand and gets a few laughs here and there, but not much else. They won't break down box offices for this one, but the Robert Montgomery-Myrna Loy names may keep grosses from being bad news.

The play had a moderate run in New York in 1935. Picture screens as though it was a play and most of the sets of Labrador country look pretty stagey. This could be forgotten, but the circumstances which throw people together up in the wilderness are quite ridiculous.

Montgomery is a wireless operator in Labrador, miles from civilization. What the script and director has him do, which is acting more or less like a sap, doesn't start the proceedings if very well. To begin with, he doesn't live in just a little wireless station. He has most of the comforts of home, and when guests arrive it isn't anything for Montgomery to step into tails.

Myrna Loy and her fiance, Reginald Owen, crash in a plane in Montgomery's back yard. Montgomery is so excited over seeing a white woman, that he unnecessarily detains them (in case there was any way for 'em to get back to civilization), much to the annoyance of the Sir James Felton, who's Miss Loy's amusingly British fiance. He goes on the make openly and often ridiculously, the girl finally giving in. Just about this time an old fiancee of Montgomery's turns up in the frozen wastes to claim him. She had learned he inherited a title and riches, her purpose being to rush up to the icebound wireless station to marry him. He gets wise and cops Miss Loy even after latter was ready to take the boat back.

The story is small—excuse for anything but the hokum treatment that has been given it. Montgomery acts the clown throughout, and, with the aid of Owen, gets a few laughs. At times Montgomery overplays the smart-aleck stuff. The laughs Owen gets are more genuinely founded. The dialog, whether lifted from the play or written by the adaptor, is sometimes fairly crisp, at other times tiresome and almost as pointless as the plot itself.

Miss Loy gives a steady and polished performance all the way, but has been favored by much better assignments. Her presence in the picture as Montgomery's teammate, with the two going well together, means more to 'Petticoat Fever' than anything else it can boast.

Picture is quite long. It could have been edited down to about 70 minutes or less in view of the fact the plot has nothing very substantial and the laughs, none of them big, are not very close together. *Char.*

Charlie Chan at Circus

20th Century-Fox release of John Stone production. Stars Warner Oland. Directed by Harry Lachman. Original by Robert Ellis and Helen Logan; camera, Daniel B. Clark. At Center, N. Y., week March 18, '36. Running ti 72 mins.

Charlie Chan.....Warner Oland
Lee Chan.....Keye Luke
Tim and Tiny..... nd Olive Brasno
John Gaines.....Francis Ford
Marie Norman.....Maxine Reiner
Hal Blake.....John McGuire
Louise Norm .....Shirley Deane
Joe Kinney.....Paul Stanton
Tom Holt.....J. Carrol Naish
Dan Farrell.....Boothe Howard
Nellie Farrell.....Drue Leyton
Lieut. Macy.....Wade Boteler
Su Toy.....Shia Jung

Taking Earl Derr iggers' Oriental detective and his 14 children as the pivot an original yarn with a circus background has been written by Robert Ellis and Helen Logan. There have been better 'Charlie Chan' whodunits. And worse. This one may qualify as satisfactory companionship for another feature in need of a melodramatic running mate.

Story carries some charm in that Charlies Chan himself, as made real by Warner Oland, is always attractive and his over-size brood is good for some giggles along off-the-beaten-path humor lines. Cute twist too is having the vaudeville midgets, George and Olive Brasno, prominently participating in the story and also doing a hot rhumba. Girl gets considerable close-up footage and photographs as a pretty doll-baby. Folks will respond to this bit. An exceptional pair, the midgets are one of the film's chief merits.

Plot while worked out logically is not too gripping. It's the characterization that carries it. Comedy romance between Chan's son (Keye Luke) and a Chinese performer (Shia Jung) is developed for laughs. *Land.*

Brides Are Like That

Warner Bros. production and release. Features Ross Alexander, Anita Louise. Directed by William McGann. From play, 'Applesauce,' by Barry Conners; adaptation, Ben Markson; camera, Sid Hickox. At Strand, N. Y., week March 21, '36. Running time, 66 ins.

Bill McAllister.....Ross Alexander
Hazel Robinson.....Anita Louise
Fred Schultz.....Joe Cawthorn
John Robinson.....Gene Lockhart
Mrs. Ella Robinson.....Kathleen Lockhart
Jennie.....Mary Lou Treen
Mary Coleridge.....Alma Lloyd
Carter.....Craig Reynolds
Dr. Randolph Jenkins.....Richard Purcell

A family type of picture, appeal and limited box office possibilities. Probably missing majority of the single run houses, with its entertainment strength not enough to carry, the duals will be its market.

'Brides Are Like That' is from the play, 'Applesauce,' produced in New York in 1925, a fair hit at the time but the years have dated it as screen material.

In addition to being a simple and undramatic little piece about a boy who's full of applesauce and a girl who falls for it, 'Brides' is loquacious and tiresome at times despite its comparatively short running time of 66 minutes. Stretched into feature length, it has to eat up reams of celluloid that's just gab and not much more.

In Ross Alexander the caster has a good type as the mushy, flattering nephew of a rich apple merchant who has gained the rep of being a loafer. The way the script has Alexander dish it, the applesauce sometimes becomes a burden for the spectator. He's a likable character, but he goes a little beyond the point where he gathers complete audience sympathy. Anita Louise, opposite, is a small town girl who falls for the lad's blandishments and marries him although knowing he hasn't a dime. Miss Louise is sweet and cute in this one but no Bernhardt. Joe Cawthorn does his usual Dutch character who gets his English mixed up. He's more entertaining than any of the others. Gene Lockhart is also amusing. Richard Purcell okay. *Char.*

Miniature Reviews

'These Three' (Goldwyn-UA). A sock boxoffice entry with Miriam Hopkins, Merle Oberon and Joel McCrea. Film version of 'Children's Hour.'

'Petticoat Fever' (MGM). Robert Montgomery-Myrna Loy combination in a hokey adventure romance that fails to excite. Cast names and title may protect the grosses.

'Charlie Chan at the Circus' (20th-Fox). Fair-to-middling addition to Chinese sleuth series.

'Brides re Like That' (WB). Lightweight comedy romance, largely for the double-billers.

'Preview Murder ystery' (Par). Trite story, but well played and directed. Should do all right.

'Song of the Saddle' (WB). Exciting western, lacking only in strong marquee dr . Dick Foran tops good cast.

'The Leathernecks Have Landed' (Rep). Lew Ayres and Isabel Jewell featured in an actionful pic which should count in the duals.

'Lucky Terror' (FD). Tepid oats opera that won't help Gibson's popularity. Lean entertainment even as secondary dua'er.

Preview Murder Mystery

Paramount release of Harold Hurley production. Features Reginald Denny, Frances Drake, Gail Patrick, Rod LaRoque. Directed by Robert Florey. Story, Garnett Weston; adaptation, Brian Marlow, Robt. Yost; editor, James Smith; camera, Karl Struss. At Rialto, N. Y., week March 20, '36. Running time, 62 mins.

Johnny Morgan.....Reginald Denny
Peggy Madison.....Frances Drake
Claire Woodward.....Gail Patrick
Neil DuBeck.....Rod LaRoque
E. Gordon Smith.....Ian Keith
Jerome Hewitt.....George Barbier
Edwin Strange.....Conway Tearle
Lt. McKane.....Thomas Jackson
Tyson.....Jack Raymond
Tub Wilson.....Eddie Dunn
Jennings.....ryant Washburn
Chief of Police.....Lee Shumway
Self.....Chester Conklin
Screen 'Heavy'.....Jack Mulhall
Screen 'Actor'.....Henry Kleinbach

Apparently planned to meet the indie competition on duals, but thanks to good direction, excellent acting and a good script, this picture gets beyond its class in spite of a trite central idea. It should be able to solo in the smaller spots and front the lesser duals. Selling angle is the fact that it gives an excellent glimpse of film studio processes.

Story is the oldie about the murderer who telegraphs his shots, with everybody trying to trick the audience into the belief he is the guilty person. Turns out to be a man supposed to be dead. The chief suspect, Ian Keith, gives out a good argument until he, too, is killed. That presumably leaves it anybody's murder. On story alone it would fail, but the scenarists have handled the scenes for a maximum of action and have avoided overstressed dialog in spite of the sinister angle of the story. They have kept it moving at a rapid pace. There is considerable suspense in spots and sufficient action to stir those who do not react to the general story.

A novelty angle is a television bit in which a machine is able to tap any studio regardless of the lighting and not only that but make closeups all over the place. Done so well that it convinces for the moment and adds much to the general effect of the mounting action. In retrospect it's a laugh, considering the present stage of television.

Keen direction by Robert Florey got the most out of a cast including many old timers. Reginald Denny carries enough comedy to lighten the situations, and plays with less of the overstress which has hurt some of his recent appearances, but the topper is Thomas Jackson as the detective in charge (and believe it or not, there's no bull-headed

(Continued on page 63)

TALKING SHORTS

'STUDY AND UNDERSTUDY'
With Frazee Sisters and Virgi ia Verrill
Musical
20 Mins.
Strand, N. Y.
Vitaphone No. 1029

Excellently produced, with sets and costumes adding much class, here's a little musical with good cast that deserves a place on all film programs. Frazee Sisters and Virginia Verrill head the company, others including Alice Kavin and Danzi Goodell, latter of Dave Apolon's revue.

Students' school show forms the basis for the short. Two of the girls are jealous of each other. One, understudy for the other, frames her rival and gets the coveted chance. A scout from a picture company in the audience goes backstage afterward and picks the girl who'd been framed after she's starting a row about it, this providing a surprise finish.

In between, specialties, production numbers with a line of girls, carry the short. Miss Verrill, who has a striking personality and a nice voice, is much more at home singing 'Now You've Got Me Doing It' than 'Slapping the Face.' She screens well enough to suggest Hollywood possibilities.

Frazee girls, harmonists plus, put over 'Where's That Man' very engagingly, and also a Spanish number for the finale. They also photo well. Alice Kavin, tap dancer, in male attire for her number, while Miss Goodell is a sailor for another of her slouch dances. *Char.*

'DESERT DEATH'
'Crime Doesn't Pay' Series (No. 3)
22 Mins.
Capitol, N. Y.
etro

In this series ('Crime Doesn't Pay') the producers attempt to confirm the theory the title suggests, selecting for each short some outstanding case which proves the point. Actual cases are ostensibly chosen. Fairly interesting material of convenient two-reel length and well done.

At the opening Burton James, insurance inspector, is being interviewed. He begins to tell about a case that required skillful detection, film then cutting to scenes which enact the story. In this instance it's about a man, eventually found guilty of murder, who had killed a cousin in isolated desert country in order to collect heavy insurance he had taken on himself, with the cousin named as beneficiary. Stunt was to grow a beard and impersonate the cousin. Means by which an investigator gets at the bottom of the plot are covered in detail and, while quite obvious, nevertheless prove interesting.

Raymond Hatton and Harvey Stephens are featured in the small cast. *Char.*

'STORY OF MONEL METAL'
Commercial
7 Mins.
Loew's State, N. Y.
Int'l Nickel Co.

This is a commercial short that's absolutely devoid of even false color or angles which might hold an audience. A straight sales talk, and poorly illustrated, it's incongruous in a theatre before audiences who have paid to be entertained.

Only portions of the film, which has an off-screen commentator, to hold even slight interest are the shots in the monel metal foundry. But here, as in the other portions, the photography is bad and the commentator's vocal personality is blah. Major portion of the short is given over to stationary shots of monel metal products, such as boilers, cable, wire and sinks, with the latter getting the biggest play.

Audience reaction to the International Nickel Co.'s contribution to the show at Loew's State, on Broadway, could hardly be considered favorable. *Scho.*

DUKE ELLINGTON
'Symphony in Black'
9 Mins.
Rialto, N. Y.
Paramount

Duke Ellington and his band in excerpts from one of his compositions in four parts; Labor, a trio of the dance, jealousy and blues, a Harlemania and a song of sorrow. Alternates between the band and action illustrating the theme, with some highly effective stuff in the first, with the laborers at their tasks in the rhythm of the music.

The third section shows four girls in dance steps and a torrid male dancer. Double and triple exposure to get the effect here. Last movement is effectively lighted, but not so well planned.

Should appeal both to the musical and jazz elements. *Chic.*

FRENCH WAR REEL
Propaganda
12 Mins.
Paris-Soir, Paris
(In French)

Paris, March 13.

Films step in as a propaganda agent for the French government in the form of this 12 minute reel.

Produced by Charles Farchy of Canard Journal and distributed by Pathe, reel departs from usual subject matter and, instead of filming actual events, shows pictures of treaties and maps while a commentator tells what it is all about.

The Versailles Treaty and the Locarno Pact are treated, and so effectively that the man in the street can understand why all the diplomatic noise is being made in Europe.

Articles 42, 43 and 44 of the Treaty of Versailles are first shown—the articles which deal with the demilitarization of the Rhineland zone and stipulate that it can't be refortified.

A map of the Rhineland, Eastern France, Belgium and Britain follow. Then, moving arrows show how mechanized forces could advance through Belgium, cut the line to Paris and menace England.

During all this explanation the French fortified zone remains still and undisturbed, marked as it is by a strong black line drawn all along the frontier.

An explanation of how the Allied troops occupied the Rhineland zone for 15 years follows, with statements of how they were withdrawn before the fixed date. Lastly comes the signature of the Locarno, with explanations of what all the fight is about.

Although the commentator does an impartial job, it is easy to see that the reel was produced not only as a means of informing the man in the street what it is all about but also of convincing him that the action his statesmen have taken are justified.

BUSTER KEATON
'Grand Slam Opera'
Comedy
20 mins.
Globe, N. Y.
Educational

Buster Keaton was one of the coauthors of this satire on Major Bowes' radio amateur program and deserves plenty of credit from both the authoring and comedy standpoints. It's a good job both ways, with the guy portraying Bowes turning in a straight, but expert imitation.

This is a wholly funny two-reeler, showing Keaton as a small-town lad from Arizona who juggles and wants to make good on the air. He finally gets on Major Crow's program, gets the gong quickly but refuses to take it, and winds up nearly wrecking the studio. There's a stock shot of the RCA Building in Radio City to cinch the resemblance just in case audiences don't get the 'Major Crow' billing.

It's pretty near good enough to be sold as a baby feature. *Scho.*

LEON ERROL
'Counselitis'
Comedy
15 Mins.
Rialto, N. Y.
RKO-Radio

A very funny Leon Errol comedy. A bit shorter than two reels. Perhaps it was cut down to that instead of the customary 18 or 20 by an editor who realizes the value of meat without gristle. Worthy of best dates.

Errol is the likable husband again. This time he takes the advice of a friend to bring a present home to his wife. His good intentions are mistaken and he ends up in jail after a court session that finds him accused of everything but murder. The courtroom sequence is very funny and punchy.

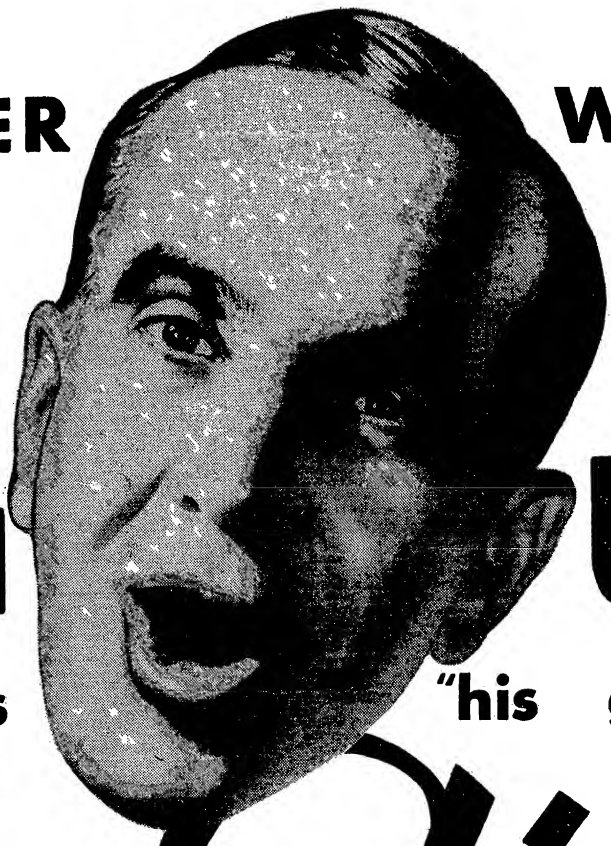
Short is a credit to Al Boasberg, who wrote and directed it. Lee Marcus is the producer, and cast support, which is good, includes Landers Stevens and Edward Kane. *Char.*

BERT LAHR
'Gold Bricks'
With Roy Roberts,
15 Mins.
Center, N. Y.
Educational No. 6113

Well above average in comedy items. David Freedman, radio writer, fitted together a semblance of a 'plot' so that the unspooling develops a story as well as gags. With Lahr to squeeze out the laughs the tout ensemble is amusing.

It's college boy stuff. Strictly improbable when not downright impossible but still mirthful. Bert Lahr is a college boy. His initiation into a secret society occurs the same night that he is scheduled to ask his girl's dad for an okay. Interview with the latter, a psychiatrist, is on a special leave of absence from the initiation but with the conditions of the lodge requiring an eccentric style of behaviour. *Land.*

EASTER WEEK



AL J

delivers "his greate

"The Sing

SYBIL JASON

CAB CALLOWAY AND HI BAN

MAMMY —What a set-up of supporting talent we've got!

ALLEN JENKINS · CLAIRE DODD · LYLE TAL

X-Bill Ulman, Fawcett Publications; Harry Heintzen, St Louis Post-Dispatch; Jimmie Fidler, filmed radio reviewer — after coast preview.

Songs by E. Y. Harburg and Harold Arlen.

WARNER BR

THE ONE AND ONLY
OLSON
show since 'The Jazz Singer'"*
ing Kid"
ACHT CLUB BOYS
DW. EVERETT HORTON
BEVERLY ROBERTS · MITCHELL & DURANT
.--Producers
A FIRST NATIONAL PICTURE
Directed by
WILLIAM KEIGHLEY

Floods

(Continued from page 1)

into Seventh street, itself a gushing river.

Everything is desolate beyond description and everything will have to be rehabilitated. It is conservatively estimated that it will be at least seven or eight weeks before the houses in the flooded sections can reopen. Even that is doubtful. Rush orders have already been dispatched for seats and fixtures.

Until water is pumped out of still submerged basements and sub-basements, officials cannot determine whether heating and cooling plants have been affected. In case they are, the damage will be increased by hundreds of thousands of dollars.

Penn's Heavy Damage

Most seriously hit of all is the Penn. Here five men nearly lost their lives by drowning when early last Wednesday morning, while they were frantically trying to remove seats, the water came rushing in through side doors and the auditorium quickly filled. They scampered to a point of safety on the balcony deck where a big front window was broken and screams of help brought rescue skiffs to the side of the house. Fire escapes were lowered and the endangered employees dropped into boats to safety.

At the Alvin, where almost $200,000 had been spent on remodeling less than two years ago, there is practically nothing left to salvage. The seats were gone, so were the thick plush carpets, the lobby fittings, all of the wall outfittings, the backstage equipment and valuable music libraries.

Although the Fulton was closest to the rampaging Allegheny river, the damage to the Shea-Hyde house not as great because of the comparative inexpensiveness of its fittings. Another hard-hit spot is the Barry, formerly the Pitt, recently taken over by a group of Cleveland operators. Only two weeks ago they had finished spending more than $25,000 on new decorations to reopen the house and now it lies under two or three feet of slimy mud.

WB's deluxe Stanley will likewise have a big loss. Here the entire auditorium was submerged, with at least 12 feet of water checked off in the orchestra pit. The crest reached the second floor side boxes and came within a few inches of pouring into the front loges. Workers had already begun to remove the expensive carpets when flood warnings were first sounded but, like the men at the Penn, they, too, were caught by the onrushing torrents, forced to leave their job unfinished and flee for their lives. Some of the more valuable furnishings were removed to safety in the balcony but more than $25,000 in musical instruments and band properties were washed away.

Another house in the Penn avenue sector, where the flood was worst, was the Variety, burlesque site. Here, as elsewhere, the entire first floor was under water and the personal wardrobes of the 'Flying High' company carried away or reduced to soaked ruins. The small-seat Cinema came off with only about $15,000 damage, since only its 200 seats were laid waste. In addition, however, the front lobby was wrecked.

Unaccountable Losses

In most cases, too, the personal belongings of employes were ruined, with unaccountable losses on this end.

Although the Warner and Casino, further uptown, came out safely, they were not in operation after Wednesday (18) morning when the power went off and the entire city was plunged into total darkness. They are expected to resume just as soon as light and heat have been restored, probably this week, unless something unexpected develops.

At the same time, Warners announced that it would also reopen the Davis, closed for several months, to take care of the Stanley screen bookings. It wasn't expected that the Davis would accept the Stanley's stage commitments as well, however.

By plane and whatever other transportation facilities were still available, theatre executives from the various circuits began to pour into town over the weekend to speed the work of repairs and reconstruction. In perhaps one or two cases, houses will not reopen until fall, since the two-month period necessary to put them in shape would carry over into the warm weather.

Only loss to houses in immediate suburban districts will be that suffered from interrupted operation. The only other spot where WB felt the flood was at Johnstown, Pa., about 70 miles away, where at least one known theatre, the Cambria, was a desolate waste. Here, curiously enough, the screen attraction was 'Dangerous Waters.' Two minutes after the title had been flashed, water began pouring through the lower floor and 100 patrons ran up to the balcony for their lives. They were marooned there for several hours.

Other Sectors Hit

Scattered reports from outlying areas indicated that several towns through western Ohio and West Virginia were also wrecked. Wire facilities were at a premium most of the time, being used for casualty lists and spot flood news, and it was impossible to get any definite check from these communities.

Circuits refused or were unable to give out any definite information. For the most part, they were stymied by complete darkness which voided any inspection efforts inside the deluged houses. Water pumps to clear basements were at a premium for days. But the Stanley, Penn and Alvin managed to corral a few, although hardly enough to spill with any degree of rapidity.

While plans were being made to swing into action again within a few days, the few houses all set to go are faced with the possibility of a closed downtown for several more days in a guard against vandalism and disease. Although the city was at no time under martial law, several troops of national guard were brought into town to patrol the stricken areas and keep outsiders behind the Golden Triangle boundaries. Sewage problems were also to be faced, with indications that this might delay resumption another week or so.

All in all, it is easily the worst blow the motion picture business has ever suffered here, being itself far greater than the depression. Most observers likewise see in it more than ordinary tragic results because it comes right on the heels of the city's coldest winter since 1897. Grosses have suffered throughout the freezing months and the flood adds endlessly to the suffering physically and financially.

On Tuesday (17) night, late shows went on as usual in the downtown district. It was generally known that the waters were rising but nobody dared to believe they would ever get beyond Duquesne way, next to the bank. By midnight, however, it was still coming up and a short time later, house staffs were propelled into action to save whatever they could. But it was too late. Without a word of warning, the crest leaped two and three feet, swamping the workers and sending the torrents in through doors, lobbies and exits.

Despite the havoc to the picture houses, the Nixon, legit, played right through with 'Idiot's Delight,' curtailed only by Lynn Fontanne's neuritis. 'Three Men on a Horse' opened on schedule Monday night (23).

Another downtown house to feel the flood was the Aldine, a closed Loew property. Water got into the lobby here although the house for the most part has been stripped for some time and the damage was believed only to be a few thousand dollars. For a while, it was believed that Loew's might open the Aldine to take care of the Penn's product but this wasn't felt feasible since it would cost too much to get the house in operation again.

More than 5,000 theatrical employees will be affected ranging for a period up to two months.

N. Y. Execs O.O. Damage

With flood waters subsiding in stricken areas in the east, theatre operators out of the New York home-offices are surveying damaged theatres and laying plans for as early a restoration as possible. While not yet possible to estimate damages and the amount of repair work or replacements necessary, hope is that those theatres which are closed down will be ready to reopen in two weeks or shortly after.

Much depends, in numerous instances, on whether generators, cooling systems and heating plants can be repaired or will have to be replaced. This isn't known as yet in the hardest hit of the flood-struck towns, including Pittsburgh, Johnstown and Scranton, Pa., and Hartford, Conn. It is hoped that seats in some of the affected theatres can be reconditioned. Rugs and other decorations, stage equipment and furniture were also so badly damaged in most cases that replacements will probably have to be made.

Among the circuits, Warner Bros. was hardest hit. While the damage will run high in Pittsburgh for this company, Harry Kalmine, district manager there, received word of the flood and had all rugs, furniture and other movable property taken to the top of the Stanley. The William Penn, a Loew house in the Warner Pittsburgh pool, was more seriously damaged, it is believed, while the Warner there also suffered heavily.

Joe Bernhard, WB's general theatre operator, flew to Pittsburgh Sunday (22) to personally survey the situation and supervise reconstruction plans. He will be back by the end of the week. Herman Maier, Warner's construction and maintenance chief, is in Pittsburgh and will survey the other towns in that territory and New England which were hurt by the floods. The Cambria, at Johnstown, one of three houses WB has in that town, was seriously damaged and feared that most all equipment will have to be replaced. Water went to the roof of this house. Warners' two houses in Scanton not as seriously injured but both out of operation. The Strand and State, Hartford, both WB, badly damaged and also closed down. Both Loew houses in Hartford also affected.

Warners Hit Elsewhere

Warners had to close down its Memorial, McKeesport, Pa., and also had to suspend operations at Portsmouth, O., where the circuit has two theatres but reported that in neither of these two spots was the damage so great. Warners also has a house at Hagerstown, Md., which missed the worst part of the flood's wrath. This is also true of the Roger Sherman, New Haven.

All of the three Warner houses at Troy, N. Y., were hit but were out of operation only two days. RKO theatres here were also affected but damage all around said to be slight.

While understood that theatres in Wheeling, W. Va., also suffered, the three houses which Warners had there were recently returned to the Dipson circuit. Comerford circuit and other indies in the stricken zones have numerous houses out of operation and no telling how soon any of those hit by the flood waters will be able to resume. At present in Pittsburgh, Johnstown and other spots where waters have receded, operators are pumping their cellars dry and hope that heating and other equipment can be dried out.

Following a weekend trip to Pittsburgh by Joe Vogel, Loew operator, who flew out to inspect the William Penn there, Harry Moskowitz of the Loew construction department, has gone there to supervise work. House is being pumped out now. The water rose in the Penn so high that it engulfed half of the loge seats. Loew's fears reseating and many other replacements will be necessary.

Loew's In New England

In Hartford where Loew has two houses, the damage will not be so great since water merely flooded basements in the Poli and Palace. Both are closed. Most of the equipment in these two theatres were moved higher as the flood approached. This was also true of the Poli, Springfield, Mass., which Loew operates.

With the flood waters threatening Cincinnati, fears are held that damage may result there. RKO has several houses in this key. Further down on the Mississippi grave fears are reported felt by the Saenger circuit and other operators in states bordering on the river.

With numerous theatres closed down in flood ravaged centers, distributors are suffering loss in delay on playdates and possible cancellations due to interrupted operations. In the stricken areas, even after theatres reopen, it will be some time before business is restored to normal and the same flow of patronage as before may be expected, with so many people either wiped out completely or suffering heavy damage.

Theatres which were not affected by the floods but over which closed houses in Pittsburgh, Johnstown or elsewhere have protection, will now have to wait for film unless adjustments and releases are made in order to clear some pictures.

None of the theatres menaced by the flood carried insurance to cover operating sources pointing out that houses in vulnerable areas would have to pay so much in premiums that the insurance company would get more in five years coverage than the flood damage will amount to.

Hartford Theatres Reopen

Hartford, Conn., March 24.

Despite the big loss in box office receipts as result of four-day closedown of some 50 theatres in Hartford, Springfield and neighboring cities and towns, as result of the overflowing of Connecticut River bank, theatres are optimistic and hope to be open again this week. Every motion picture house and theatre in this metropolitan area was forced to close when electric power gave out and streets were blocked by overflowing water.

Opening days for new productions meant nothing here. Theatres simply were water logged and in many cases theatre men could not even get near their houses.

On Friday night at a performance of the FWA theatre group, audiences were driven out of the State Theatre by incoming water. Every theatre in this city will give a benefit performance for flood sufferers on Sunday (29), entire proceeds to be turned over to the local chapter of the Red Cross.

At 5:30 Friday night when rising flood waters shut off its regular source of electric power station WTIC turned to batteries, which it maintained for emergencies. The broadcasting, however, was intermittent and the station issued periodic news bulletins, relaying programs coming to it over the Red network from WEAF in New York. Station WDRC disocontinued broadcasting at approximately 6 p.m., Friday night and has been silent ever since.

Holiday spirit covered the city of Hartford over the weekend. Hundreds of thousands of sightseers gathered in the flood zone and peanut venders reaped a harvest. Candles were at a premium. Exactly when electric facilities will be restored in this city is not definitely known.

Approximately two out of more than 50 theatres in this vicinity will be reopened for business by Wednesday morning. In greater Hartford area many of the theatres are flooded and in most cases lack of electrical current was the cause of the closing.

Meanwhile residents of this town cut off from the rest of the world are making their way by other methods to nearby towns to attend films. It is said that more than 5,000 residents of Hartford by one method or another made their way to New Britain Sunday to see pictures. The New Britain theatres were unable to take care of the overflow after 7.30 p.m.

Jack A. Simons, manager of the Poli theatre, narrowly escaped death when escaping fumes from an oil burner, almost suffocated him while sleeping. Water seeping into the basement of the theatre caused the fumes. An usher looking for the manager found him asleep in his office and called for aid. Simons is recovering.

More than 500 people jammed the doors of the first theatre to open in Hartford today within an hour after the opening. Entire theatre seating 2,500 was filled. Hartford, regardless of the terrible flood conditions, was in a gay and festive mood. The only thing missing on the dry streets was the circus balloons and side shows.

Candles being used by householders without power were selling for 10c. a piece for the ordinary dime a dozen size.

leveland's Benefit

Cleveland, March 24.

Upper Ohioan cities, including Cleveland, not hit by any floods yet, and possibility is very thin. Nearest flood area is in Portsmouth, O., 300 miles below Cleveland.

First benefit for flood victims was given by Station WGAR, handled by Sydney Andorn, gossip commentator. Show netted $1,300. Loew, Warner and RKO houses joined all local cafes in putting on another 60-act benefit on Hipp's stage tonight (24), with proceeds to be given to Red Cross relief fund.

Easton's Free (Ice) Shows

Easton, Pa., March 24.

Although few of theatres in Lehigh Valley suffered any physical damage by floods during the past two weeks, business was considerably affected as thousands of people were homes.

Several parts of Easton were cut off from the central part of the city by the flood and were unable to get into the theatre zone, except by using boats to leave their homes. All theatres in Easton had slim nights for several days while the flood was at its height.

At Allentown and Bethlehem the same situation existed and theatres felt the drop in business.

Instead of going to theatres, thousands went to witness the damage done by the floods. The banks of the Delaware in Easton were crowded by thousands of people day and night while the river was in flood stage, and spectators were entranced by the millions of tons of ice which were carried down the river.

altimore, March 24.

Last week's flood threw out of commission the Strand, Maryland, Capitol and Garden theatres in Cumberland. Water averaged about 10 feet in depth in each, and managements figured it will be three to five weeks before they can reopen; none is figured hopelessly damaged.

In Upper io Valley

Steubenville, O., March 24.

Theatres in the upper Ohio valley suffered heavily from the serious floods which swept the area from Pittsburgh to below Wheeling, W.

Theatre operators said no effort was made in several of the towns to open during the peak of the flood stage, while in other towns along the valley film houses were several feet under water. Film deliveries were retarded by blocked highways out of Cleveland and in the East Liverpool district main highways were under water resulting in film trucks turning around and seeking the higher levels. In some instances film deliveries were made by boat.

Attendance in many of the more seriously affected towns was off as much as 50%. Stage shows experienced difficulty in reaching several of the towns and in some instances stage units were compelled to cancel bookings.

The Twist

St. Paul, March 24.

Local theatres finding the heat on anent bank nights, and up against local lottery laws in advertising money prizes in the rags, solved the situation by doing it this way:

'250 Reasons Why You Should See 'Mutiny,' or '425 Reasons Why You Should Be at Blank Theatre Tonight.'

Public caught on pronto.

THEN CAME THE FLOOD, PITT'S B.O.'S ALL WET

Pittsburgh, March 24.

Pittsburgh's first-run houses, despite Lent and high-water, heading for the best week in months when the flood broke and kayoed grosses everywhere. At the Penn, 'Wife vs. Secretary' in five days got around $10,000, while at the Stanley 'Louis Pasteur' and Xavier Cugat's band were headed for an excellent $21,000 session. As it was, the combo wound up with about seven grand less than that.

In the second week of its Alvin run, 'Country Doctor' had collected around $6,000 and was scheduled to remain a third week, while at the Warner, 'Modern Times,' moved here after its week at the Penn, was sailing to a $6,000 take. Before it was shut down Wednesday (18) when the power went off, it had reached a bit above $4,000.

At the Casino, the screen attractions, of all things, was 'I Conquer the Sea,' with Ann (Betty Boop) Little's '45 Minutes from Broadway' unit on the stage, and had reached $3,800 when the flood broke, while the Fulton managed to get about $1,600 out of 'King of the Damned' and ' irst a Girl' in the abbreviated session.

General realignment of grosses expected all along the line for next few weeks, with best break of all looming for Casino, which George Jaffe, former burlesque operator, recently took over as combination policy house. Untouched by flood waters, Casino will probably resume operations this week and with only stage show in town and at 40c. top should clean up and recoup losses suffered in last couple of weeks.

It'll mean a boom too for Warner and Davis, which is to reopen, while nabe biz is expected to jump, too, as result of abbreviated downtown operations. It was reported that one or two first-run headquarters might be established in East Liberty district until situation is back to normal again.

Pittsburgh Flood Chatter

By Hal Cohen

owes amateur tr upe rooned in the Roosevelt hotel with 500 other guests, a good percentage of them performers, put on an impromptu show by candlelight for two days and two nights while the water hovered around the sec-

herwood,' author of Delight,' got one of th rst nes out of town after the flood brok h he was forced to leave his personal belongings behind when the elevator service in the William Penn hotel was disrupted a few minutes before his departure.

Sydney Greenstreet, vet Theatre Guild actor, was frantic for 24 hours trying to locate his 15-year-old son, who was on his way from school in Pittsfield, Mass., to visit his father for a few days. The boy was finally located in Beaver Falls, Pa., about 40 miles distant, where his train had been detoured.

Lee Simonson, of the Guild directorate, lost a $200 speaking engagement when the Tuesday night train scheduled to carry him back to New York couldn't leave the station on account of rising waters and a bridge washout along the main line.

Harry Kalmine finally managed to get a plane back to town on Friy morning to survey the damage and direct salvage operations for WE.

Because the power at Carnegie Hall is generated by Carnegie Tech's own plant, the NBC broadcast of the Pittsburgh Symphony orchestra went out from here last Thursday night (19) as scheduled.

May Beegle postponed indefinitely the last attraction of her concert series, Lawrence Tibbett, who was to have given a recital at Syria Mosque Friday (20).

Ill from drinking water, Connie Crowell, one of the chorus girls in 'Idiot's Delight,' was out of the show from Tucsday night on and an understudy, Una Val, went on in her place.

C. A. Ross, booth operator and an aviator, was held in readiness at the county airport to fly serum to Johnstown if needed, but word came from there before he took off that it wasn't necessary.

Through the two nights of terror, the Nixon cafe had a floor show since the spot gets light from a plant in the building. Two of its chorus girls, however, were floodbound in the Roosevelt hotel.

Russel (Buck) Crouse got back to New York by taking a train first to Buffalo, and then to Manhattan.

Stars Dish It Up

With food scarce and a majority of the restaurants closed, Alfred Lunt and Lynn Fontanne cooked for most of the 'Idiot's Delight' company in their suite at the Hotel Schenley, which was several miles outside the flood area.

Mike Cullen was reported missing for 36 hours but the Penn manager got out of the theatre in a boat, and was unable to report his safety since all phones were down.

Water in the Alvin basement ruined Jerry Mayhall's library of music, valued at more than $5,500. Dave Broudy saved most of his at the Stanley.

Allen Converse, 'Post-Gazette' reporter, acted as midwife for a colored woman he picked up in his skiff while covering the flooded Bottoms district in McKees Rocks.

When last seen, the expensive organ at the Penn was floating around up near the house's balcony.

The Bernie Armstrongs and their baby son moved out of the beleaguered Roosevelt hotel just a few days before the flood broke.

Bobby Brannigan of the Nixon hired a skiff and rowed two marooned 'Idiot's Delight' musicians out of their hotel in time to make the Wednesday matinee.

Xavier Cugat used his picture in one of the papers as his necessary identification to get through the police lines in the stricken area.

Dan Fenton and Owen Cleary of the Fulton just managed to get out of a back o ce window in a boat before the current inside the house overtook them.

Lunt and Fontanne tried in vain to get a bus to take their company out of town late Friday night when the remainder of their week was cancelled by Miss Fontanne's illness.

For three days the sale of all liquor in Pittsburgh after 5 p.m. was prohibited by the city authorities.

One woman, caught in the torrents inside the Cambria theatre, Johnstown, berated an usher because there were no lifeboats inside the house to transport her to safety.

Jimmy Balmer had a difficult time getting anybody to take him for a skiff ride. Everybody was afraid that his 300 pounds might upset the apple cart.

Most of the marooned show folk got out of town as quickly as possible by any means, afraid of a possible quarantine, which did not, however, develop.

Dick Powell from the Coast wired friends asking them to telegraph him all the details.

Kap Monahan cracked it was the first time he had ever seen such a rush on the downtown boxoffices.

An orchestra pit seat at the Stanley was uprooted and sent swirling out through the front doors into Seventh street and down Penn avenue.

Three of the hotels patronized chiefly by theatre folk, Roosevelt, Fort Pitt and Strand were seriously damaged. In each of these the marooned guests were placed on food rations for two days.

Most of the out-of-town papers were trying to learn whether there was any truth to the report that the Lunts had played 'Idiot's Delight' by candlelight. There wasn't, of course.

'PROMOTIONS' WARNING ON FLOOD BENEFITS

Theatr Authority, which sanctions benefit performances around New York, requests actors, asked to appear in performances designed to aid flood sufferers, to contact the TA before appearing in such performances. Same goes for managers approached to sponsor flood benefits. Affair proposed for Madison Square Garden, N. Y., next week was found to have promoters behind it.

TA states it will not sanction flood benefits unless okayed by the Red Cross. Pointed out that so much money is required to aid victims that benefit show proceeds would be of small aid.

Pneumonia Hits Duo

ittsburgh, March 24.

At least two possible theatrical casualties as result of the flood. Robert Newkirk, treasurer of the Penn, is in Homeopathic hospital from double pneumonia. Suffered exposure when he labored far into the night with others at the Loew house trying to save some of the expensive furnishings. Physicians over the weekend pronounced his condition 'dangerous.'

In the Mercy hospital is Ken Coffman, artist at the Alvin, also fighting against pneumonia. Coffman was rescued from the swirling water when a skiff carrying him to safety from the Alvin upset.

There were several other exposures among emergency working crews in the theatres, none of them serious, however.

Glucksman Freed

Hollywood, March 24.

Forgery charges against Mano Glucksman were dismissed for lack of prosecution.

Former theatre operator was accused of forging Bela Lugosi's name to a $500 check drawn on a London bank.

Ayres' Sea Pic

Hollywood, March 24.

Lew Ayres' first directorial job under his two-way ticket at Republic, has him assigned to 'The Glory Parade.'

Yarn concerns between Monitor and Merrimac during the Civil war.

ROXY'S $2,039 FOR FLOOD

The Roxy, N. Y., did its bit for flood sufferers.

House passed the hat among patrons on Saturday, Sunday and Monday (21-22-23), collecting $2,039.50, which was turned over to the Red Cross.

'Jumbo'—'Follies'

(Continued from page 1)

producers are now of the opinion that radio has not only failed to live up to its promise, but that the broadcasts have done irreparable box office damage to both shows.

Both the 'Follies' (CBS) and 'Jumbo' (NBC) programs in their early broadcasts were judged below standard radio entertainment. It was this fact that did the damage in both instances. Producers who closely followed the radio reaction from the theatre box office viewpoint, now are of the opinion that an inferior radio program can hurt the best stage show in the world. Since there is no way of ascertaining whether a radio program will click until it is actually broadcast, the Broadway impresarios are now hesitant about entering into any radio deals for proposed next season musicals.

'Jumbo's' radio counterpart preceded the show on the air by a couple of weeks, due to production delays in the legit version. Observers contend that lukewarm ether reaction had thus set in before the show itself even opened, and that the reaction was bad rather than good was illustrated by the fact that 'Jumbo,' at the New York Hippodrome box office, never came close to the $90,000 weekly gross for which the show's producer, Billy Rose, had hoped.

$63,000 Down to 30G

'Jumbo's' best week was its second which, on word-of-mouth as to the stage performance's excellence, drew $68,000. With the weekly broadcasts from the Hippodrome continuing meanwhile, the business slipped off to its current average of $30,000 or thereabouts.

For its first 13 radio weeks, with Texaco sponsoring, the 'Jumbo' program contained Jimmy Durante, Arthur Sinclair, Donald Novis, Gloria Grafton, a male chorus and a large orchestra conducted by Emery Deutsch. Total cost to the sponsor was $12,500 a week, of which $4,000 went to the Billy Rose corporation for the use of the Hippodrome for free admission broadcasts on Tuesday nights (show elliminates its regular paid performance that night), and the rest for the talent. Charles MacArthur and Ben Hecht, who wrote the 'Jumbo' book, got $1,500 a week in royalties from the air show, which was based on the stage script in theme and characters, and Dick Rodgers and Larry Hart, composers of the 'Jumbo' score, drew $500 a week. In addition Texaco paid David Freedman $650 a week for additional gags and continuity.

Rose did not share in the $12,500 beyond the $4,000 rental for the theatre, but felt he was compensated at that figure for loss of the Tuesday night receipts.

From Rose's viewpoint the deal was advantageous chiefly from an advertising and exploitation viewpoint, with the title plugged weekly on a national network and reaching millions of listeners all over the country. His intention was to get to out-of-towners, who are estimated to make up anywhere from 50% to 70% of the attendance at all Broadway legit shows, musical and otherwise. But other producers now feel that the radio advertising discouraged, rather than encouraged, transient trade.

Failure of the 'Jumbo' program to land with a sock was attributed to the impossibility of projecting the show's circus atmosphere, sight unseen, over the ether.

Free Show Menace

Average out-of-town listener seems to accept a legit show's radio counterpart at face value. The fact that the 'Jumbo' air program was inferior to the legit version was not known to most listeners who thought that in hearing the program they were hearing the actual show. When they reached New York the transients, if sufficiently interested, preferred to patronize the free broadcasts rather than spend $2.20 or $3.30 to witness a regular performance of the show.

A similar impression of inaccurate representation of the show for which it is named has been created by the 'Follies' broadcasts, although they contain practically nothing from the stage revue except Fannie Brice and the 'Ziegfeld Follies' title. 'Follies' sponsor, Colgate-Palmolive-Peet, pays around $9,000 a week for Miss Brice and the title, plus authors' royalties and the rest of the cast, which includes Benny Fields, Patti Chapin and Al Goodman's orchestra. Billie Burke Ziegfeld shares in the royalties, along with the show's producers, the Shuberts.

'Follies' program had script and other trouble right from the start and still hasn't clicked in the way that a $9,000 outlay requires. Box office results from the radio advertising have been negative as far as the show at the Winter Garden is concerned. 'Follies' opened up to a brisk $35,000 a week pace, but now has declined to $25,000 or thereabouts, which is off business, and in its eighth week the stage cast has already found it necessary to take a salary cut.

s a result of the radio experience of Billy Rose and the Shuberts, with 'Jumbo' and the 'Follies,' respectively, other producers are no longer so anxious to seek or accept other angeling for expensive musical productions, unless some means of insuring the quality of the radio programs is found.

'Folies Bergere of the Air' is another experiment along similar lines that's due on NBC in April. Its effect on French Casino trade will be watched. Last year another musical, 'The O'Flyn,' found a radio version no help.

Adventurous Newsreelers Braved Plenty in Covering Floods Stuff

Pitt's Dailies Carried On

ittsburgh, March

Even if the shows didn't go on, the newspapers did, in the greatest city-wide emergency Pittsburgh has ever faced. None of the three dailies missed an issue although all of them were forced to go out of town to publish.

The morning Post-Gazette was put out first in New Castle, Pa., and later in Youngstown, O., while the Press moved to Washington, Pa., and the Sun-Telegraph to Greensburg, Pa. Staffs were kept going 24 hours a day in relays as wire services temporarily went into the discard.

Only the Sun-Telegraph escaped the flood's wrath and it is set to go just as soon as power has been restored. The Press was the worst hit of all, with the water completely submerging the presses at the Scripps-Howard publishing plant. At the Post-Gazette, some of the machinery was under water but it was figured this could be repaired within a week at the most.

The critics and columnists were all pressed into service as reporters, covering hospitals, fires and flood beats the same as the regular legmen.

'Reviews' Prior to Films' Screenings May Bring Action

Minneapolis, March 24.

Whether a particularly adverse newspaper 'review' of a motion picture constitutes the basis for a damage suit alleging the biased defamation injures the film's commercial possibilities, may be tested by the Minneapolis 20th-Fox exchange. The adverse review appeared in the Minneapolis Shopping News & Guide, weekly with a 150,000 gratis circulation. Grounds for the threatened action are the allegation that it appeared before the picture opened at the Minnesota theatre here and that it was written by the publication's 'critic' before he witnessed the film.

Shopping News has been panning practically all pictures playing local Publix houses, its reviews by Bob Scott appearing before the attractions' opening. Publix theatres are the only local loop showhouses that do not advertise in Shopping News. Despite the pans at the Publix theatres the circuit declines to advertise.

'There is no question regarding the right of a newspaper to state its opinion of a picture,' explained Moe Levy, local 20th-Fox exchange manager, 'but a 'sight unseen' review is something else again. We are studying the matter to determine if grounds exist for a damage suit. Certainly the notice may affect the picture's percentage engagements in nearby towns and lessen the revenue which we otherwise might receive from the attraction.'

Rising flood waters that swept seven or more states last week kept newsreel camera crews jumping from one district to another in an effort to give full coverage. Each of the five news weeklies had crews of 15 to 24 men shooting various phases of the flood. Companies kept tabs on activities of their photographers via maps, with newsreel executives directing their operations by phone, wire and radio. Office staffs worked without interruption for 36 to 48 hours in order to keep crews movin into new flooded territories.

So much ground had to be covered by camera grinders that the news executives re-routed crews from one district, as soon as flood hit crest and waters began to recede, to nother area where floods continued. Most newsreel weeklies withdrew crack camera grinder from Pittsburgh and Johnstown area by the end of the week and rushed them by plane to Hartford and the Springfield areas. Others were withdrawn from New York cities and transported to Ohio, Indiana and other middle-west spots where rising waters threatened to duplicate scenes in the eastern tier of states.

In many instances the newsreel executives were forced to depend on radio messages sent out from company operated planes to keep track of their crews, since the four to six-hour delays on phone messages were impractical.

Cameramen converged on Johnstown and other Maryland and West Virginia cities earlier in the week. Next outbreak was in Pittsburgh and at New York points. Crew from Universal, headed for Johnstown by plane, was forced to use automobile. Dashed over last bridge giving admittance to that town only a few minutes before eight-foot rise swept out bridge structure.

Unable to get into Johnstown, Paramount started early enough in a plane to grab shots of flooded Pittsburgh and Johnstown districts. Crew was able to get excellent coverage before fog closed in and blotted out ground.

While most of the newsreelers got to vantage spots by row boats, boat scenes were photographed from windows in nearby buildings. Majority of cameramen using automobiles wore life preservers. One company employed rubber boats at Hartford because of ease in transporting them.

After strenuous task of getting scenes and developing negatives, the news weekly staffs encountered further difficulty in getting pictures to exhibitors because of irregular and uncertain plane and rail service. Airplane schedules were altered on short notice with newsreel executives re-charting shipments of film hourly in or to reach theatre operators on ti

Portland Par Reorg

Portland, Ore., March 24.

Financial adventures of the Portland Paramount Corp. entered a new chapter with plan for reorganization. The company, composed largely of local stockholders, built the big Paramount for Publix in boom days. Theatre rental was then set at $110,000 annually.

Theatre is now leased to Evergreen for $55,000 annually. Propert, is said to be worth $1,350,000, against which a building bond issue of $1,160,000 is outstanding. Federal court is asked to approve refinancing of the entire concern, so that stockholders will not be left holding the sack.

Evergreen theatre's lease of the Paramount in recent times has been fairly successful with the house getting a nominal share of biz.

B&K's 39-Year Chi. Lease

Chicago, March 24.

Balaban & Katz, through the Oriental Theatre Corp. subsidiary, has taken a lease on the downtown Oriental for the next 39 years to Dec. 31, 1975. Lease calls for annual rental of $200,000 to Dec. 31, 1973, payable monthly; rental of $52,000 for year of 1974 and $20,000 for the final year.

During the peak B. & K. pal $312,000 annual rent for the house in a bidding battle with RKO.

PARAMOUNT "TRAIL" GETS TOP GROSSES FROM COAST TO COAST

Big Natural Color Romance Proves Ace Build-up Picture of Year.

East, West, North, South... key cities ... small towns... all report the same success story! Record openings... record second days... record weeks...record holdovers. Already "Trail" runs neck and neck with the all-time big money grossers... and it's only the beginning, boys, only the beginning...

LOOK 'EM OVER, BOYS!

SENSATIONAL IN DENVER Denham Theatre reports biggest gross in 18 months; held over. **A WOW IN PATERSON** . ."Trail" tops five biggest grossers of '35 at Paramount Theatre. **A SMASH IN NEW HAVEN** . . . Holiday figures topped as "Trail" hits new high at Paramount Theatre. **TERRIFIC SOCK IN K. C.**. . . Newman Theatre reports biggest gross in ten months. Held over. **TREMENDOUS IN CHICAGO** . Roosevelt Theatre reports "Trail" up with all time grossers. Held over. **A THREE-BASE HIT IN HARTFORD** . . . Allyn Theatre holding for third week. **A PUSHOVER IN MEMPHIS** . Malco Theatre had the S.R.O. signs out with business tops. **A TRIUMPH IN POUGHKEEPSIE** . . . Beats every big grosser for '35-'36 at Bardavon Theatre. **DES MOINES EATS IT UP** . . . Des Moines Theatre reports "Trail" way out in front of industry's ace pictures. **A TEXAS LEAGUER IN DALLAS** . Palace Theatre reports "Trail" neck and neck with year's big grossers. **AMAZES MINNEAPOLIS** . . ."Trail" shooting over top grossers. Held over. **A BROADWAY BONANZA** . . . New York Paramount holds "Trail" for three weeks to new high grosses. Biggest opening day to date. **A LOUISVILLE SLUGGER**...Rialto Theatre says "Trail" draws biggest gross of any Paramount picture to play theatre. Held over. **BEATS OMAHA'S RECORD**...Omaha Theatre...reports biggest week in nearly a year. **RINGS THE BELL IN ATLANTA**...Fox Theatre says "Trail" tops any first three day gross since October. **BIG FULL WEEK IN CHARLOTTE**...Carolina Theatre holds "Trail" for full week after showing top gross since September. **HAS HOUSTON CHEERING** . . . Majestic Theatre reports best opening since last September.

"THE TRAIL OF THE LONESOME PINE"
arring SYLVIA SIDNEY • FRED MacMURRAY • HENRY FONDA
Fred Stone • Nigel Bruce • Beulah Bondi • Robert Barrat • Spanky McFarland • Fuzzy Knight • A Walter Wanger Technicolor Production • A Paramount Picture • Directed by Henry Hathaway
Paramount Pictures

Advance Production Chart

Hollywood, March 24.

With current production season having only three months left to complete the season's product there remains an aggregate of 95 features yet to go before the cameras. This is in addition to 35 features now before the cameras and 43 features in the editing stages. Only 272 features of the 441 promised at the beginning of the season have been completed and shipped for general distribution.

Warners, Fox and Columbia are the only studios abreast with an ahead of schedule. Metro, RKO-Radio and Republic are the heaviest in arrears.

a score of 35 features before the cameras last week as compared to 38 the Production activity at the major studios continues on the decline with previous week. This is despite the fact that nine new features went before the cameras during the week. Added to this activity there are 43 features in the editing stages and 65 being groomed for future production.

Of the nine features placed before the cameras last week Metro and Warners contributed three each while Columbia, Republic and 20th-Fox each started one.

Columbia

Three in work, four editing, four preparing. In work:

'AND SO THEY WERE MARRIED,' reported VARIETY, issue Feb. 19; 'BLACKMAILER,' reported March 11. Started this week:

'QUEER MONEY.' Produced by B. P. Schulberg. Directed by Erle C. Kenton from original by William Rankin, adapted by Rankin and Bruce Manning. Cast: Chester Morris, Margot Grahame, Marian Marsh, Lloyd Nolan, George McKay, Nan Bryant, Victor Kilian, John Gallaudet, Pierre Watkins, Ed McKenna, Francis Wright, Jim Milliken.

Story depicts new efforts of gangdom to regain foothold on the easy money rackets since repeal. Contact college graduate who becomes master mind for hoodlums purveying counterfeit notes (queer money). They kidnap a treasury department engraver and force him to make the plates and print the money. Federal men's operations are authentic revelation of how they track down counterfeiters.

Next slated to go into production here is 'LOST HORIZON,' directed by Frank Capra, Ronald Colman starring, Jane Wyatt opposite.

Last Capra picture made here under the title of 'OPERA HAT' has been changed to 'MR. DEEDS COMES HOME.' Will have pretentious preview at Carthay Circle March 25.

Being readied for production 'FER DE DANCE,' Edward Arnold starring, Schulberg producing. Writers have been assigned on treatment of 'SKY WRITER.' 'THE MAN WHO LIVED TWICE' is also ready for production awaiting suitable cast.

Metro

Seven in work, five editing, eight preparing. In work:

'SMALL TOWN GIRL,' reported VARIETY, issue Jan. 15; 'ROMEO AND JULIET,' reported Jan. 22; 'GOOD EARTH' and 'MOB RULE,' reported March 4; 'SPEED,' 'WITCH OF TIMBUCTOO' and 'SUICIDE CLUB,' all started this week.

'SUICIDE CLUB.' Produced by Louis D. Lighton, directed by J. Walter Rubin, from story by Robert Louis Stevenson. Cast: Robert Montgomery, Rosalind Russell, Reginald Owen, Frank Morgan, Guy Bates Post, Virginia Weidler, David Holt.

Story is fantastic adventure of Prince Florizel of Karovia and Princess Brenda of Irenia. From childhood a royal match is arranged, but they do not like each other. Fifteen years after their first encounter the prince goes to England incognito, meets a mysterious woman en route, who later leads him to the mysterious Suicide Club, an organization of partly demented people. Method of supposed suicide is indirect, with members elected to kill each other. Prince draws ace of spades while the young woman draws ace of clubs. Girl is elected to kill the prince by leading him into lion's den to be clawed. Sacrificing death she refuses to go through and both wind up in an inn where her identity discloses her to be the prince's childhood sweetheart.

'SPEED.' Produced by Lucien Hubbard, Edward Marin directing. No writer credits. Cast headed by Una Merkel and James Stuart.

Story centers around automobile manufacturing plant and speed testing field where engineers are continually defying death in hair-raising tests to see that automobiles can be made safer. Publicity girl and engineer for the plant fall in love creating a triangle with one of the chief testers. This is carried throughout the picture until the climax where the tester, having competed in national speed races, breaks all records and wins the girl.

'THE WITCH FROM TIMBUCTOO.' Produced by Edward Mannix, Tod Browning directing; Lionel Barrymore heads cast.

Story—Marcel and Duval escape from Devil's Island. Duval has been railroaded by three Paris bankers. His blind mother is left in poverty and his daughter, not knowing the truth, hates him. From Marcel he learns secret of reducing human beings to doll size and controlling their wills. Returning to Paris determined to revenge himself on his enemies, Duval poses as woman who sells dolls. He learns of his daughter's hate and is prevented from identifying himself to her. He entices first of his enemies to his doll shop and reduces him to a doll; the second is stabbed and paralyzed by this doll in obedience to Duval's will, the third is frantic with fear, sure that he will be next. Police guard him and the doll that is sent to kill him is discovered and recognized. Doll leads police to the shop. In order to spare disgrace of his mother and daughter Duval sets fire to the shop and is killed in conflagration.

New stories being set for production lists John M. Stahl to direct 'PARNELL,' from stage play of same name. Irving Thalberg planning picture based on life of Napoleon with John Barrymore.

Paramount

Seven in work, seven editing, 10 preparing. In work:

'HOTEL IMPERIAL,' formerly 'I LOVED A SOLDIER,' reported in VARIETY, issue Jan. 15; 'PRINCESS COMES ACROSS' and 'BORDER FLIGHT,' reported Feb. 26; 'POPPY,' reported March 4; 'CASE AGAINST MRS. AMES' and 'FORGOTTEN FACES,' formerly called 'SOMETHING TO LIVE FOR,' reported March 11; 'EARLY TO BED,' reported March 18.

No new pictures started or previewed here last week.

Lined up for early production, 'AND SUDDEN DEATH,' to co-feature Frances Drake and Randolph Scott; 'GOOD FOR NOTHING,' with Virginia Wiedler and Henrietta Crosman; 'THE DUCHESS,' with George Raft; 'THREE CHEERS FOR LOVE' and 'RHYTHM ON THE RANGE.' Latter delayed by story trouble and will start as soon as suitable fem lead is found. Will star Bing Crosby.

New stories set for production are 'INTERNES CAN'T ACCEPT MONEY,' 'THE OLD TIMER,' now being readied by Al Lewis who will produce with Francis Lederer starring. William Rankin working on treatment for 'KINGDOM COME.' Company planning to make 'CARMEN' in the east.

Negotiations on to secure Charles Laughton to star in 'THE POOR SAP,' which will be patterned somewhat after 'RUGGLES OF RED GAP,' with Carole Lombard in femme spot.

RKO-Radio

Three in work, four editing, seven preparing. In work:

'THE EX MRS. BRADFORD,' formerly 'ONE TO TWO,' reported VARIETY, issue Feb. 26; 'MARY OF SCOTLAND' and 'SPECIAL INVESTIGATOR,' reported March 4.

No new pictures started last week.

Lined up for early production, 'WINTERSET' will go into production before 'NEVER GONNA DANCE' 'M'LISS,' produced in 1918 with Mary Pickford starring, will be produced with Anne Shirley starring. 'TWINKLE-TWINKLE' has been changed to 'MAKE A WISH,' to feature Harriet Hilliard. Company is lining up an all-star outdoor with old western box office names in the cast. Title will be 'THE LAST OUTLAW.'

Republic

Two in work, three editing, six preparing. Pictures in work:

'THE HARVESTER,' reported VARIETY, issue March 18; 'THE GLORY PARADE,' which started last week. Credits are:

'THE GLORY PARADE.' Supervised by Colbert Clark, directed by Lew Ayres, original by Wallace MacDonald, screenplay by Bernard Schubert and Olive Cooper; adaptation, Karl Brown. Cast: James Dunn, David Manners, Mae Clarke, Charlotte Henry, H. B. Walthall, Oscar Apfel, Clay Clement, Frank McGlynn, Sr., Ben Alexander, George Irving, Etta McDaniels, Lane Chandler, Smiley Burnett, Frank Marvin.

Story is historical dramatization of naval conquest between the Monitor and Merrimac during the Civil War. Characters topped by Abraham Lincoln (Frank McGlynn, Sr.). Romance between two boys and girls separated by the Mason-Dixon line builds to climax of the historical naval battle.

Lined up for early production: 'MY OLD KENTUCKY HOME,' with Marion Talley; 'LEGION OF THE LOST,' 'TICKET TO PARADISE,' 'NAVY BORN' and 'SINGING COWBOY,' next Gene Autry starrer.

20th-Fox

Six in work, three editing, four preparing. In work:

'THE ROAD TO GLORY,' reported VARIETY, issue Feb. 5; 'POOR LITTLE RICH GIRL,' reported Feb. 26; 'THE FIRST BABY,' reported March 4; 'TURMOIL,' reported March 11; 'HALF ANGEL,' March 18, and 'WHITE FANG,' which started last week.

'WHITE FANG.' Produced by Bogart Rogers, David Butler directing, from Jack London novel of same name, adapted by Hal Long and S. G. Duncan. Cast: Jean Muir, Slim Summerville, Charles Winninger, Jane Darwell and 'Lightning,' the dog.

Story is sequel to 'Call of the Wild,' showing offspring of St. Bernard dog who mates up with she-wolf. Plot concerns boy and his sister who go north to claim uncle's mine in Alaska. Guide consents to take the boy but because of the hardships refuses to take the girl. Girl turns back and both set out for the Yukon. They endure many hardships during which they meet the dog. Within mile of the mine young lad finds he cannot last any longer and commits suicide. Guide carries on and arrives at the mine only to meet complications of present claimers. Latter learn boy has been killed and they accuse the guide. He is about to be strung up when lad's sister shows up and vindicates him.

Going into work soon will be 'TO MARY—WITH LOVE' and 'PRIVATE NUMBER,' starring Loretta Young with Robert Taylor.

United Artists

None in work, one editing, six preparing. Studio continues to be inactive except for preparation.

Selznick-International, still preparing to put 'GARDEN OF ALLAH' before the cameras, is expected to start any day.

Pickford-Lasky company still editing 'ONE RAINY AFTERNOON' and preparing to put first Nino Martini picture before the cameras.

Samuel Goldwyn has several writers working on treatments for his first group of features for 1936-37 program.

Universal

One in work, seven editing, six preparing. In work:

'UNCONSCIOUS,' reported in VARIETY March 11.

Two important pictures of this company's current program, including 'SHOWBOAT' and 'SUTTER'S GOLD,' were finally counted closed as far as camera work is concerned, both in final editing stages with 'SUTTER'S GOLD' slated for world premiere at Sacramento, March 25, and in New York March 26. 'SHOWBOAT' will follow a month later.

With the new regime about to take over Universal, Charles R. Rogers new production head, is greasing studio machinery for full speed ahead to complete the current program and make ready for the new. Stories on active schedule for early production include 'MONEY FROM HEAVEN,' formerly known as 'IT'S A SMALL WORLD.' This was slated as next Margaret Sullavan starrer, but since actress was loaned to Paramount to replace Dietrich in 'I LOVED A SOLDIER,' Rogers has selected Joan Bennett and Joel McCrea to head cast. This will be followed with 'HER EXCELLENCY THE GOVERNOR,' 'INTERNATIONAL TEAM,' 'WHAT PRICE PAROLE,' 'KITCHEN PRIVILEGES,' 'POSTAL INSPECTORS,' 'RENO IN THE FALL,' 'ROXANNA,' and 'MY MAN GODFREY.'

Warners

Six in work, nine editing, 14 preparing. In work:

'MURDER IN THE BIG HOUSE,' reported in VARIETY Feb. 26; 'ANGEL OF MERCY,' reported March 11; 'EARTHWORM TRACTORS,' reported March 18. Started last week:

'BULLETS AND BALLOTS.' Produced by Lou Edelman, directed by William Keighley from original by Martin Mooney, adapted by Seton I. Miller. Cast: Edward G. Robinson, Joan Blondell, Barton MacLane,

(Continued on page 24)

Production Table

Shows current standing of the various producing companies' production schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Preparation
COLUMBIA	40	26	7	7	4
GAUMONT-BRITISH	16	Made in England			
METRO	50	24		14	8
PARAMOUNT	65	42		9	9
Westerns	6	4		2	1
RKO-RADI	43	26		15	7
REPUBLIC	32	14		14	5
Westerns	21	7		13	1
20TH-FOX	53	44			3
Westerns	4	3			1
UNITED ARTISTS					
Sam Goldwyn	7			4	2
Selznick-Intern'l	5			4	2
Pickford-Lasky	4			3	1
Reliance	1			1	1
Korda-London	5	Made in London			
UNIVERSAL	36	19	7	10	5
Westerns	9	6	1	2	1
WARNERS	60	49	15	4 over	14
Totals	462	272	78	95	65
				4 over	

Educator Burns At Exhibs' Tabu On Pix in Schools

Minneapolis, March 24.

Because Northwest Allied States has used its influence to stop exchanges here from supplying feature films to the public schools for exhibition at the noon hour, H. W. Schoonmaker, superintendent of West High School here, is threatening to launch boycott on films by public schools. The threat was made at a conference with John J. Friedl and Theodore Hays of Publix and S. D. Kane of Northwest Allied States. Schoonmaker meant by his 'boycott' that no schools would cooperate in the exploitation of worthy pictures and that school teachers would discourage attendance at film theatres.

Schoonmaker, in a militant mood, claimed exhibitors 'constitute monopoly' and that 'now is the time to take a crack at monopolies of every sort.' Speaking for Northwest Allied, Kane said the body 'never will consent to the showing of feature pictures in the schools in competition with theatres which contribute to the support of the school system.' Friedl and Hays took a similar stand and all three men declared that, if necessary, they will carry their fight to the school board. They agreed to cooperate, however, to obtain shorts of every description for the schools.

Practice of West High and a number of other schools has been to obtain the older features and show them a reel at a time every noon. Proceeds of the free-will offering taken from pupils in attendance went to school funds.

Schoonmaker declared the noon shows in the schools kept pupils out of nearby beer parlors during that hour. He was asked what happened to the pupils after school let out.

In an effort to bring about an amicable settlement, Friedl, Hays and Kane will attempt to confer with other principals and school officials.

SEE NW ALLIED SCHISM WITH CLINTON'S OUSTER

Minneapolis, March 24.

With the election of W. A. Steffes and Bennie Berger to the Northwest Allied States' board of governors and the 'railroading' of J. B. Clinton of Duluth out of the presidency, seeds of dissension are being planted which may split the independent exhibitors' organization wide open.

The Clinton faction is charging that Steffes and Berger, former heads of the body, are trying to regain the control which they held until Clinton came into power.

President Clinton, away on a South American pleasure jaunt, was eliminated—as a candidate for re-election at the April 20-21 convention here by his defeat at Berger's hands at the Duluth regional meeting to choose its representative on the board of governors. The organization's by-laws and constitution provide that only members of the board of governors shall be eligible to the presidency.

Steffes, who has run Northwest Allied during nearly its entire existence, was elected to represent the Minneapolis district on the governors' board, succeeding Sol Lebedoff who refused to run for re-election. All other governors have been relected at the regional meetings during the past fortnight.

Bemis' Vita Shorts

Hollywood, March 24.

Upon completion of their chore in 'Kelly, the Second,' Billy and Beverly Bemis go east to do series of Vitaphone shorts for Warners.

Picts will be made at the Brooklyn studios and completed by June 1.

TITLE CHANGES

Hollywood, March 24.

Handle of Laurel-Hardy feature, 'Money Box,' switched to 'Our Relations.'

'Twinkle, Twinkle,' retagged 'Make a Wish' at RKO.

EXPLOITATION

By Epes W. Sargent

Blowing the Works

Maybe North Bay, Ont., is not a populous spot, but John Nelson, of the Capitol, a Famous Players-Canadian house, is riding the waves with the biggest exploitation for 'The Country Doctor' yet to be recorded. In times past he has collaborated with the Nugget, the local paper, on special sections, so he found it easy to tie the paper to a 20-page supplement on the picture and the quints. About half in reading matter on the children and the picture, and a lot of it is clearly locally written to supplement the press book material. In addition to the full section, other advertisers spot the picture in their displays in the main sheet. There is so much original matter that exhibitors with subsequent dates might find it profitable to ask for a copy. An international reply coupon would probably bring a copy. Address the Nugget and not the theatre.

The News, a weekly (the Nugget is tri-weekly), also came in for a couple of pages.

North Bay is close to Callender, and local pride probably helped a lot, but Nelson could see the opportunity and make the best use of it.

Personally Reserved

Manager who tried out the plan of reserving seats in the evening had to boost the admission a dime to pay for ticket printing, extra ushers and incidentals. Business promptly dropped, but there were nearly 60 who told him they would not attend where seats were not reserved. They would gladly pay the additional price to be assured their favorite seats.

Manager tried the experiment of chaining the seats to be held, but that got him in hot water with other patrons who claimed the right to any unoccupied seat. To beat that, he conceived the scheme of getting some young men to hold down the seats until wanted. Boys, just beyond school age, come in before seven, take designated seats and hold them until the reserved seat holder comes along. If they have not seen the show through, they move to some other seat. No payment, but they get free admission and now and then the manager hands out a pair so the boy can bring his best girl.

Reserved seats are printed in bulk with lines for the date and seat location. They are sold still at the advanced price, and hold some business that might otherwise be lost. Boys are glad to work for the free admission and there's a waiting list to provide against an enlargement of the reserves. Boys work in rotation so they all get a chance.

Very Exclusive

San Francisco.

A new wrinkle in exploiting class attractions being successfully introduced by FWC managers in these here parts.

'Life of Louis Pasteur' was the film and Al Washauer, Paramount manager, was the instigator.

Pulled high-hat preview for college profs and made private showing so exclusive that even owner of preview room was bounced out when caught trying to sneak peek at feature. Profs and high ranking medicos liked idea and poured out no end of praise which press hereabouts bit at with rare avidity.

Something New

Teletypes in the lobby is getting a bit passe as an aid to a picture, so Loew's State, Cleveland, branched out for 'Wife vs. Secretary' and made an office setup in the lobby with a pretty girl in charge. Gag was that patrons could speak briefly into a dictaphone and then listen to their voice reproductions. Supposed to be the same dictaphone used in the picture.

Made for a bright spot in the lobby and fitted in with the picture.

On the Job

Under date of March 19 the Motion Picture Theatre Owners of Eastern Pa., Southern New Jersey and Delaware sent a form letter urging all members to contact the local Red Cross and arrange for benefits and other co-operation, for the relief of the flood sufferers. Probably there were many who did not wait for this urge in the face of the widespread calamity, but the action was timely.

Plenty of Ideas

Retaining the best of earlier exploitation stunts, the new Film Daily Years Book has added the pick of the past year's new developments. Jack Harrower, its editor, has worked with Joe Weil and W. R. Ferguson, two of the real oldtimers, and has produced a compendium of sales ideas right up to the moment and of sufficient coverage to supply an idea to fit on practically any film.

It is presently the only live book on exploiting that should be in every theatre.

Two Builders

Spartanburg, S. C.

Criterion, opposed to trio of chain houses here, is going places with two neat good will buildups.

One is an attractive throwaway which is placed with all deliveries of local cleaning house. Throwaway splits publicity 50-50 with cleaners and cleaners deliver the publicity along with suits, coats and dresses, assuring city-wide coverage. Further teaser is issuing of number 'lucky' numbers with throwaway. Numbers corresponding with arbitrary selection posted in the lobby draw ducats.

Mgr. Pat McSwain has lined up an arrangement with morning and evening papers whereby two Criterion ducats go to finders of lost articles, provision being that finder return to owner, then have owner phone papers to verify. Theatre gets a boxed publicity spread.

Legit Raffles

Chicago.

Publicity tie-up arranged by Hal Over and Beauvais Fox for 'Boy Meets Girl' at the Selwyn in Chicago with the Hearst evening American. It's called a 'Boy Meets Girl' contest wi 1 a $50 award for the identification of a girl by any 'boy' from 16 to 60 years of age.

Boy must have copy of Chicago American in his hand when he approaches girl who walks on a stated itinerary each day. Included in the itinerary are two stops at the Selwyn theatre entrance: one at 1:30 p.m. and the other at 8 p.m.

Buildups

Years before the Hollywood opening was invented the late Ralp Ruffner, then managing a theatre in San Francisco, stretched a red carpet from the curb to the box office. No particular reason, but he figured the carpet would make people think. It did. Ruff put the lobby porter, a huge Negro on the broom squad to keep the carpet clean and just to give him an excuse for being busy he sprinkled a couple of cans of talcum powder on either side of the runner. Just the carpet might have turned the trick, but the buildup made it certain.

Another manager used cutouts from the small paper to make new three sheets. Instead of tacking them flat, he raised them on inch blocks. That looked better, so he put a small bulb under the blocks, using a showcase lamp, the only thing that would fit under the raised figures. That was still better, but he put a final touch by pasting tinsel to the flat board to reflect the light. Each successive stage built up the idea until he had a sign that stopped everybody. He did not rest content until he had built up to the last degree.

A theatre which put in an air conditioner blew the chilled air into the lobby during the hot weather as an attractor. Then one day, out for a drive, the manager passed through a pine barren. The slightly aromatic air gave him an idea. He got a preparation initially intended to be used in lieu of bath salts and put a solution in the duct. The faintly pine scented cold blast seemed to be twice as inviting. Not used for the house supply, since it might be tiresome, but the lobby whiff got them in to a marked increased in bu iness. Just another buildup.

A stunt is never finished until nothing more can be done.

Cripples' Matinee

Because one of the business lunch clubs have taken the crippled under their care, a theatre man gives a cripple matinee each hursday afternoon to about 60 unfortunates dug up by the club. The members bring the guests in their cars, either in person or by proxy, and call for them after the show. Aisle seats are reserved, so that they will experience no trouble in getting in or out of their seats and an effort is made, through the co-operation of the merchants, to present some little gift; a small bag of candy, a roll of life savers with now and then a star picture presented by the management.

Only those are selected who are unable to come to the theatre with the aid of their friends, and this very real charity has brought the house much praise. No direct ticket sales, but it all helps.

Quashing the Quints

Buffalo.

Unique reason is being attributed for failure of 'Country Doctor' to hold up to high estimates here. For over a fortnight before the showing the Buffalo Times ran a serialization of the story.

Exhibitors state that result was that public got wise that the quints were used only for a few shots at the end of the feature and that the story and film was really about the doctor.

Ams Need Pushi

Indianapolis.

Ted Nicholas, manager of the Lyric theatre, went gunning for exploitation honors this week with both barrels loaded with Major Bowes. Previous booking of unit number three proved that grosses depend plenty on boost, so unit number one, opening Thursday (20), was given ample attention. In addition of a healthy advance campaign, Nicholas arranged for a trip through lock's Department Store for Sara Berner, accompanied by Marsh Bostwick, Star feature writer. Fritzi Robbins, former model, was taken to Ayres for fashion photos with a big spread of the pics in the News. The Star also contributed a classified ad tie-up with slugs in all the ads for one day.

An air story was carried in the paper covering flight of amateurs from Jacksonville, Fla., to replace Youman Brothers, hospitaled at Detroit. A special front was built, and a large flag hung in front of the building.

Revolving Ams

Spartanbur ,

With 29 large textile plants, each with a village, in the county, Strand has inaugurated a new amateur night feature that is calculated to ring in a cargo of coin at the box office. This time, instead of taking 'em as they come, units are being booked entirely from a village at a time, with no comp permitted from anywhere else. The neat part of it all is that some villages have around 3,000 pop. and the show is a sellout with lines at the door waiting for pasteboards on amateur nights. Mgr. D. E. Austell plans to hold a contest every four weeks for the winners from the four villages, one set of winners from a village per week, and that one is calculated to bring 'em in from four villages to watch their favorites perform.

Contests can run several months, once a week, on basis set up, since there are 29 mills and there must be seven contests of four roups each at the end of every four weeks, in addition to the 29 individual village contests.

Played Up Vest

St. Louis.

With the story set in the heart of Missouri the boys at Loew's took advantage of the local angle to sell 'The Voice of Bugle Ann.' A special screening was held for Senator Vest's grandson, now one of the city's most prominent judges.

Event was covered by all local rags which carried feature stories on same and editorials on pix. Jimmy Harris, p.a., and Harold 'Chick' Evans, mgr. of Loew's, arranged the gag. The boys also imported some of the dogs used in the pic (they were owned by a sheriff in Kansas City), and exhibited them in a large window next to the theatre. They tied up with local grocery chain to offer a special series of ads featuring specials on dog food and playing up feature. Book stores and department stores used window and counter displays on book and passed out book marks with theatre copy printing on them.

In addition, the exploiteers had a tie in with a 5 and 10 cent store that distributed 25,000 herald and pasted two 24's in vacant store window in heart of downtown business section. Several nice co-op ads were promoted out of department stores which gave screen attractions and theatre a nice plug. Campaign was topped off with a huge Greyhound bus, plastered with two 24's and parading through downtown sector in advance of opening of program and during first few days of run.

Personality Cards

One of the best continuous stunts for small town stuff has been worked for several years by a small town man with a large rural draw. He has had the same house for a number of years and is known to pretty much everyone in the section. He uses government postals for stock and leads off with a thumbnail portrait in line cut. The rest is all solid six-on-seven point, a chatty running story of the week's bill (three changes) including the shorts and often something from the newsreel.

He does not blow up the weak ones beyond their value, but slides with some appeal such as: 'This is not up to top mark, but it offers two favorite players in a pretty fair story about salmon fishing. You'll enjoy the scenery. And there's a corking short with it.' Players are named and the short given its title and players. Manager has found that if he tells the truth they are more apt to accept the picture than if he stressed it too heavily.

Card goes into the mail on Saturday, for Monday delivery, and frequently some patron phones in if the card does not arrive on time. All built on personality and confidence, but it is a steady seller. It will take a couple of months to get the idea planted, but after that it is a feature.

Just Different

A nifty for lobby display where space permits is the intermittent portrait sheet. A one sheet is built up with a fairly large sheet of ground glass set in, the gilt moulding used to retain the glass being used for a frame, though any moulding will serve. Back of the display is a small magic lantern with a mazda lamp on a slow flasher as the illuminant. The copy is written around the frame and is preferably in strong dark letters against a light ground, since the sheet should be in a dark spot. A colored lantern slide of the star is placed in the lantern and flashes on and off as the flasher button acts. When the light is on the picture is bright enough to attract attention in its own right. By using oil cloth and water color paint the sign can be used repeatedly with a change of slides.

Another good eye-catcher is to make a glass tank, lighted from behind and with a perforated tube at the bottom. Air bubbles moving up from the pipe through the water are eye-catching. If soda water is used (buy a tank, not siphons), mothballs can be dropped in. These will acquire gas, be buoyed to the surface and drop to the bottom when the bubbles burst. One in action, it gives practically a continuous performance. Best effect is to mask off top and bottom of the tank. Tank can be ade from strips of painted wood, with th glass set in with a marine putty. Latter is equal parts of co mon putty and white lead, pounded together and permitted to get thoroughly dry.

Novelty Pram

About a year ago a manager put out a two-man elephant to advertise a picture, blanketing the sides with banners for the attraction. It got lot of attention, but the hind

(Continued on page 31)

BEHIND the KEYS

St. Louis.

Circuit Judge Frank C. O'Malley has granted General Theatrical Enterprises, Inc., Warner Bros. Pictures, Inc., subsidiary, owner of Hi-Pointe theatre, nabe, right to cancel lease on theatre in which William Lyris, Los Angeles, claims to have an interest. Lyris, dist. mgr. for St. Louis Amuse. Co., another WB subsidiary, until 1929 owned 49% interest in Hi-Point theatre, which was acquired by General Theatrical Enterprises in 1935 from the A. Jay Kuhs Realty & Investment Co.

Ben Reingold, local mgr. 20th-Fox back from fishing trip at Florida Keys.

Max Sanowsky, owner of Fairy Theatre, nabe house, sporting summer tan acquired at Miami.

Fred Wehrenberg, pres. MPTO of St. Louis, Eastern Mo. and Southern Ill. back from meeting of national board of body in Miami, Fla.

Interstate Film Delivery Co., Kansas City, Mo. has received incorporation papers from Secretary of State.

Newark.

Charges have been made against some independent theatres that they are cutting wages, contrary to the agreement with the union. M. Caswell Heine, receiver for the union, has made these charges before Vice-Chancellor Berry, Israel B. Greene, who represented several of the theatres accused, challenged the jurisdiction of the Court of Chancery to enforce the contract. He stated the remedy for any breach was in an action at law. The vice-chancellor took the case under advisement and reserved decision until this week.

Among the houses cited by Heine are Palace and Colonial, of Orange; Liberty, of Irvington; Essex, Congress, National, Garden, New Market, Newark. None of the houses are chain-operated.

Spartanburg, S. C.

Employes of the State, one of Wilby-Kincey chain's local units, pulled surprise party for Mgr. Andy Hutchinson, transferred to chain's two Lenoir, N. C. houses. Erwine Stone, new mgr. and Mrs. Stone, plus Bob Talbert, chain's local city manager, among guests. Fred Reid of State introduced and Judy Johnson of regional radio fame was m.c.

First genuine strip tease act caught in a Carolinas house within a decade, so far as reviewers can determine, was pulled by Dan Fitch minstrels at State here. Fans saw more for fewer kopecks than did multitudes who journeyed 70 miles to see Sally Rand and her fans and b'loons in Asheville the week previously.

Tye Sanders, Universal Newsreel, routed into Carolina mountains for March blizzard scenes. Arrived in Asheville airplaning, since roads tied up by drifts.

Strand has added a 1:30 p.m. Satti show to catch big employees turnout as stores and shops close, plus dance crowds. House packed, balcony and all. Feature with one short usual fare, with showing closing at 12 p.m. sharp to keep under Sunday curfew.

Seattle.

Managerial changes for Hamrick-Evergreen circuit in Northwest effective this week: Frank Newman, Jr., from 5th Ave., Seattle, to Orpheum, Portland; Andrew Saso from Orpheum, Portland, to 5th Ave., Seattle; Herb Sohottka rom Orpheum, Seattle to Blue Mouse, Music Box and Playhouse, Portlan ; George Appleby from this tri to Coliseum, Seattle; Don Geddes from Paramount, Seattle, to Orpheum, Seattle; Bill Hamrick from assistant mgr., to manager of Paramount, Seattle; Ronald Kelly from the door to assistant mgr., Paramount, Seattle; Jack Rosenberg from Coliseum, Seattle, to Mount Bak Bellingham.

Denver.

Santa , Jewel and Cameron theatres have been taken over from the W. J. Carter estate by the Atoz Amusements, Inc., of which Charles (Bank Night) Yaeger is president.

Three new theatres are under construction in New Mexico. Arch Hurley is building a 500-seat house in Tucumcari, to be opened about May 1. He also owns the Princess there. J. B. McMahan is replacing his Palace which was destroyed by fire, by a 350-seat house, at Hatch, and will open it near May 1. J. R. Foss is building in Socorro. It will be a 400-seat house, to open about July 1.

W. K. Van Sant, formerly connected with the Washington Park theatre, has taken over the Majestic. 'ill reopen as Amusu.

Charlotte, N. C.

C. rvine Stone, manager of the Imperial, Charlotte, since its opening a year ago, has been transferred to the managership of the State, Spartanburg. Succeeding Stone in Charlotte is Bernal Lewis, who comes from Palm Beach, Fla.

Ben V. May, of Burlington, has purchased the Graham theatre building, Graham, from the United National bank. There will be no interruption of the lease held by Allen Thompson.

Lincoln.

Ernie Lindeman has joined forces with Cal Bard, the $2,000,000 film peddler. Covering the state with some indie product.

The worst exhibition situation in Nebraska is agreed to be in Grand Island, a town of 17,000 people and with five operating pic houses.

Jim Schoonover, who, besides owning the Mazda and Pawnee, Aurora, Neb., is the mayor of the town, is vacationing in California. His son Harold is handling the show business.

Bob Brown, the Erpi guy in this territory, has been sent to Kaycee and his place was taken by J. L. Phelps, late of Omaha.

L. J. Finske, J. H. Cooper division head, was here from Denver this week and spending some time with City Manager Jerry Zigmond.

irmingham.

Guntersville, where the Tennessee Valley Authority is building a new dam, wants Sunday shows. A bill has been introduced in the legislature legalizing Sabbath shows there.

Amory, Miss.

M. L. Rosenweig of Columbus has taken over the Mingo from J. A. Owen.

Boston.

Victor J. Morris, manager of the Orpheum theatre for the past 25 years, was honored at a surprise luncheon here Tuesday (17) by a group of 27 friends and associates.

Los Angeles.

Fred Rapport, now managi g Arroya for Fox West Coast. Was formerly manager at circuit's Westwood Village theatre.

Paso.

. he

75,000

Stock Market

(Continued from page 6)

new preferred, which will be issued when the recapitalization plan is approved early next month, and the large number of Radio B stockholders who have deposited their stock, provided the stimulus for this drive.

The Radio B certificates were traded in on the N. Y. stock exchange for the first time Saturday (21), original selling price being 97½. Activity picked up on Monday, with the quotation moving to 98.

Since each Radio B preferred stockholder will receive one and one-fifth shares of the new preferred, these early certificate quotations were considered unusually high when compared with prices being quoted for Radio B stock. Undoubtedly a desire to adjust this price disparity prompted some of the Radio B buying. Traders saw in the increasingly large number of Radio B shares turned in for deposit, definite signs that the Joseph Kennedy recapitalization set-up would be approved.

Pathe's New Peak

Only other amusement stock to register a new 1936 peak was Pathe common which pushed ahead nearly 2 points to 10. After its sharp upturn on Saturday, which put the issue up to new 1936 highs, the stock was taken in hand early Monday. With nearly as many shares changing hands as during the previous four and a half trading sessions, Pathe again shot ahead to finish at highest quotation.

As damaging flood waters receded in many sections of the country, industrial stocks also revived in Monday's trading. Result was that the Dow-Jones industrial averages were able to show an advance of 4.37 points for the week at the closing quote, as measured by the averages, at 167.62. Other groups similarly came back with renewed vigor, even the rails, which had been sold because of damage wrought by high waters, managed to sport a neat gain.

Several leading amusement issues were pushed back on the flood news. This overclouded encouraging news of box office returns and favorable financial statements. In the face of reports that picture houses were closed and in some instances damaged by high water in several key cities, these stocks held well.

Although new highs were the exception, substantial gains were shown by Paramount 1st pfd., Columbia Pictures (on curb), Radio common, and Warner Bros. common and preferred. Westinghouse and General Electric as well as the new trail blazers, Pathe and Radio B.

Par Continues Strong

Strength in Paramount issues continued, with the first preferred in the van. This stock hit 76¾, nearly 4 points higher than close of preceding week. The common got up to 10¾ and the second preferred to 11. RKO recovered in sympathy with the Radio issues.

Radio common felt the optimistic attitude towards Radio B. It climbed to 13⅝, after being churned in vast volume on Thursday and Friday. The stock was one of 12 most active ones on the big board last week. It wound up near its highest mark for the week and a net gain of 1⅜.

Warner Bros. also was unusually active and remarkably strong. It showed a gain of 1½ points at one juncture and was up more than a point at the closing quotation of 12⅝. Universal preferred and common failed to get up any additional steam over the Rogers-Standard buy, traders apparently desiring to wait until Standard revealed what new recapitalization plans it had in mind for preferred and common stockholders. The preferred slipped back to 87¼ in Monday's transactions but rallied later to 89. It was down 2 points at this level.

Both Columbia Pictures ctfs. and the preferred displayed little rallying power. The certificates retreated to a new low at 35¾ while the preference issue hovered about the recently established low at 47.

Eastman Kodak common put on a nicely sustained advance that carried it forward nearly four points after an excellent earnings statement for past year was released. Much of this advance was wiped out in subsequent dealings. Company's earnings report showed a net profit equal to $6.90 per common share against $6.28 in 1934, after covering the $6 annual divvy requirements on the preferred. The company's net for the year ending Dec. 28, 1935, totalled $16,913,251 against $14,503,247 in the preceding year or approximately a million and a half greater. Eastman Kodak pays $5 annually on the common at present plus cash extras which run about $1 per year.

Keith-Albee-Orpheum and B. F. Keith earnings statements issued last week while excellent furnished no element of surprise since they were about as anticipated in the street. Keith bonds and Keith preferred held about even on the news. Keith Memorial Theatre Corp. and subsidiaries reported a net loss of $108,100 against $149,391 loss in the preceding year. Marcus Loew Theatres declared $1.75 per share divvy on 7% preferred stock on account of accumulations. It is payable March 31. Company now is $43.75 in arrears in dividends on this stock.

Warner Bros. 6s, Paramount's 6s and General Theatre Equipment bonds led the way on the bond list. Warner Bros. liens climbed 2½ points to 96 while Paramount Pictures bonds wound up the week at 91½, an advance of a point. Paramount-Broadway 3s, though inactive, sported a gain of nearly a point at 57⅝.

General Theatre obligations held close to recently established high on the news that the reorganization plan soon would be in full force. After last-minute weakness, these bonds came back to 29¼ for an advance of one point over the previous week's close. Loew 6s dropped an eighth to a new low at 102½.

Further irregularity is expected by some traders as the stock market marks time until full appraisal can be made of the extent of property damage caused by sweeping floods. Indicative of the way in which high waters have hit eastern industrial centers was the abrupt drop in the steel operating rate estimated for current week.

Summary for week ending Monday, March 23:

STOCK EXCHANGE

1936 High.	1936 Low.	Sales.	Issue and rate.	Low.	Last.	Net chg.
27	20⅜	1,500	American Seat.	21½	23⅞	+ ¼
43½	35⅝	1,600	Col. P. vtc. (1)†	¶35¾	39	— ⅜
51½	47	300	Col. Picts. pfd. (2)	47¼	49½	+ ¼
7⅛	1½	5,100	Consol. Film.	6¼	6¾	— ⅛
23¾	18	1,900	Consol. Film pfd. (½)‡	18¾	18⅝	— ¼
167¼	156½	2,500	Eastman Kodak (6)‡	161¼	162	+ ½
208	158	130	Do. pfd. (6).	165	165	—1
41⅞	36⅛	42,500	Gen. Elec. (1).	38⅞	39⅛	+ ⅜
91¼	85	20	Keith pfd. (1	91	91	— ¼
54⅞	47	10,800	Loew (2)‡	47⅛	47⅞	
108¼	105¼	300	Do. pfd. (6½).	106⅜	106⅞	+1⅛
12¼	8⅜	1,000	Madison Sq. Garden (00c.)	11	11	— ⅛
12	9¼	40,900	Paramount.	9⅜	9¾	
87	70⅜	4,000	Do. 1st pfd.	72⅛	75¾	+2¼
12¾	10	10,800	Do. 2d pfd.	10¾	10¼	— ⅜
10	7⅛	20,500	Pathe	7⅞	10	+1⅜
14¼	11⅜	330,700	Radio Corp.	12⅜	13½	+1⅛
56⅛	54½	3,400	Radio pfd. A.	55½	55⅝	+ ⅛
100	82½	28,000	Radio pfd. B.	93¼	98½	+5½
98	97⅛	300	Radio pfd. B.	97⅛	98	+ ½
9¼	5	33,900	RKO	7⅝	8	+ ⅜
32⅝	22⅝	3,000	20th Cent.-Fox.	28	28½	—1¼
41	31½	6,900	Do. pfd. (1½)	35½	36⅞	— ⅛
92	50	580	Universal pfd.	87⅜	90	—2
14⅝	9⅝	89,800	Warner Bros.	11½	12⅝	+1⅛
57⅞	50	100	Do. pfd.	53	54	+1
122⅞	94½	20,300	Westinghouse (2)	112¼	119	+3½
140½	123½	230	Do. pfd. (3½)	134	135	+1

* New 1936 high.
† Plus stock dividends.
‡ Paid this year.
§ Plus cash extras.
¶ New 1936 low.

36	30	100	Columbia Picts.	37½		+1¼
17⅜	13⅜	6,300	Technicolor	30½		— ⅝
3¼	2¼	4,100	Translux (15	4¼		— ¼
4¾		100	Universal	10½		+ ⅛

30½	10	$114,000	Gen. Thea. Eq.	30	28¼	29¼	+1
90⅜	92½	8,000	Keith 6s, '40	95	94⅞	94⅞	— ⅛
104½	102	9,000	Loew 6s, '41	102½	¶102½	102½	— ⅛
60	56	1,000	Par-Broadway 3s, '55	57⅜	57	57⅜	— ⅜
97¼	86⅛	170,000	Paramount 6s, '55	91⅞	½	91½	+1
82⅜	75¼	17,000	RKO debs 6s	75⅜	75½	75½	— ½
98⅜	80	153,000	Warner Bros. '39	90	98⅛	96	+2½

OVER THE COUNTER, NEW YORK

Bid.	Asked.		
51⅜	52⅜	Col. Broadcast A (2)	**
98	100	Pathe Films pfd.	**

† Plus stock dividends.
‡ Paid this year.
¶ New 1936 low.

GTE Reorg Plan in Work

General Theatres Equipment reorganization plan was declared operative the latter part of last week by the reorg committee headed by A. W. Loasby. This was effected after Chase National Bank had agreed to waive its original condition that substantially all claims and debentures be deposited with the committee.

Such a step was essential because deposits amount to about 88% of all allowed claims to be adjusted under the plan.

20TH-FOX'S NET PROFIT FOR '35, $3,563,087

Net profit of $3,563,087 was shown by 20th Century- for year ended Dec. 28, 1935, according to annual statement. This is an increase of $2,290,018 as compared with the previous 12 months when the company reported only $1,273,069 net for 1934.

Profit amounts to $1.24 per common share outstanding after providing $2.62 on all preferred shares. Company has 1,359,041 shares of cumulative convertible preferred stock outstanding on which it is currently paying $1.50 annual dividend, and 1,226,530 shares of common.

No earnings from the National Theatres Corp, in which 20th-Fox holds 42% interest are included in company's net profit statement. This interest would give 20th-Fox an additional $920,721 as figured from the National Theatres net earnings of $2,192,194, upping the earnings per preferred share to $3.30 and on common to $1.99.

Company's gross revenues for the 52-week period amounted to $43,942,678 as against $37,546,586 in previous year.

For the 13 weeks ending on Dec. 28, the operating profit, after federal income tax, was $1,566,763 compared with a loss of $233,143 for the last quarter in 1934.

The net worth of the corporation as shown by its consolidated balance sheet on Dec. 28 was $43,679,123, including a earned surplus accumulated since April 1, 1933 of $6,096,947.

The consolidated balance sheet shows current assets of $26,644,572, including $7,110,003; receivables, $1,840,968; inventories, $15,701,643 against current liabilities of $6,260,522. Of current liabilities, an outstanding item is $1,696,600 in five-year 6% debentures that mature on April 1 this year.

Investments and advances to affiliated companies stand at $16,721,446.

HORNE CAMPAIGNING

Hollywood, March 24.

Hal Horne planed in from New York to go into huddle with Walter Wanger on advertising and exploitation on four pictures to be released during next two months.

Quartet are 'Moon is Our Home,' 'Big Brown Eyes,' 'Fatal Lady' and 'Palm Springs.'

NORTON IN MEXICO

Mexico City, March 24.

Barry Norton is here to play leads in two pics a Mexican company is to make.

Engagements will occupy him from three to four weeks, after which he will return to Hollywood.

Fight Md. 10% Rap

Baltimore, March 24.

With what constitutes the largest assembly of Maryland showmen in anyone's memory, 150 congregated and swept down to Annapolis last week to stage a somewhat belated fight against the bill up before currently convening legislature which proposes to levy a straight 10% tax on all amusement admissions.

Bill had been up for a week before they got together. Mostly exhibs, with Leonard McLaughlin, operator of the two indie legits, Auditorium and Maryland, and Harry Henkel, manager of the UBO Ford's, along to represent the legit field, and Ed Hunt, from the musical union.

Advance Production Chart

(Continued from page 22)

Humphrey Bogart, Frank McHugh, Addison Richards, Joseph King, Joseph Crehan, Frank Bruno, Louise Beavers, Richard Purcell.

Story is anti-crime yarn depicting dramatic symposium of the new rackets that have sprung up in metropolitan cities since repeal. Bulk of material used is based on authentic facts collected by Martin Mooney in his racket expose which ran serially in the N. Y. American for which writer was sentenced to 30 days for contempt of court in refusing to reveal source of his information. Robinson plays the strong armed cop who stages a one-man fight against the higher polished gangsters and succeeds in busting up the flow of easy money.

'CASE OF THE VELVET CLAWS.' Produced by Bryan Foy, William Clemens directing, adapted from Erle Stanley Gardner's novel by Tom Reed. Cast: Warren William, Claire Dodd, Winifred Shaw, Dick Foran, Alma Lloyd, Eddie Acoff, Olin Howland, Dick Purcell, Paula Stone.

Story is fourth of series of detective mysteries by Gardner in Liberty mag prior to novelization. Warren William is the lawyer brought in to solve an unusual will. Circumstances lead to the proverbial whodunit, finger pointed at everyone in the household of the victim.

'LOVE BEGINS AT TWENTY.' Produced by Bryan Foy, directed by Frank McDonald, from Martin Flavin play of same name, adapted by Tom Reed and Dalton Trumbo. Cast; Patricia Ellis, Warren Hull, Hugh Herbert, Hobart Cavanaugh.

Story centers around Hugh Herbert, absent-minded, henpecked husband who works in broom factory of small town. Is father of Patricia Ellis, who falls in love with Warren Hull, the town's leading business man. Herbert, sent to bank to make deposit of securities, when bank is being stuck up and he is relieved of securities. Herbert proceeds to get drunk and turns tough. With another old crony both go to the lodge meeting where two bandits seek to evade detectives on their trail; bandits slip securities into Herbert's pocket. Still under the influence, Herbert finds himself incarcerated with the two bandits and he proceeds to demonstrate his physical prowess. Herbert is finally acquitted and later threatens to sue for false arrest if not taken in as partner. All ends well.

Stories in preparation definitely set for production: **'CHARGE OF THE LIGHT BRIGADE,'** to star Errol Flynn with Olivia deHaviland; **'CAIN AND MABEL,'** H. C. Witwer story for Marion Davies; **'INVITATION TO A MURDER,'** with Marguerite Churchill and Gale Sondergaard; **'NOWHERE,'** with Ross Alexander and Beverly Roberts; **'THE WAY OF A PIRATE,'** with Guy Kibbee and Sybil Jason; **'CHINA CLIPPER,' 'OVER THE WALL,' 'SO YOU WON'T TALK,' 'GREEN LIGHT'** and **'SCHOOLHOUSE IN THE FOOTHILLS.'**

Incorporations

NEW YORK STATE

Albany.

eyday Corp., Manhattan; general theatrical and motion picture business; capital stock, 100 shares, no par value. Incorporators: E. K. Nadel, 57 West 48th street, New York; Harry Crawford, Mohegan Lake, Westchester county; Nat S. Jerome, 1270 Sixth avenue, New York City.

Lido Boat Corp., New York; theatrical business; capital stock, 200 shares, no par value. Incorporators: Harry B. Kurzrok, Mortimer Bernstein, Joseph Berger, 60 Wall street, New York City.

Kea-Whip Corp., Manhattan; indoor and outdoor amusement enterprizes; capital stock, 200 shares, no par value. Incorporators: Harry B. Kurzrok, Mortimer Bernstein, Joseph Berger, 60 Wall street, New York City.

The National Rodeo, Inc., Manhattan; to carry on, conduct and promote amusement enterprizes of all kinds; capital stock, 200 shares, $100 par. Incorporators: Carlton Z. Solomon, Abraham Sperber, J. Sidney Barnett, 250 West 57th street, New York City.

H. W. E., Inc., New York; general theatrical and motion picture business; capital stock, 200 shares, no par value. Incorporators: A. Michael Kaiz, Elsa Fischer, Philip Kaplan, 342 Madison avenue, New York City.

Fric-Rich Amusement Co., Inc., ings; theatrical business; capital stock, 100 shares, no par value. Incorporators: Meyer Creiman, Paterson, N. J.; William Rosenberg, 1901 Hennessey place, New York City; Morris Schwartz, 1880 Billingsley terrace, New York City.

Chelsea Pictures Corp., New York; motion picture business; capital stock, 100 shares, no par value. Incorporators: Tina Schwartz, 1450 Broadway, New York City; Joseph Green, 608 West 140th street, New York City; Godfrey Julian Jaffe, 1450 Broadway, New York City.

Seaboard Sporting Club, Inc., Bronx; to employ actors, boxers, wrestlers, etc; capital stock, 100 shares no par value. Incorporators: Sidney Abrams, 1240 Sherman avenue, Bronx; Gus Ruckert, 3034 Bronx Park, East, Bronx; Beatrice Geschwind, 1937 Clinton avenue, Bronx.

Americus Tobi Corp., New York; general motion picture and theatrical business; capital stock, 100 shares, no par value. Incorporators: Johannes Pieter Van Tienhoven, Hans Heniel, 10 Museumplein, Amsterdam, Holland; Milton Diamond 113 West 57th street, New York City.

Sho-Window Inc., Manhattan; theatrical business; capital stock, 200 shares, no par value. Incorporators: Gus Edwards, Sam Lévey, 1658 Broadway, New York City; Charles Katz, 511 Fifth avenue, New York City.

Cineroma Corp., Manhattan; motion picture theatres, etc.; capital stock, 200 shares, no par value. Incorporators: Elizabeth Wood, Herman S. Rosenblatt, Marjorie L. Sopera, 630 Fifth avenue, New York City.

Statement and Designati

Theatre League, Inc., 19-21 Dover Green, Dover, Del., theatrical business. New York o ce, 310 East 44th street, New York City; Catherine M. Newmarch, secretary and treasurer; capital stock, 1,000 shares preferred, $100 par value; 10,000 shares common stock, no par value.

CALIFORNIA

Sacramento.

Gus Dembling, Inc.; capital stock, 100 shares, none subscribed. Directors: Gus Dembling, Sylvia Black, Evelyn Fitzgerald, all of Los Angeles.

Certificate changing name of **Al Kingston, Inc.**, to **Al Kingston-Walter Myers, Inc.**

MISSOURI

Jefferson City.

Robertson Amusement, Inc.; 100 shares. Incorporators: R. R. Glasgow, University City; David J. Massa, Victor J. Massa, Normandy.

TEXAS

Galveston.

Times Broadcasting Co., Wichita Falls; broadcasting; capital stock, $6,000. incorporators: Rhea Howard, J. H. Allison, R. D. Donnell.

KTSA Broadcasting Company, San Antonio; broadcasting; capital stock, $50,000. Incorporators: Elliott Roosevelt, W. M. McIntosh, Emile J. Gough.

KAO '35 NET, $403,073; KEITH CORP.'S $464,644

Annual statement of Keith-Albee-Orpheum Corp. and subsidiary companies covering year ended Dec. 3, 1935, shows net profit of $403,073, as previously estimated by officials. Report showed that theatre admissions, supplying bulk of revenue, rose to $12,998,229. Rentals and other income totalled $1,602,831.

Trend away from vaudeville was revealed in expense statement which showed that only $836,250 went for artists' salaries whereas film service and other production expense totalled $3,424,023. The net was considered excellent in view of $176,316 loss in preceding year.

B. F. Keith and subsidiaries' net profit of $464,644.94, after charges and federal tax, as reported to stockholders last week, for the year ending on Dec. 31, 1935, was equal to $1.16 per share on 400,000 shares of capital stock. This compares with a net loss of $136,035 in 1934.

Company statement showed that only $730,547 was paid for artists' salaries while $2,291,190 went for film rentals and production expenses.

Carewe's Stock Issue

Washington, March 24.

Permission to unload preferred stock to the public and dispose of common stock to insiders was sought from the Federal Securities & Exchange Commission last week by Edwin Carewe Productions, Inc., of Los Angeles.

Company, which has received approval from California authorities, proposes to put 40,000 preferred shares on the market at $25 and to sell to officers and directors 40,000 common at 25c each, on a basis of one share of common for each share of preferred. Another block of 40,000 common will be held in the corporation treasury for use in raising funds to redeem the preferred at some later period.

S. H. Woodruff of Los Angeles is listed as corporation prez.

Chi Ops.' 10% Tilt

Chicago, March 24.

While the new operators-exhibitors contract has been postponed until September, it is reported that the new papers will call for a 10% increase in scale for the projectionists. This represents the first increase in three years.

In the future, the operators contracts will expire in September instead of January.

Par Puffers On Move

Hollywood, March 24.

Gabe Yorke has switched around his femme publicists at Paramount. Gretchen Messer handles fashions for syndicates; Lois Weiss moves up as personals editor; Kathleen Coghlan will be fan mag contact.

Ella Boros will sec for Teet Carle and Joe Shea.

THREE GREAT STARS together AT THEIR GREATEST!
United in danger, laughter and love...
in a glorious and courageous venture
that decided the fate of three nations!
A message to Garcia

A message to Exhibitors!

20th Century-Fox is again happy to offer you an outstanding money entertainment. Its triple-starred cast alone assures its box-office future. Add to that its title, an inspiring by-word in every home and school . . . its theme of unselfish heroism, high adventure, undying love . . . its robust, uproarious hilarity. All this woven together with the unerring show sense that makes 20th Century-Fox the industry's envy!

Wallace BEERY • Barbara STANWYCK

John BOLES in

"A MESSAGE TO GARCIA"

with

ALAN HALE • HERBERT MUNDIN • MONA BARRIE

a DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

Suggested by Elbert Hubbard's immortal essay and the book by Lieut. Andrew S. Rowan

Associate Producer Raymond Griffith

Directed by George Marshall

Screen play by W. P. Lipscomb and Gene Fowler

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CALENDAR OF CURRENT RELEASES

Chesterfield

1540 Broadway, New York, N. Y.

Bridge of Sighs. A story based on the famous bridge of sighs. Onslow Stevens, Dorothy Tree, Jack La Rue. Dir. Phil Rosen. 66 mins. Rel. Feb. 10.

Condemned to Live (Invincible). Horror story. Ralph Morgan, Russell Gleason, Maxine Doyle. Dir. Frank Strayer. 62 mins. Rel. Aug. 15. Rev. Oct. 9.

Dark Hour, The. A murder mystery from the popular novel, 'The Last Trap,' with Ray Walker, Irene Ware, Berton Churchill. Dir. Charles Lamont. 64 mins. Rel. Jan. 10.

False Pretenses. Modern love story. Sidney Blackmer, Irene Ware, Russell Hopton. Dir. Charles Lamont. 67 mins. Rel. Sept. 1. Rev. Oct. 30.

Hitch Hike to Heaven. Movie-struck girl takes a Hitch Hike to Heaven. Henrietta Crosman, Anita Page, Herbert Rawlinson. Dir. Frank Strayer. 64 mins. Rel. Nov. 1. Rev. March 18.

Lady in Scarlet. A mysterious woman in a mysterious setting. Reginald Denny, Patricia Farr, Claudia Dell. Dir. Charles Lamont. 65 mins. Rel. Oct. 15. Rev. Jan. 8.

Little Red Schoolhouse, The. A story of school days, with Junior Coghlan, Dickie Moore. Dir. Charles Lamont. Rel. Feb. 25.

Murder at Glen Athol. Crime Club story of a G-man on vacation. John Miljan, Irene Ware, Noel Madison. Dir. Frank Strayer. 68 mins. Rel. Oct. 1. Rev. March 4.

Ring Around the Moon. Story of love on the rebound. Three people who dared love. Donald Cook, Erin O'Brien Moore. Dir. Charles Lamont. 63 mins. Rel. Dec. 1. Rev. Feb. 21.

Society Fever (Invincible). Proud but impoverished family struggles to keep up appearances. Lois Wilson, Lloyd Hughes. Dir. Frank Strayer. 66 mins. Rel. Oct. 1. Rev. Nov. 27.

Tango. The modern 'Tango' girl. A story of a professional model. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 66 mins. Rel. Jan. 1. Rev. Feb. 21.

Columbia

Studios: Gower at Sunset, Hollywood, Cal. Offices, 729 Seventh Ave., New York, N. Y.

Abdul the Damned. The story of Abdul Hamid II of Turkey. Nils Asther, Adrienne Ames, Fritz Kortner. Dir. Karl Grune. Rel. pending.

Case of the Missing Man, The. Candid camera turns detective. Roger Pryor, Joan Perry. Dir. D. Ross Liderman, 58 mins. Rel. Oct. 15. Rev. Nov. 27.

Calling of Dan Matthews, The. Harold Bell Wright's novel. Richard Arlen, Charlotte Winters. Dir. Phil Rosen. 65 mins. Rel. Dec. 10. Rev. Jan. 29.

Cattle Thief, The. Western. Ken Maynard, Geneva Mitchell. Dir. Spencer Gordon Bennet. Rel. Feb. 28.

Crime and Punishment. From the novel by Dostoivsky. Edw. Arnold, Peter Lorre, Marian Marsh, Tala Birel. Dir. Jos. von Sternberg. 92 mins. Rel. Nov. 20. Rev. Nov. 27.

Dangerous Intrigue. Famous surgeon does a comeback. Ralph Bellamy, Gloria Shea. Dir. David Silman. 59 mins. Rel. Jan. 4. Rev. Jan. 22.

Devil's Squadron. Richard Dix, Karen Morley. Dir. Erle Kenton. Rel. March 12.

Don't Gamble with Love. Expose of gambling backed by a dramatic story. Ann Sothern, Bruce Cabot, Irving Pickel. Dir. Dudley Murphy. 65 mins. Rel. Feb. 15. Rev. March 4.

Escape from Devil's Island. Just that. Victor Jory, Florence Rice. Al Rogell. 64 mins. Rel. Nov. 10. Rev. Nov. 27.

Feather in Her Hat, A. Vivid story of a mother's sacrifice. Pauline Lord, Billie Burke, Louis Hayward. Dir. Alfred Santell. 72 mins. Rel. Oct. 24. Rev. Oct. 30.

Gallant Defender, The. Western. Chas. Starrett, Joan Perry. Dir. David Selman. 57 mins. Rel. Nov. 30.

Gentleman Goes to Town, A. Formerly 'Opera Hat.' Gary Cooper, Jean Arthur. Dir. Frank Capra. Rel. March 21.

Grand Exit. Novel story of a fire investigator. Ann Sothern, Edmund Lowe. Dir. Erle Kenton. 68 mins. Rel. Oct. 25. Rev. Nov. 13.

Guard That Girl. Mystery death threat story with an odd twist. Robert Allen, Florence Rice. Dir. Lambert Hillyer. 67 mins. Rel. Sept. 20. Rev. Nov. 13.

Heir to Trouble. Ken Maynard inherits a baby. Ken Maynard, Joan Perry. Dir. Spencer Gordon Bennett. 59 mins. Rel. Sept. 26. Rev. Feb. 12.

Hell Ship Morgan. Purgatory on a tuna fishing boat. George Bancroft, Ann Sothern, Victor Jory. Dir. D. Ross Lederman. 64 mins. Rel. Feb. 8. Rev. March 11.

If You Could Only Cook. Kitchen masquerade that ends in a wedding. Herbert Marshall, Jean Arthur, Leo Carrillo. Dir. Wm. A. Seiter. 72 mins. Rel. Dec. 30. Rev. Jan. 1.

Lady of Secrets. Love comes at last to sealed lips. Ruth Chatterton, Marian Marsh, Otto Kruger, Robt. Allen. Dir. Mario nGering. 73 mins. Rel. Jan. 25.

Lawless Riders. Western. Ken Maynard, Geneva Mitchell. Dir. S. G. Bennett. 57 mins. Rel. Dec. 28.

Lone Wolf Returns, The. Favorite screen and fiction character reappears. Melvyn Douglas, Gail Patrick, Tala Birel. Dir. Roy W. Neil. 68 mins. Rel. Dec. 20. Rev. Feb. 5.

Music Goes Round, The. Love on a showboat goes sour on Broadway. Harry Richman, Rochelle Hudson, Ed Farley and Mike Riley (authors of the song). Dir. Victor Schertzinger. 85 mins. Rel. Feb. 27. Rev. Feb. 26.

Mysterious Avenger. Chas. Starrett, Joan Perry. Dir. David Selman. Rel. Jan. 17.

One Way Ticket. Love in and out of prison, and a girl who weds a convict. Lloyd Nolan, Peggy Conklin. Dir. Herman Biberman. 71 mins. Rel. Nov. 25. Rev. Jan. 8.

Public Menace. Crime reporter on board ship. Jean Arthur, Geo. Murphy. Dir. Erle Kenton. 72 mins. Rel. Sept. 30. Rev. Sept. 25.

She Couldn't Take It. Gangster seeks to tame wild socialite. Geo. Raft, Joan Bennett, Walter Connolly, Billie Burke. Dir. Ty Garnett. 77 mins. Rel. Oct. 20. Rev. Nov. 13.

She Married Her Boss. Title tells the story. Claudette Colbert, Melvyn Douglas, Michael Bartlett. Dir. Gregory LaCava. 90 mins. Rel. Sept. 13. Rev. Oct. 2.

Superspeed. Speedboat environment. Norman Foster, Mary Carlisle and Florence Rice. Dir. Lambert Hellyer. 67 mins. Rel. Spt. 1. Rev. Dec. 4.

Thundering Hoofs. Western. Ken Maynard, June Gale. Dir. Spencer Gordon Bennett. Rel. March 28.

Too Tough to Kill. Newspaper girl saves a hardboiled hardrock man. Victor Jory, Sally O'Neill. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 23. Rev. Dec. 25.

United States Smith. Charles Bickford, Florence Rice. Dir. D. Ross Lederman. Rel. March. 16.

Western Courage. Western. Ken Maynard, Geneva Mitchell. Dir. S. G. Bennett. 58 mins. Rel. Nov. 16. Rev. March 18.

Western Frontier. Ken Maynard meets a blonde Queen of the Range. Ken Maynard, Lucille Brown; Nora Lane. Dir. Al Herman. 59 mins. Rel. Aug. 25. Rev. Dec. 25.

Yellow Cargo. A super criminal defies the world. Ann Sothern, Lloyd Nolan, Al. Rogell. 67 mins. Rel. Dec. 31. Rev. March 4.

DuWorld

Office: 729 Seventh Ave., New York, N. Y.

Frasquita (Ger). Austrian-made of Lehar musical. Jarmila Novotna. Dir. Carl Lamac. 85 mins. Rel. Jan. 1. Rev. Jan. 22.

Legong. Technicolor version of Bali with plenty nudity. Dir. Marquis de la Falaise 60 mins. Rel. Oct. 1. Rev. Oct. 9.

Pecheur d'Islande (Fr). Pierre Loti's saga of fishermen. Yvette Guilbert. Dir. Pierre Guerlais. 75 mins. Rel. Sept. 15. Rev. Sept. 25.

Second Bureau (Fr). Spy story. Jean Murat. Dir. Pierre Billon. 105 mins. Rel. Feb. 15. Rev. Feb. 19.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Liberty

Circumstantial Evidence. Reporter takes murder in campaign against death penalty and almost goes to chair. Chick Chandler, Shirley Grey, Arthur Vinton. Dir. Charles Lamont. 70 mins. Rel. Aug. L.

Dance Band (Alliance). A girl and boy band leader find a peppy, tuneful, exciting way to overcome rivalry. Charles 'Buddy' Rogers, June Clyde. Dir. Marcel Varnel. Rel. Nov. 8.

Dark Hour, The (Chesterfield). A fast-moving mystery, presenting a baffling problem in crime detection. Irene Ware, Ray Walker, Burton Churchill. Dir. Charles Lamont. Rel. Jan. 15.

Drake the Pirate (Alliance). England's virgin queen in a human tale of devotion. Matheson Lang, Jane Baxter. Dir. Arthur Woods. 78 mins. Rel. March 1.

Death from a Distance. (Invincible). A girl reporter and a police detective

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time, clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Studio Placements

Hollywood, March 24.

Eddie Acuff, Olin Howland, 'Case of the Velvet Claws,' WB.

John King, 'Crashing Through,' U.

Pardner Jones, 'Special Investigator,' RKO.

Rae Dagget, William Wayne, Eddie Borden, Tom Wilson, Brooks Benedict, 'Early to Bed,' Par.

William Rankin, screen play, 'Kingdom Come,' Par.

John Stahl, directing; S. N. Behrman, screen play, 'Parnell,' MG.

Laird Doyle, scripting, 'Cain and Mabel,' WB.

Melville Baker, screen play, 'Partner, You're In Love,' Col.

Esther Dale, 'Mob Rule,' MG.

Maude Allen, 'San Francisco,' MG.

Gordon Hart, untitled short, WB.

Three stooges, untitled short, Col.

Kubec Glasmon, scripting 'Postal Inspector,' U.

Herbert Fields, screen play, 'Kitchen Privileges,' U.

Dan Maxwell, Billy Mauch, 'Angel of Mercy,' WB.

Warren Hymer, David Sharpe, Maryan Dowling, Arthur Williams, Ed Cassidy, 'Desert Justice,' Berke.

James Dunn, Henry B. Walthall, Mae Clarke, Charlotte Henry, David Manners, Frank McGlynn, Sr., Oscar Apfel, Lew Ayres, directing 'Glory Parade,' Rep.

Bob Andrews, scripting 'Narrow Corner,' WB.

Sidney D'Albrook, C. L. Sherwood, 'Blackmailer,' Col.

Lionel Stander, Edward Arnold, 'Fer de Lance,' Col.

Virginia Weidler, David Holt, 'Suicide Club,' MG.

Virginia Howell, 'Florida Special,' Par.

Louis Matheaux, Edward McWade, Rosalind Keith, 'Early to Bed,' Par.

Billy Lee, 'Three Cheers for ,' Par.

Robert Emmet Keane, Alonzo Price, Bess Flowers, 'Something to Live For,' Par.

Alyce King, 'Unconscious,' U.

Edgar Kennedy, 'San Francisco,' MG.

Robert 'Hotel Imperial,' Par.

Ed Hartman, screen play, untitled original, RKO.

Sam Hayes, 'The Ex-Mrs. Bradford,' RKO.

Sidney Toler, 'F-11,' Roach.

Ralph Morgan, 'Speed,' MG.

Dora Clement, Ruth Warren, Jerry Fletcher, 'Something to Live For,' Par.

John Gallaudet, Pierre Watkins, 'Queer Money,' Col.

Gene Morgan, Martha Tibbets, Arthur Rankin, Mary Lou Dix, Alf James, Philo McCullough, Robert Walker, 'Blackmailer,' Col.

Thomas Beck, 'White Fang,' 20-F.

Emma Dunn, 'The Harvester,' Rep.

John Craham Spacy, 'Case Against Mrs. Ames,' Wanger.

Ralph Remby, Billy Gilbert, 'The First Baby,' 20-F.

Nicholas Soussanin, 'Turmoil,' 20-F.

Wallace Smith, screen play, 'Senor Troubador,' PL.

Mike Simmons, scripting 'Tower of London,' Par.

Guy Bates Post, 'Suicide Club,' MG.

C. Henry Gordon, Anita Louise, 'Charge of the Light Brigade,' WB.

Marc Lawrence, Earle Bunn, Bill

(Continued on page 29)

match their wits. Russell Hopton, Lola Lane, George Marion, Sr. Ir. Frank Strayer. 62 mins. Rel. Sept. 1.

False Pretences. Sympathetic romance of a shady lady, powerfully developed. Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compson, Edward Gargan, Lucy Beaumont. Dir. Charles Lamont. 66 mins. Rel. Oct. 22.

Frontier Justice (Futter). A rip-roaring out-door drama of might and right. Hoot Gibson. Dir. Robert McGowan. 58 mins. Rel. Oct. 1. Rev. Jan. 8.

Girl Who Came Back, The (Chesterfield). The regeneration of a girl hopelessly involved in a vast counterfeiting plot. Sidney Blackmer, Shirley Grey, Noel Madison. Dir. Charles Lamont. 66 mins. Rel. Sept. 8. Rev. Sept. 18.

Gun Play (Beacon). Western. Big Boy Williams, Marian Shilling. Dir. Albert Herman. 59 mins. Rev. Jan. 1.

Happiness C.O.D. (Chesterfield). Hilarious solution to the money problem that besets every family. Maude Eburne, Donald Meek, Irene Ware, William Bakewell, Polly Ann Young and Lona Andre. Dir. Charles Lamont. 69 mins. Rel. Oct. 15.

Hitch Hike to Heaven (Invincible). Story of actors in a traveling troupe, and how they run a crash Hollywood. Herbert Rawlinson, Henrietta Crosman, Russell Gleason, Polly Ann Young, Anita Page. Dir. Frank Strayer. 63 mins. Rel. Dec. 1. Rev. March 18.

Hong Kong Nights (W. Futter). An exotic story of American courage and Oriental cunning. Tom Keene, Wera Engels, Warren Hymer, Tetsu Komai. Dir. E. Mason Hopper. 59 mins. Rel. Sept. 15.

I Conquer the Sea (Haiperin). An exciting yarn of Newfoundland whaling waters—an outdoor story with unusual action and drama. Steffi Duna. Dir. Victor Halperin. 67 mins. Rel. Feb. 1.

Java Head (Associated). An adaptation of the Joseph Hergesheimer prize-winning novel also serialized in the Satevepost, a gripping drama of the barriers of race and prejudice. Anna May Wong, Elizabeth Allen, Edmund Gwenn, John Loder. Dir. J. Walter Ruben. 70 mins. Rel. Sept. 1. Rev. Aug. 7.

Law of the 45's (Normandy). A dashing tale of reckless courage triumphant over great odds. Mile-a-minute romance geared to the speed of hammering hoofs and rapid gunfire. Big Boy Williams, Molly O'Day. Dir. John McCarthy. 56 mins. Rel. Dec. 1.

Living Dead, The (Alliance). Coffins and chills—terror and thrills, and dead that live again! George Curzon, Sir Gerald du Maurier. Dir. Thomas Bentley. 65 mins. Rel. Rev.

Mi i (Alliance). Murger's immortal love story freely adapted from 'La Vie de Boheme.' Douglas Fairbanks, Jr. and Gertrude Lawrence. Dir. Paul L. Stein. 76 mins. Rel. Oct. 8.

Murder at Glen Athol (Chesterfield). Crime Club story of a G-man on vacation. John Miljan, Irene Ware, Noel Madison. Dir. Frank Strayer. 68 mins. Rel. Oct. 1. Rev. March 4.

Old Curiosity Shop (British made). Dickens story. Ben Webster, Dir. Thos. Bentley. 90 mins. Rel. Dec. 25. Rev. Dec. 25.

Penthouse Party (Liberty). Children reunite their divorced parents. Marguerite Churchill, Bruce Cabot, Evelyn Brent, Reginald Denny. Dir. Wm. Nigh. 77 mins. Rev. Feb. 21.

Red Wagon (Alliance). Life under the big top with cross currents of love, hate, and revenge. Charles Bickford, Raquel Torres, Greta Nissen, Don Alvarado, Anthony Bushell. Dir. Paul L. Stein. Rel. Dec. 8.

Ring Around the Moon (Chesterfield). A strong human interest drama of the daughter of a newspaper publisher and a reporter. Erin O'Brien-Moore, Donald Cook, Ann Doran. Dir. Charles Lamont. 69½ mins. Rel. Jan. 22.

Scotland Yard Mystery (BIP). The gangsters go abroad. Gerald du Maurier, Geo. Curzon, Grete Natzler. Rev. March 18.

Society Fever (Invincible). A mad, merry saga of the zany Proutys. Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper, Guinn Williams, Marion Shilling, George Irving, Sheila Terry. Dir. Frank Strayer. 66 mins. Rel. Sept. 15. Rev. Feb. 21.

Southern Maid (Alliance). Romantic story under Southern skies. Bebe Daniels. Dir. Harry Hughes. 60 mins. Rel. Feb. 1.

Spy 77 (Alliance). Italian war espionage highlighted by spectacular airplane warfare. Greta Nissen, Don Alvarado, Carl Diehl. Dir. Arthur Woods. 77 mins. Rel. Jan. 15. Rev. Feb. 12.

Swifty (Diversion). A murder mystery of the range. A cowboy saves himself from the gallows in a story packed full of excitement. Hoot Gibson, June Gale. Dir. Alan James. 60 mins. Rel. Dec. 27.

Tango (Invincible). The brilliant story of a glittering night club dancer who picked the wrong partner in her dance of life. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 70 mins. Rel. Jan. 10. Rev. Feb. 22.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Broadway Hostess. Glamorous drama of Broadway's bright lights. Wini Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Dir. Frank McDonald. 69 mins. Rel. Dec. 7. Rev. Dec. 18.

Captain Blood (Cosmopolitan). Based on Rafael Sabatini's smashing tale of the sea rovers of the 17th century. Errol Flynn, Olivia de Havilland, Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee. Dir. Michael Curtiz. 119 mins. Rel. Dec. 28. Rev. Jan. 1.

Case of the Lucky Legs. Detective story in a beauty contest. Warren William, Genevieve Tobin, Patricia Ellis. Dir. Archie L. Mayo. 77 mins. Rel. Oct. 5. Rev. Nov. 13.

Ceiling Zero (Cosmopolitan). Story of three war buddies who, in developing commercial aviation, are thrown together in the most exciting events of their careers. James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Barton MacLane. Dir. Howard Hawks. 95 mins. Rel. Jan. 25. Rev. Jan. 22.

His First Wife. Adventures of young men with all-feminine triangle. George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh. Dir. Raymond Enright. Rel. March 28.

I Found Stella Parish. International trials and tribulations of a famous actress. Kay Francis, Ian Hunter, Sibyl Jason, Paul Lukas. Dir. Mervyn LeRoy. 84 mins. Rel. Nov. 23. Rev. Nov. 6.

Irish in Us, The. Three brothers of Irish extraction with Cagney leading in the mischief. Jas. Cagney, Pat O'Brien, Olivia De Havilland, Frank McHugh. Dir. Lloyd Bacon. 84 mins. Rel. Aug. 3. Rev. Aug. 7.

Man of Iron. Comedy-drama which treats of the adventures in high society of an unpolished workman. Barton MacLane, Mary Astor, John Eldredge. Dir. Wm. McGann. 61 mins. Rel. Dec. 21. Rev. Dec. 11.

Murder of Dr. Harrigan. Murder mystery. Kay Linaker, Ricardo Cortez. Dir. Frank McDonald. 67 mins. Rel. Jan. 11. Rev. Jan. 22.

Payoff, The. Sports columnist is put on the rocks by his cheating wife, but makes heroic comeback. James Dunn, Claire Dodd, Patricia Ellis, Alan Dinehart. Dir. Robt. Florey. 64 mins. Rel. Nov. 9. Rev. Nov. 13.

Road Gang. Powerful drama with the glamorous romance of a girl who battles to establish the innocence of the man she loves who has been framed and sent to a terrible penal institute by crooked politicians. Donald Woods, Kay Linaker. Dir. Louis King. 70 mins. Rel. Jan. 25. Rev. Feb. 26.

Shipmates Forever. Made at Annapolis. Dick Powell, Ruby Keeler, Lewis Stone. Dir. Frank Borzage. 109 mins. Rel. Oct. 12. Rev. Oct. 23.

Song of the Saddle. Stirring Western drama with music. Dick Foran, Alma Lloyd. Dir. Lou King. Rel. Feb. 29.

Story of Louis Pasteur (Cosmopolitan). Dramatization of the stirring events in the life of Louis Pasteur in his battle against ignorance and his efforts to save life by science. Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Dickie Moore. Dir. Wm. Dieterle. Rel. Feb. 22.

The Murder of r. Harrigan. Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge, Joseph Crehan. Dir. Frank McDonald. 67 mins. Rel. Jan. 18.

G-B

1600 Broadway, New York.

Alias Bulldog Drummond. Comedy chiller takeoff. Jack Hulbert, Fay Wray. Dir. Walter Forde. 62 mins. Rel. Sept. 1. Rev. Sept. 11.

Born for Glory. Naval warfare, with aid of British gov't. Dir. Walter Forde. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

First a Girl. Musical comedy romance. Jessie Matthews, Dir. Victor Saville. 78 mins. Rel. Dec. 25. Rev. Jan. 8.

King of the Damned. Heavy melodrama and action. Conrad Veidt, Vinson, Noah Beery. Dir. Walter Forde, 81 mins. Rel. Jan. 20. Feb. 5.

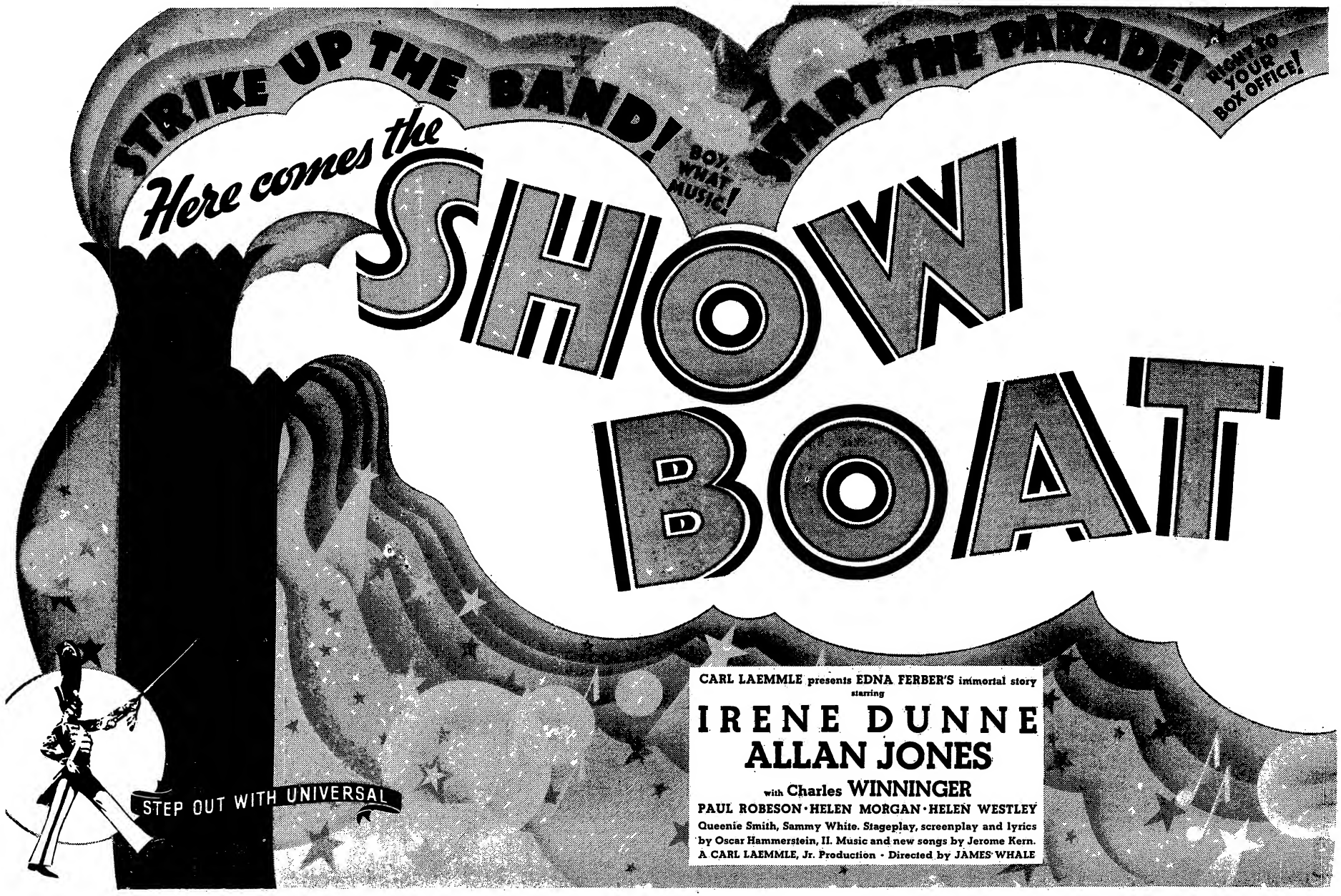
Mister Hobo. Tramp picked up because his name is Rothschild acts as the deus ex machina. George Arliss. Rel. Nov. 22. Rev. Feb. 12.

Morals of Marcus. Comedy. Lupe Velez, Ian Hunter. Dir. Miles Mander. 72 mins. Rel. Jan. 1. Rev. Jan. 15.

Passing of the Third Floor Back. From the play of the same title. Conrad Veidt. Dir. Berthold Viertel. Rel. pending.

Rhodes. Adventure drama depicting exploits of Cecil Rhodes in South African diamond region. Walter Huston, Oscar Homolka, Basil Sydney, Frank Cellier. Dir. Berthold Viertel. 89 mins. Rel. Feb. 20. Rev. March 4.

(Continued on page 29)


STRIKE UP THE BAND!
BOY, WHAT MUSIC!
START THE PARADE!
RIGHT TO YOUR BOX OFFICE!
Here comes the
SHOW BOAT
STEP OUT WITH UNIVERSAL
CARL LAEMMLE presents EDNA FERBER'S immortal story
starring
IRENE DUNNE
ALLAN JONES
with Charles WINNINGER
PAUL ROBESON · HELEN MORGAN · HELEN WESTLEY
Queenie Smith, Sammy White. Stageplay, screenplay and lyrics
by Oscar Hammerstein, II. Music and new songs by Jerome Kern.
A CARL LAEMMLE, Jr. Production · Directed by JAMES WHALE

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

39 Steps. Romantic melodrama. Robert Donat, Madeleine Carroll. Alfred Hitchcock. 65 mins. Rel. Sept. 1. Rev. Sept. 18.

Transatlantic Tunnel. Fantastic story of undersea pathway between Europe and America. Richard Dix, Helen Vinson, Madge Evans, Basil Sydney. Dir, Maurice Elvey. 90 mins. Rel. Oct. 15. Rev. Oct. 30.

Mascot

Offices, 1776 Broadway, New York, N. Y.

Confidential. An expose of the numbers racket. Donald Cook, Evalyn Knapp, Warren Hymer. Dir. Edward Cahn. 68 mins. Rel. Oct. 26. Rev. Nov. 20.

Brown. 80 mins. Rel. Nov. 29.

Waterfront Lady. Fast moving romance of two who loved—and joked with the shadow of the law across their lives. Ann Rutherford, Frank Albertson. Dir. Jos. Santley. 67 mins. Rel. Oct. 5. Rev. Nov. 6.

Metro

Culver City, Calif. — 1540 Broadway, New York, N. Y.

Ahi Wilderness. Film version of Eugene O'Neill's comedy success. Lionel Barrymore, Wallace Beery, Cecilia Parker, Eric Linden. Dir. Clarence Brown. 93 mins. Rel. Nov. 29. Rev. Jan. 1.

Anna Karenina. Tolstoy's famous novel of a woman's struggle for love. Greta Garbo, Fredric March, Basil Rathbone. Dir. Clarence Brown 85 mins. Rel. Sept. 6. Rev. Sept. 4.

Bishop Misbehaves. A cleric impressed into duty as a detective. Edmund Gwenn, Maureen O'Sullivan, Norman Foster. Dir. E. A. Dupont. 85 mins. Rel. Sept. 13. Rev. Oct. 2.

Chinatown Girl. Derived from the opera of that name, but well away from it. Laurel and Hardy. Dir. James W. Horne. 80 mins. Rel. Feb. 14. Rev. Feb. 21.

Broadway Melody of 1936. Big song and dance show. Jack Benny, June Knight, Eleanor Powell, Buddy and Vilma Ebsen, Dir. Roy Del Ruth. 102 mins. Rel. Sept. 20. Rev. Sept. 25.

Exclusive Story. Martin Mooney's members expose. Franchot Tone, Madge Evans, Stuart Erwin. Dir. Geo. B. Seitz, 76 mins. Rel. Jan. 17. Rev. Jan. 22.

Great Ziegfeld, The. Based on the life of the late great impresario. William Powell, Louise Rainer, Fannie Brice, Ann Pennington; Dir. R. Z. Leonard. No release date.

Here Comes the Band. An ambitious song writer and a stolen melody. Ted Lewis and his band. Virginia Bruce, Ted Healy. Dir. Paul Sloane. 82 mins. Rel. Aug. 30. Rev. Sept. 25.

I Live My Life. The archeologist and the society girl. Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon. Dir. W. S. Van Dyke, 85 mins. Rel. Oct. 4. Rev. Oct. 16.

It's in the Air. High pressure comedy with stratosphere setting. Jack Benny, Una Merkel, Grant Mitchell, Mary Carlisle. Dir. Charles Riesner. 80 mins. Rel. Oct. 1. Rev. Nov. 13.

Ind Lady. Based on the Broadway play by Edward Chodorov, stemming from a Hugh Walpole tale. Aline MacMahon, Basil Rathbone, Dudley Digges. Dir. G. Seitz. 73 mins. Rel. Dec. 6. Rev. Jan. 1.

Last of the Pagans. Love story of the South Seas. Mala, of Eskimo' fame, and Lotus Long. Dir. Richard Thorpe. 70 mins. Rel. Dec. 20. Rev. Jan. 15.

Mutiny on the Bounty. Based on famous historical episode of South Seas mutiny. Clark Gable, Charles Laughton, Franchot Tone. Dir. Frank Lloyd. 131 mins. Rel. Nov. 8. Rev. Nov. 13.

Night at the Opera. Wild adventures in mistaken identity of three Italians. Groucho, Chico and Harpo Marx. Dir. Sam Wood. 96 mins. Rel. Nov. 15. Rev. Dec. 11.

O'Shaughnessy's Boy. A father and son who follow the circus. Wallace Beery, Jackie Cooper. Dir. Richard Boleslawski. 87 mins. Rel. Sept. 27. Rev. Oct. 9.

Perfect Gentleman, The. An actor who comes back. Frank Morgan, Cicely Courtneidge. Dir. Tim Whelan. 73 mins. Rel. Oct. 18. Rev. Dec. 25.

Pursuit. Pseudo kidnap story. Chester Morris, Sally Eilers. Edw. L. Martin. 75 mins. Rel. Aug. 9. Rev. Oct. 9.

Rendezvous. Based on Major Herbert O. Yardley's 'Black Chamber.' William Powell, Rosalind Russell, Cesar Romero. Dir. W. K. Howard. 95 mins. Rel. Oct. 25. Rev. Oct. 30.

Riffraff. Story of the California tuna fishers. Jean Harlow, Spencer Tracy. Dir. J. Walter Ruben. 85 mins. Rel. Jan. 3. Rev. Jan. 15.

Robin Hood of El Dorado. Drama of a frontier days' 'bad man.' Warner Baxter, Ann Loring. Dir. William Wellman. 84 mins. Rel. April 17. Rev. March 18.

Rose-Marie. Rudolf Friml's operetta. Nelson Eddy, Jeanette MacDonald. Dir. W. S. Van Dyke. 110 mins. Rel. Jan. 31. Rev. Feb. 5.

Tale of Two Cities, A. Based on Dickens' famous novel of the French Revolution. Ronald Colman, Elizabeth Allan, Edna May Oliver, Basil Rathbone, Henry B. Walthall. Dir. Jack Conway. 121 ins. Rel. Dec. 27. Rev. Jan. 1.

Tarzan Escapes. Further adventures of the ape man. Johnny Weissmuller, Maureen O'Sullivan. Dir. James McKay. No release date.

Three Godfathers. Three tough guys give their lives for a baby. Chester Morris, Lewis Stone, Walter Brennan. Dir. Ich. Boleslawsky. 80 mins. Rel. March 6. Rev. March 11.

Three Live Ghosts. Based on the novel by Fred S. Isham. Richard Arlen, Ann Loring, E. Brue Humberstone. Rel. Jan. 10.

Tough Guy. Two men and a dog in an odd friendship. Joe Callela, Rin-Tin-Tin Jr. Dir. Chester M. Franklin. Jan. 24. Rev. March 18.

Trice of Bugle Ann. Dog story. Lionel Barrymore, Maureen O'Sullivan, Eric Linden. Dir. Richard Thorpe. 70 mins. Rel. Feb. 7. Rev. March 4.

Whipsaw. Spencer Tracy as a 'G''-man on the trail of pearls with a fortune. Myrna Loy, Harvey Stephens, Dir. Sam Wood. 80 mins. Rel. Dec. 13. Rev. Jan. 29.

Wife vs. Secretary. One office wife who was on the square. Clarke Gable, Jean Harlow, Myrna Loy. Dir. Clarence Brown. 88 mins. Rel. Feb. 28. Rev. March 4.

Monogram

New York, N. Y. Office: RKO Bldg.,

(Released through Republic)

Trail Beyond, In the. John Wayne, Verna Hillie. 65 mins. Rel. Oct. 22.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. — Offices: 1501 Broadway, New York, N. Y.

Anything Goes. Broadway musical hit. Bing Crosby, Ethel Merman, Chas. Ruggles, Ida Lupino. Dir. Lewis Milestone. 90 mins. Rel. Jan. 24. Rev. Feb. 12.

Bar 20 Rides Again. Hopalong Cassidy western. William Boyd, Jimmy Ellison, Ethel Wales. Dir. Howard Bretherton. Rel. Dec. 6.

Big Broadcast of 1936, The. Jack Oakie, Lyda Roberti, Burns and Allen and Wendy Barrie carry along a fanciful story which serves as background for an array of radio stars. Dir. Norman Taurog. 97 mins. Rel. Sept. 18. Rev. Sept. 18.

Bride Comes Home, The. A girl with spirit and a boy with a temper. Claudette Colbert, Fred McMurray, Robert Young, Wm. Collier, Sr.. Dir. Wesley Ruggles. 83 mins. Rel. Jan. 3. Rev. Jan. 1.

Call of the Prairie, The. Western. One of the Hopalong Cassidy series. William Boyd. Dir. Howard Bretherton. Rel. March 6.

Collegiate. Musical. Jack Oakie inherits a girls' school Joe Penner, Ned Sparks. Dir. Ralph Murphy. 80 mins. Rev. Jan. 29.

Coronado. Story of Coronado Beach, Southern California swank resort. Johnny Downs, Betty Burgess, Jack Haley, Alice White, Leon Errol. Dir. Norman McLeod. 76 mins. Rel. Nov. 29. Rev. Dec. 25.

Desert Gold. Zane Grey western. Larry Crabbe, Marsha Hunt. Dir. Jas. Hogan. Rel. March 27.

Desire. An American engineer on vacation in France and Spain becomes involved with a band of crooks. Marlene Dietrich, Gary Cooper. Dir. Frank Borzage. Rel. Feb. 28.

Drift Fence. From a Zane Grey novel. Larry Crabbe, Katherine De Mille, Tom Keene. Dir. Otho Lovering. 57 mins. Rel. Feb. 14. Rev. March 11.

Eagle's Brood, The. Second in the Hopalong Cassidy series. William Boyd, Jimmy Ellison, Wm. Farnum, Nana Martinez. Dir. Howard Bretherton. 61 mins. Rel. Oct. 25. Rev. Jan. 29.

F. Man. Boy wants to be a G-man but he only gets an F. Jack Haley, Grace Bradley. Dir. Edw. F. Cline. Rel. March 13.

Give Us This Night. Musical. Jan Kiepura, Gladys Swarthout. Alex. Hall. Rel. March 6.

Hands Across the Table. The story of a barbershop manicure. Carole Lombard, Fred McMurray, Ralph Bellamy. Dir. Mitchell Leisen. Rel. Oct. 18. Rev. Nov. 6.

Her Master's Voice. Ed. Everett Horton gets into trouble for flirting with his own wife. Stage hit. Peggy Conklin. Dir. Jos. Santley. 75 mins. Rel. Jan. 17. Rev. Feb. 2

Here Comes Cookie. Gracie Allen gets her father's fortune and starts a private theatre for out-of-work actors. Geo. Burns, Gracie Allen, Geo. Barbier. Dir. Norman McLeod. 65 mins. Rel. Sept. 6. Rev. Oct. 16.

It's a Great Life. Story of the CCC camps. Joe Morrison, Paul Kelly, Chas. Sale, Rosalind Keith. Dir. Edw. F. Cline, 63 mins. Rel. Nov. Rev. Feb. 5.

Klondike Annie. Mae West warms up the frozen north. Mae West, Victor McLaglen. Dir. Raoul Walsh. 78 mins. Rel. Feb. 21. Rev. March 18.

Last Outpost, The. From E. Britten Austin's striking fiction story. Cary Grant, Claude Rains, Gertrude Michael. Dir. Chas. Barton. 72 ins. Rel. Oct. 4. Rev. Oct. 9.

Little America. With Byrd in Antarctic. Special. 62 mins. Rev. Oct. 16.

Mary Burns, Fugitive. G-men story. Sidney Silvia, Mulvyn Douglas, Pert Kelton. Dir. Wm. K. Howard. 80 mins. Rel. Nov. 15. Rev. Nov. 20.

Millions in the Air. A romance of the radio amateurs. John Howard, Wendy Barrie, Willie Howard. Dir. Ray McCarey. 72 mins. Rel. Dec. 13. Rev. Dec. 18.

Milky Way, The. Harold Lloyd production taken from a stage hit. Lloys, Adolphe Menjou, Verree Teasdale. Dir. Leo McCarey. Rel. Jan. 3.

Nevada. Larry Crabbe in a western story. Monte Blue, Kathleen Burke. Dir. Chas. Barton. 58 mins. Rel. Nov. 29.

Palm Springs. Romance in a desert paradise. Frances Langford, Smith Ballew, Sir Guy Standing. Dir. Aubrey Scotto. Rel. April 3.

Peter Ibbetson. George Du Maurier's famous love classic. Gary Cooper, Ann Harding, John Halliday. Dir. Henry Hathaway. 83 mins. Rel. Nov. 8. Rev. Nov. 13.

Preview Murder Mystery, The. Inside studio stuff used to unravel a couple of mystery murders. Reginald Denny, Florence Drake, Gail Patrick, Rod LaRocque. Dir. Robert Florey. Rel. Feb. 28.

Reunion. Spy story of the World War. Herbert Marshall, Gertrude Michael, Lionel Atwill, Guy Bates Post. Dir. Robt. Florey. Rel. April 7.

Rose of the Rancho. Richard Walton Tully's and David Belasco's gorgeous story of old California. Gladys Swarthout, John Boles, Charles Bickford, Willie Howard. Dir. Marion Gering. 85 mins. Rel. Jan. 10 Rev. Jan. 15.

Scrooge (British made). Sir Seymour Hicks and Donald Calthrop in Dickens' 'Christmas Carol.' Dir. Henry Edwards. 72 mins. Rel. Dec. Rev. Dec. 18.

Ship Cafe. Waterfront story of a stoker who sang. Carl Brisson, Arline Judge, Mady Christians. Dir. Robert Florey. 64 mins. Rel. Nov. 1.

Soak the Rich. Pink columnists and one red. Walter Connolly, Mary Taylor, John Howard. Dir. Hecht-MacArthur. 85 mins. Rel. Jan. 17. Rev. Feb. 12.

So Red the Rose. From tark Young's best seller. Margaret Sullavan, Walter Connolly, Randolph Scott. Dir. King Vidor. 80 mins. Rel. Sept. 27. Rev. Dec. 4.

Thirteen Hours by Air. Saga of a transcontinental plane pilot. Fred MacMurray, Joan Bennett, ZaSu Pitts. Ir. Mitchell Leisen. Rel. March 27.

Timothy's Quest. Kate Douglas Wiggins' child story. Eleanor Whitney, Tom Keene, Dickie Moore, Virginia Weidler. Dir. Chas. Barton. 66 mins. Rel. Jan. 31. Rev. March 4.

Too Many Parents. Cadet story. Frances Farmer, Ir. Robt. F. McGowan. Rel. March 20.

Trail of the Lonesome Pine, The. All Technicolor production of John Fox's story. Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone. Dir. Henry Hathaway. 100 mins. Rel. March 13. Rev. Feb. 26.

Two Fisted. Two pugs enter Park Avenue society. Lee Tracy, Roscoe Karns, Gail Patrick. Dir. James Cruze. 60 mins. Rel. Oct. 3. Rev. Oct. 9.

Two for Tonight. From the stage hit by Max and J. O. Lief. Gay-hearted playwrights on the loose. Bing Crosby, Joan Bennett, Mary Boland, Thelma Todd. Dir. Frank Tuttle. 60 mins. Rel. Sept. 27. Rev. Sept. 4.

Virginia Judge, The. Based on Walter C. Kelly's vaudeville character. Walter C. Kelly, Stepin Fetchit, Marsha Hunt. Dir. Edw. Sedgwick. 60 mins. Rel. Sept. 27. Rev. Oct. 23.

Wanderer of the Wasteland. Zane Grey story. Dean Jagger, Gail Patrick, Edward Ellis. Dir. Otho Lovering. 62 mins. Rel. Aug. 16. Rev. Oct. 16.

Wings Over Ethiopia. Topical. 62 mins. Special release. Rev. Oct. 16.

Woman Trap, The. Adventure story of a reporter's search for diamond thieves in Mexico. Girl complications. Gertrude Michael, Geo. Murphy. Dir. Leo McCarey. 64 mins. Rel. Feb. 14. Rev. March 11.

R.K.O. Radio

Studios: Hollywood, Calif. — Hdq., N.Y.C.

Annie Oakley. Events in the life of Annie Oakley, famous woman rifle shot. Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde. Dir. George Stevens. 90½ mins. Rel. Nov. 15. Rev. Dec. 25.

Another Face. A killer has his face remodelled by plastic surgery and becomes a movie actor in Hollywood. Brian Donlevy, Wallace Ford, Phyllis Brooks, Alan Hale, Dir. Christy Cabanne. 72 mins. Rel. Dec. 20. Rev. Jan. 1.

Chasing Yesterday. Adaptation of an Anatole France classic. Anne Shirley, O. P. Heggie. Dir. Geo. Nichols, Jr. 78 mins. Rel. May 3. Rev. Oct. 23.

Chatterbox. An orphan with a vivid imagination yearns to become an actress, but finds happiness with the man of her dreams. Anne Shirley, Phillips Holmes, Edward Ellis. Dir. George Nicholls, Jr. 68 mins. Rel. Jan. 17. Rev. Feb. 21.

Fang and Claw. Frank Buck's latest expedition into the Malayan Peninsula. Frank Buck. Dir. Frank Buck. 73 mins. Rel. Dec. 20. Rev. Jan. 1.

Farmer in the Dell. Retired midwest farmer accidentally crashes studio in Hollywood and, much to his own surprise, rises to fame as an actor. Fred Stone, Jean Parker, Esther Dale, Moroni Olsen, Frank Albertson. Dir. Ben Holmes. 67 mins. Rel. March 27. Rev. March 11.

Follow the Fleet. A song-and-dance man who joins the navy meets his former girl friend in a dance hall and helps her salvage a ship by staging a big show. Fred Astaire, Ginger Rogers, Randolph Scott, Herbert Rawlinson. Dir. Mark Sandrich. 110 mins. Rel. Feb. 21. Rev. Feb. 26.

Freckles. Orphan boy who conquers fear in order to save the life of a little girl and thereby wins the love and esteem of his benefactors. Tom Brown, Virginia Weidler, Carol Stone, Lumsden Hare, James Bush, Dorothy Peterson, Addison Richards, Dick Alexander. Dir. Edward Kilty. 69 mins. Rel. Oct. 4. Rev. Oct. 30.

Hi Gaucho. A romance of the plains of Argentine. John Carroll, Steffi Duna, Rod LaRocque, Montague Love. Dir. Thomas Atkins. 59 mins. Rel. Oct. 11.

His Family Tree. Old Man Murphy comes from Ireland to visit his son only to find that the family has changed its name to Mutfree. James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delany. Dir. Charles Vidor. 68½ mins. Rel. Sept. 20. Rev. Feb. 12.

I Dream Too Much. Lily Pons debut picture. While trying to sell her husband's opera, a great impresario discover's Lily's marvelous voice. Lily Pons, Henry Fonda, Osgood Perkins, Eric Blore, Paul Porcasi. Dir. John Cromwell. 95 mins. Rel. Nov. 29.

In Person. A motion picture star who fears crowds runs away to a mountain hideout. Ginger Rogers, George Brent, Alan Mowbray, Samuel S. Hinds, Grant Mitchell. Dir. William Seiter. 87 mins. Rel. Nov. 22. Rev. Dec. 18.

Lady Consents. An ideal marriage is broken up by a scheming siren, but the wife gives the other woman a taste of her own medicine. Ann Harding, Herbert Marshall, Walter Abel, Margaret Lindsay. Dir. Stephen Roberts. 76 mins. Rel. Feb. 28. Rev. Feb. 12.

Last Days of Pompeii, The. The destruction of the City of Pompeii. Preston Foster, Helen Mack, Alan Hale. Dir. Ernest B. Schoedsack. 96 mins. Rel. Oct. 18. Rev. Oct. 23.

Love on a Bet. To win a bet, a meat-packing heir starts out from New York in his underwear. By the time he reached his destination he has money, clothes, and a charming fiancee. Gene Raymond, Wendie Barrie, Helen Broderick. Dir. Leigh Jason. 75 mins. Rel. Feb. 7. Rev. March 11.

Muss 'Em Up. Private detective solves the origin of extortion notes and a kidnapping. Preston Foster, Margaret Callahan, Jack Adair. Dir. Charles Vidor. Rel. Jan. 31.

Old Man Rhythm. An adoring father deserts business to join his son as a college undergraduate. Six new songs. Charles Rogers, George Barbier, Barbara Kent. Dir. Edward Ludwig. 74 mins. Rel. Aug. 2. Rev. Sept. 25.

Powdersmoke Range. An epic western laid in a Southern California cattle town in the late '60s. Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, William Farnum, William Desmond, 'Buzz' Barton, Wally Wales, Art Mix, Buffalo Bill, Jr., Buddy Roosevelt, Franklyn Farnum, 'Boots' Mallory. Dir. Wallace Fox. 71½ mins. Rel. Sept. 27. Rev. March 11.

Rainmakers. A rich but dishonest farmer tries to stop Wheeler and Woolsey from working their rainmaking invention to help the lima bean farmers. Robert Woolsey, Bert Wheeler, Dorothy Lee, Fredric Roland, Berton Churchill, George Meeker. Dir. Fred Guiol. 79 mins. Rel. Oct. 25. Rev. Nov. 6.

Return of Peter Grimm, The. From David Warfield's hit. Lionel Barrymore Helen Mack, Edward Ellis. Dir. George Nicholls, Jr. 82½ mins. Rel. Sept. 13. Rev. Oct. 9.

Seven Keys to Baldpate. Remake of the Cohan play. Gene Raymond, Margaret Callahan, Eric Blore, Erin O'Brien Moore, Moroni Olsen, Grant Mitchell. Dir. William Hamilton and Edward Killy. 69 mins. Rel. Dec. 13. Rev. Dec. 18.

Silly Billies. Wheeler and Woolsey in the middle of the California gold rush

(Continued on page 30)

Studio Placements

(Continued from page 27)

Dill, George Lloyd, Rollo Dix, Bill Brown, Bob Wilbur, Clay De Roy, Jack Long, John Wagner, Eileen Taylor, Rebecca Wasson, 'Queer Money,' Col,

William Gri ingale,' WB,

Bob Perry, 'Born to Fight,' Conn.

Alan Dinehart, 'Private Number,' 20-F.

Wallace Gregory, Frank Faylen, Edna Harris, 'Bullets and Ballots,' WB,

Fern Emmet, Burr Harvester,' Rep.

Ben Alexander, Earl Eby, Smiley Burnett, Lane Chandler, Billy Arnold, Etta McDaniel, Paul Blonton, Frankie Marvin, 'The Glory Parade,' Rep.

Myra Marsh, Marie Toomey, Holderness, Laura Treadwell, Houghton, Madelyn Doll, Baby,' 20-F.

Edward Earle, 'The Case against Mrs. Ames,' Wagner.

Dorothy Vaughan, at Twenty,' WB,

Libbey Taylor, WB.

Eddie Shubert, ' Claws,' WB.

Billy Watson, Tommy Bupp, 'Mary of Scotland,' RKO.

Claudia Coleman, Daisy 'Forgotten Faces,' Par.

Frank Darien, 'Early Par.

Lynne Overmann, Veda Ann Borg, 'Three Cheers for Love,' Par.

Pat West, 'Turmoil,' 20-F.

Pat Flaherty, 'Princess' Comes Across,' Par.

Robert Gleckler, Twenty,' WB.

Yacht Club Boys, WB.

Joseph Cawthorne, llons in It,' WB.

Claudia Dell, low Cargo,' Paci

Carol Hughes, ' Claws,' WB.

William Powell, Myrna Loy, Howard Emmet Rogers, Maureen Watkins, screen play, 'Libel Lady,' MG.

Alec Craig, 'Mary RKO

Rosalind Marquis, Ballots,' WB.

Robert Middlemass, Velvet Claws,' WB.

Wade Boteler, Gene Morgan, Karnan Cripps, Charles Irwin, 'So They Were Married,' Col.

Ruth Mix, 'Clutching Hand,' Welss.

George Oppenheimer, scripting 'No Hero,' MG.

Gene Towne, Graham Baker, scripting 'History Is Made at Night,' Wanger.

George Walcott, 'Mob Rule,' MG.

Tiny Sanford, George Gray, Tom Dempsey; Les Goodwin, directing untitled short, RKO.

Aubrey Scotto directing to Paradise,' Rep.

Roy Del Ruth directing untitled filmusical, MG.

Ross Alexander, Beverly Roberts, Andrew Tombes, Eddie Conrad, Harry Burns, Paul Graetz, Joseph Cawthorn; William McGann directing, 'There's Millions in It,' WB.

Harry Cording, 'Angel of Mercy,' WB.

Andre Beranger, 'Case of the Velvet Claws,' WB.

Bodil Rosing, 'Glory Parade,' Rep.

Nora Cecil, 'Mob Rule,' MG.

Anne Nagel, Dick Foran; William Jacobs adapting, 'Two Gun Buckaroo,' WB.

John T. Murr 'Lost Horizon,' Col.

CONTRACTS

Hollywood, March 24.

Melville Baker sealed to writing termer at Columbia.

Paramount exercised option on Mae Greene's writing pact.

Paramount exercised option on John C. Mo t's writing pact.

Norman Reilly Raine handed long term writing contract at Warners.

Radio tabbed Irwin Shaw with writing termer.

Louise Stuart, photographer' model, given term covenant at Paramount.

Roach sealed Fred Newmeyer to term directing pact.

Francis Faragoh, Edward T. Lowe and John Patrick handed term writing contracts at 20th-Fox.

Paramount lifted six-month option on Frances Farmer's stock pact.

John Gallaudet sealed to termer at Columbia.

Warners picked up Bobby Connelly's option, giving dance director substantial salary tilt.

Stuart Erwin drew year's stretch at Metro on option pickup.

STORY BUYS

Hollywood, March 24.

Metro purchased Garret Smith' 'Old Hutch Lives up to It.'

'Without the Net,' Frank R. Adams Cosmopolitan yarn, bought by Republic.

20th-Fox purchased Leonard Lee's McCall mag serial, 'Island in the Sky.'

Bank Insurance Violates Calif. Laws Is Charge

Los Angeles, March 24.

Attacks on so-called bank night insurance have spread to southern California, with officials in Los Angeles and Fresno filing criminal complaints charging violation of state insurance and lottery laws. In complaint filed in Los Angeles, five counts of violation are charged against C. K. Franklin and J. Gafford of Theatre Bank Night Guarantee Co., Ltd. Franklin is named as managing director of the concern.

Complaint alleges pair, with headquarters in Hollywood, have been active for weeks establishing agencies and guaranteeing persons registered for bank night against loss up to $150 if patron fails to be present in house when name is drawn at bank night award.

Springer & Cocalis Win 20th-Fox's Film Suit

Suit in N. Y. supreme court which 20th Century-Fox brought against Springer & Cocalis has been decided in favor of S&C. The case involved 20th Century-Fox's right to profits on certain allocated pictures of a program under contract between the parties. The terms concerned six such allocated percentage 'A' pictures, out of a contracted program of 58 films, of which number the balance were at a flat rate per film. Two of the films showed a profit while the other, according to S&C allegations, did not. 20th Century-Fox figured to collect its profits as earned on each, but the court ruled that the percentage stipulation covered the six allocated films as a block and not individually.

Louis Nizer represented the 20th Century-Fox company. Bruce Bromley, of Cravath, DeGersdorff, Swaine & Wood, successfully represented Springer & Cocalis. Case was tried before Justice Cunningham.

Theatre Men in L. A.

Hollywood, March 24.

Columbia's preview of 'Mr. Deeds Comes to Town,' at the Carthay Circle today (Tuesday), has brought many circuit heads to town.

Those here are Bob O'Donnell, Interstate Circuit; Barney Balaban, of Chicago, coming up from Palm Springs; Cliff Work, western RKO operator in Frisco; J. Von Herzberg of Seattle, and Harry Huffman, of Denver.

Newsreels

(Continued from page 7)

through a central bureau, it is estimated that the overhead of newsreel companies would be trimmed 25-50%, depending on how much special, individual or freak news stories were sent through the hoppers by the individual companies. Which would insure all five units operating at a profit.

Biggest difficulty to be overcome at present is the threatened union cameramen opposition. No question but that union would frown upon such a cenerallzation if for no other reason than that it would cut down employment of cameramen.

This proposal is said to be meeting with considerable favor because it incorporates no merging of the newsreels nor diminishing of individual effort of the representative news weeklies—Pathe, Paramount, Fox Movietone (20th Century-Fox), Universal and Hearst Metrotone. Enthusiasts with the newsree companies in favor of the proposition think it entirely reasonable because it follows the general outlines of the present news gathering of the Associated Press. It would furnish a vast amount of footage for newsreel editors to pick from as presently done by the A. P. in supplying a large supply of news copy to suit the dailies' needs. The newsreel eds could similarly pick their shots. Plan also follows the A. P. set-up as to sharing costs. It is extremely dubious if the working plan will go through unless all five reels swing into line.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

and Indians. Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods, Ethan Laidlaw, Delmar Watson, Dick Alexander. Dir. Fred Guiol. Rel. March 20.

Sylvia Scarlett. A father takes his daughter to England and dresses her as a boy. Katharine Hepburn, Edmund Gwenn, Cary Grant. Dir. George Cukor. 90 mins. Rel. Jan. 3. Rev. Jan. 15.

Thoroughbreds All. A champion race horse is stolen by gangsters and is helped back to his trainer by his staunch friend, a dog. Rel. April 3.

Three Musketeers. From the Dumas classic. Walter Abel, Margot Grahame, Rosamond Pinchot, Onslow Stevens, Paul Lukas, Heather Angel, Moroni Olsen. Dir. Rowland V. Lee. 97 mins. Rel. Oct. 25. Rev. Nov. 6.

To Beat the Band. A befuddled heir to $59,000,000 with strings tied to it marries his girl to a disillusioned chap about to commit suicide. Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore, Phyllis Brooks. Dir. Ben Stoloff. 65 mins. Rel. Nov. 8. Rev. Nov. 27.

Top Hat. American dancer who falls in love with a young girl, but has a hard time winning her on account of mistaken identity. Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick. Dir. Mark Sandrich. 101 mins. Rel. Sept. 6. Rev. June 26.

Two in the Dark. A man, his memory gone and his identity unknown, gets involved in a murder mystery. Walter Abel, Margot Grahame, Eric Blore. Dir. Ben Stoloff. 72 mins. Rel. Jan. 10. Rev. Feb. 5.

We're Only Human. Cop loses a convict on his way to prison but recaptures him. Preston Foster, Jane Wyatt. Dir. Jas. Flood. 67 mins. Rel. Dec. 27. Rev. Jan. 22.

Yellow Dust. Bob Fairfax finds gold and romance in the same day, but a crook tries to horn in on both. Richard Dix, Leila Hyams, Jessie Ralph, Andy Clyde, Onslow Stevens. Dir. Wallace Fox. 62 mins. Rel. Jan. 24. Rev. Feb. 26.

Republic

cc: RKO Bldg., New York, N.Y.

Burning Gold. Fast action. Bill Boyd. Rel. Dec. 1.

Cappy Ricks Returns. Peter B. Kyne's familiar fiction hero. Robert McWade, Ray Walker, Florine McKinney. Dir. Mack Wright. 67 mins. Rel. Sept. 23. Rev. Dec. 4.

Crime of Dr. Crespi, The. Original story suggested by Poe's 'The Premature Burial.' Eric von Stroheim, Harriet Russell, Dwight Frye. Dir. John H. Auer. 64 mins. Rel. Oct. 21. Rev. Jan. 15.

Dancing Feet. Capitalizing the modern craze for tap dancing. Eddie Nugent, Ben Lyon, Joan Marsh. Dir. Joseph Santley. 72 mins. Rel. Jan. 31.

Federal Agent. Swift action. Bill Boyd. Rel. March 15.

Forbidden Heaven. Suggestive of 'One More Spring.' Four derelicts in an abandoned London house. Chas. Farrell, Charlotte Henry, Beryl Mercer, Fred Walton. Dir. Reginald Barker. Rel. Oct. 5.

Forced Landing. Murder mystery. Thirteen passengers ride with death on a transcontinental aeroplane. Toby Wing, Esther Ralston, Onslow Stevens, Sidney Blackmer. Dir. Melville Brown. 66 mins. Rel. Dec. 2. Rev. Jan. 1.

Frisco Sheriff. Drama. Original story by Norman Houston. Ben Lyon, Helen Twelvetrees, Rod La Rocque. Dir. Arthur Lubin. 66 mins. Rel. Dec. 7. Rev. Dec. 25.

Hitch-Hike Lady. Comedy-drama. Four characters of the road unite to keep old lady from discovering son is in prison. Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison. Dir. Aubrey H. Scotto. 77 mins. Rel Dec. 20. Rev. Jan. 22.

House of a Thousand Candles. Fast moving plot centers around efforts of an international spy organization to gain control of papers which will plunge Europe into war. Phillips Holmes, Mae Clarke. Dir. Arthur Lubin. Rel. Feb. 29.

Laughing Irish Eyes. An all-Irish cast. Phil Regan, Evalyn Knapp. Dir. Joseph Santley. Rel. March 10.

Lawless Range. Western. John Wayne. Dir. R. N. Bradbury. Rel. Nov. 4.

Leathernecks Have Landed, From the orl nal story by Lieut. Franklyn Adreon. Lew Ayres.

Leavenworth Case, The. Anna Katherine Green's detective story. Donald Cook, Jean Rouversol, Erin O'Brien Moore, Dir. Lewis D. Collins. 66 mins. Rel. Feb. 10. Rev. Jan. 22.

Melody Trail. Western. Gene Autry, Ann Rutherford. Dir. Joseph Kane. 60 mins. Rel. Oct. 14. Rev. Dec. 11.

New Adventure of Tarzan. Herman Brix, Ula Hoyt. Dir. Edw. Kull, W. F. McGaugh. 71 mins. Rel. Oct. 16.

New Frontier, The. Western. John Wayne. Dir. Carl Pierson. 54 mins. Rel. Oct. 5. Rev. Dec. 18.

Racing Luck. Fast action. Bill Boyd. Dir. Sam Newfield. Rel. Oct. 22.

Red River Valley. Western. Gene Autry, Frances Grant. Rel. Feb. 24.

Return of Jimmy Valentine. Fast-moving and suspense-filled mystery comedy. Roger Pryor, Charlotte Henry, Robert Warwick. Dir. Lewis D. Collins. 72 mins. Rel. Feb. 14.

Sagebrush Troubadour, The. Western. Gene Autry, Barbara Pepper, Iley Burnette. Dir. Joseph Kane. Rel. Dec. 2.

Singing Vagabond. Musical western. Gene Autry, Ann Rutherford. Dir. Carl Pierson. 60 mins. Rel. Jan. 5.

Spanish Cape Mystery, The. From the novel by Ellery Queen. Helen Twelvetrees, Donald Cook, Jack La Rue, Betty Blythe. Dir. Lewis D. Collins. Prod. M. H. Hoffman. Rel. Oct. 17.

Thousand Dollars a Minute, A. Newspaper man makes a bet wherein he has to spend $1,000 a minute. 70 mins. Rel. Nov. 5. Rev. Dec. 25.

Tumbling Tumbleweeds. Western. Gene Autry. Dir. Jos. Kane. Ins. Rel. Sept. 9. Rev. Feb. 5.

Two Sinners. From the Warwick Deeping story. Otto Kruger, Minna Gombell, Martha Sleeper. Dir. Arthur Lubin. 72 mins. Rel. Oct. 10. Rev. Sept. 18.

West of God's Country. Romantic western. John Wayne. Rel. March 9.

Westward Ho. Western. John Wayne. Dir. Robert Bradbury. 65 mins. Rel. Aug. 18. Rev. Feb. 21.

Studios: Fox Hills, Hollywood, Cal.

20th Century-Fox

Offices: 444 West 56th St. New York, N. Y.

Bad Boy. By Vina Delmar. James Dunn, Dorothy Wilson, Louise Fazenda. Dir. John Blystone. 66 mins. Rel. Oct. 25. Rev. Oct. 30.

Black Gang, The. Paul Kelly, Slim Summerville, Mona Barrie. Ir. Lewis Seiler. Rel. Feb. 28.

Captain January. From the book of that name. Shirley Temple, Guy Kibbee, Slim Summerville. Dir. David Butler. Rel. April 17.

Champagne Charlie. Paul Cavanaugh, Helen Wood. Dir. Jas. Tinling. Rel. May 1.

Charlie Chan at the Circus. Warner Oland, Keye Luke, Geo. and Olive Brasno. Dir. Harry Lachman. Rel. March 27.

Charlie Chan in Shanghai. For once Chan operates in the home port. Warner Oland, Irene Hervey. Dir. John Blystone. 70 mins. Rel. Oct. 11. Rev. Oct. 16.

Charlie Chan's Secret. Warner Oland, Rosina Lawrence. Dir. Gordon Wiles. 71 mins. Rel. Jan. 10. Rev. Jan. 22.

Country Beyond, The. Rochelle Hudson, Paul Dir. Eugene Forde. Rel. April 3.

Country Doctor, The. The story of the Dionne quins. Dionne quintuplets, Jean Hersholt, June Lang, Slim Summerville. Dir. Henry King. 93 mins. Rel. March 6. Rev. March 18.

Dressed to Thrill. Tutta Rolf, Clive Brook. Dir. Harry Lachman. 68 mins. Rel. Aug. 16. Rev. Nov. 27.

Everybody's Old Man. Irvin Cobb. Rochelle Hudson. Dir. Jas. Flood. Rel. March 20.

Every Saturday Night. Domestic drama. Jed Prouty, Spring Byington. Dir. Jas. Tinling. 62 mins. Rel. Feb. 7. Rev. March 18.

Gentle Julia. Jane Withers, Jackie Searle, Tom Brown, Marsha Hunt. Dir. John Blystone. 63 mins. Rel. April 24.

Here Comes Trouble. Geo. Raft, Rosalind Russell, Arline Judge, Leo Carillo. Dir. Lewis Seiler. 62 mins. Rel. Feb. 21.

Here's to Romance. Story of an opera singer. Nino Martini, Genevieve Tobin, Anita Louise. Dir. Alfred E. Green. 82 mins. Rel. Oct. 4. Rev. Oct. 9.

In Old Kentucky. Final Will Rogers release with Dorothy Wilson, Russell Hardie, Bill Robinson. Dir. Geo. Marshall. 84 mins. Rel. Nov. 22. Rev. Dec. 4.

It Had to Happen (20th). Geo. Raft, Rosalind Russell. Ir. Roy del Ruth. 80 mins. Rel. Feb. 14. Rev. Feb. 19.

King of Burlesque. Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Mona Barrie. Dir. Sidney Lanfield. 85 mins. Rel. Jan. 3. Rev. Jan. 22.

Littlest Rebel, The. Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson. Dir. David Butler. 73 mins. Rel. Dec. 27. Rev. Dec. 25.

Man Who Broke the Bank at Monte Carlo (20th). Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce. Dir. Stephen Roberts. 68 mins. Rel. Nov. 29. Rev. Nov. 20.

Message to Garcia, A. (20th.) Developed from Elbert Hubbard's essay. Wallace Beery, Barbara Stanwyck, John Boles. Dir. Geo. Marshall. Rel. April 10.

My Marriage. Claire Trevor, Kent Taylor, Pauline Frederick. ainband. 68 mins. Rel. Jan. 31. Rev. Feb. 26.

Metropolitan (20th). Musical. Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero. Dir. Rich. Boleslawski. 75 mins. Rel. Nov. 8. Rev. Oct. 23.

Music Is Magic. Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Dur Dir. Geo. Marshall. 66 mins. Rel. Nov. 1. Rev. Nov. 20.

Navy Wife. Claire Trevor, Ralph Bellamy. Dir. Allan Dwan. 72 mins. Rel. Nov. 29. Rev. Jan. 8.

O'Malley of the Mounted. Western. Howard. Rel. March 27.

Paddy O'Day. Jane Withers, Pinkie Tomlin. Rel. Jan. 17. Rev. Feb. 12.

Prisoner of Shark Island, The (20th). A little known story of America's Devils Island. Warner Baxter, Gloria tuart. Dir. John Ford, 95 mins. Rel. Feb. 28. Rev. Feb. 19.

Professional Soldier (20th). Victor McLaglen, Freddie Bartholomew, Stuart. Dir. Tay Garnett. 75 mins. Rel. Jan. 24. Rev. Feb. 5.

Show Them No Mercy (20th). Rochelle Hudson, Cesar Romero. Dir. Geo. Marshall. 76 mins. Rel. Dec. 6. Rev. Dec. 11.

Song and Dance Man. Claire Trevor, Paul Kelly. Rel. March 13. Rev. March 18.

Steamboat Round the Bend. Rival captains in a river row with angle. Will Rogers, Irvin Cobb, Anne Shirley. Ir. John For Rel. Sept. 6. Rev. Sept. 25.

Thanks a Million (20th). Musical. red Allen, Patsy Kelly, Paul Whiteman ins. Rel. Nov. 15. Rev. Nov. 20.

This Is the Life. Runaway youngster takes a fancy to a derelict. Jane Withers, John McGuire, Sally Blane. Dir. Marshall Nielan. 65 mins. Rel. Oct. 18. Rev. Oct. 9.

Thunder in the Night. Murder in Budapest. Paul Cavanaugh. Dir. Geo. Archainbaud. Sept. 20.

Thunder Mountain. Zane Grey Western. Geo. O'Brien, Barbara Fritchie, Francis Grant. Dir. David Howard. 6 mins. Rel. Sept. 27. Rev. Oct. 2.

Under Two Flags. (20th.) The Ouida standby. Ronald Colman, Victor McLaglen, Claudette Colbert, Rosaling Russell. Dir. Frank Lloyd. Rel. May 8.

Way Down East. Remake of the Griffith silent version. Rochelle Hudson, Henry Fonda. Dir. Henry King. 84 mins. Rel. Oct. 25. Rev. Nov. 6.

Whispering Smith Speaks. Western. Geo. O'Brien. Dir. David Howard. mins. Rel. Dec. 20. Rev. Feb. 21.

Your Uncle Dudley. Ed. Everett Horton, Lois Wilson. 68 mins. Rel. Dec. 13. Rev. Dec. 18.

Studio: 1041 N. Formosa Blvd. Hollywood, Calif.

United Artists

Offices:

Amateur Gentleman. Jeffrey Farnol's story of a young man who gambles to save the life of his father. Douglas Fairbanks, Jr. and Elissa Landi. Dir. Thornton Freeland. Produced by Criterion Films, Ltd. Rel. March 20. Rev. Feb. 5.

Barbary Coast. A blazing story of America's last frontier of untamed emotions. Miriam Hopkins, Edward G. Robinson, Joel McCrea. Dir. Howard Hawks. 90 mins. Rel. Sept. 27. Rev. Oct. 16.

Dark Angel, The. A love story that will give love a new meaning. March, Merle Oberon, Herbert Marshall. Dir. Sidney Franklin mins. Rel. Sept. 6. Rev. Sept. 11.

Ghost Goes West. A gay romantic comedy with Robert Donat, star of 'Count of Monte Cristo.' Robert Donat, Jean Parker, Eugene Pallette. Dir. Rene Clair. 85 min. Rel. Feb. 28. Rev. Jan. 15.

Little Lord Fauntleroy. Frances Hodgson Burnett's famous novel. Freddie Bartholomew and Dolores Costello Barrymore. Produced by David Selznick. Dir. John Cromwell. Rel. March 6.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Modern Times. A dramatic comedy based on mass production in a big factory. Charlie Chaplin, Paulette Goddard. 87 mins. Rel. Feb. 12. Rev. Feb. 12.

Melody Lingers On, The. Lowell Brentano's best-seller. Poignant motherlove. Josephine Hutchinson, George Houston, Helen Westley. Dir. David Burton. 65 mins. Rel. Oct. 25. Rev. Nov. 13.

Red Salute. Two young lovers who find themselves tangled in a fast-moving series of amusing difficulties. Barbara Stanwyck, Robert Young, Hardie Albright. Dir. Sidney Lanfield. 77 mins. Rel. Sept. 13. Rev. Oct. 2.

Strike Me Pink. Eddie Cantor's first comic melodrama with songs. Eddie Cantor, Ethel Merman, Parkyakakas and the Goldwyn Girls. Dir. Norman Taurog. 99 mins. Rel. Jan. 16. Rev. Jan. 22.

Splendor. A country girl marries into a society family. Miriam Hopkins, Joel McCrea. Dir. Elliott Nugent. 76 mins. Rel. Nov. 23. Rev. Nov. 27.

These Three. A dramatic story of how three young lives are nearly wrecked by the malicious lies of a spoiled child. Miriam Hopkins, Merle Oberon, Joel McCrea. Written by Lillian Hellman. Produced by Samuel Goldwyn. Dir. William Wyler. Rel. Feb. 28.

Things to Come. A dramatic adaptation from the H. G. Wells story. 'The Shape of Things to Come.' Raymond Massey, Ralph Richardson, Maurice Braddell. Dir. Wm. Cameron Menzies (London). 110 mins. Rel. March 13. Rev. March 4.

Studio: Universal City, Calif.

Universal

Offices: 30 Rockefeller Center, New York, N. Y.

Affair of Susan, The. Comedy. Zazu Pitts, Hugh O'Connell. Dir. Kurt Neuman. 62 mins. Rel. Oct. 7. Rev. Nov. 6.

Dangerous Waters. Drama of the sea. Jack Holt, Robert Armstrong, Diana Gibson. Dir. Lambert Hillyer. 62 mins. Rel. Jan. 13. Rev. Jan. 29.

Don't Get Personal. Comedy with music. Sally Eilers, James Dunn, Pinky Tomlin. Dir. Wm. Nigh. 70 mins. Rel. Feb. 24. Rev. Feb. 26.

East of Java. Drama. Charles Bickford, Elizabeth Young, Leslie Fenton, Frank Albertson. Dir. George Melford. 72 mins. Rel. Dec. 2. Rev. Dec. 18.

Fighting Youth. Football story. Charles Farrell, June Martel, Andy Devine, J. Farrell Macdonald, Eddie Nugent. Dir. Hamilton Macfadden. 80 mins Rel. Sept. 30. Rev. Nov. 6.

For the Service. Western. Buck Jones, Beth Marion. Dir. Buck Jones. Rel. April 6.

Great Impersonation, The. Drama. Edmund Lowe, Valerie Hobson, Wer Engels. Dir. Alan Crosland. 68 mins. Rel. Nov. 9. Rev. Dec. 18.

His Night Out. Comedy. Edward Everett Horton, Irene Hervey, Lola Lane, Billy Burrud. Dir. Wm. Nigh. 74 mins. Rel. Nov. 21. Rev. Nov. 20.

Invisible Ray, The. Mystery drama. Karloff, Bela Lugosi, Frances Drake. Dir. Lambert Hillyer. 82 mins Rel. Dec. 30. Rev. Jan. 15.

Ivory Handled Guns. Western. Buck Jones, Charlotte Wynters. Dir. Ray Taylor. 58 mins. Rel. Nov. 11. Rev. Jan. 22.

King Solomon of Broadway. Musical drama. Edmund Lowe, Dorothy Page, Pinky Tomlin, Ed Pawley, Louise Henry, Phillp Brooks. Dir. Alan Crosland. 72 mins. Rel. Sept. 30. Rev. Oct. 23.

Love Before Breakfast. From novel by Faith Baldwin. Carole Lombard, Preston Foster, Cesar Romero. Dir. Walter Lang. 65 mins. Rel. March 2. Rev. March 18.

Magnificent Obsession. Drama. Irene Dunne, Robert Taylor. Stahl. 110 mins. Rel. Jan. 16. Rev. Jan. 8.

Next Time We Love. From Ursula Parrott's 'Say Goodbye Again.' Sullivan, James Stewart. Dir. Edw. H. Griffith. 85 mins. Reb. Feb. 5.

Remember Last Night? Mystery drama. Edward Arnold, Sally Eilers, Constance Cummings, Robert Young. Dir. James Whale. Rel. Nov. 4. Rel. Nov. 27.

She Gets Her Man. Comedy. Zasu Pitts, Hugh O'Connell. Ir. Wm. Nigh. 66 mins. Rel. Aug. 19. Rev. Sept. 11.

Show Boat. From the stage play. Musical drama. Irene Dunne, Allan Jones, Helen Morgan, Paul Robeson. Dir. James Whale. Rel. April 13.

Storm Over the Andes. Drama. Jack Holt, Antonio Moreno, Gene Lockhart, Mona Barrie. Dir. Christy Cabanne. 82 mins. Rel. Sept. 16. Rev. Oct. 2.

Stormy. Outdoor drama. Noah Beery, Jr., Jean Rogers, Arizona Wranglers. Dir. Louis Friendlander. 67 mins. Rel. Nov. 25. Rev. Dec. 11.

'Sutter's Gold.' Historical romance. Edward Arnold, Binnie Barnes, Lee Tracy, Montague Love, John Miljan, Katherine Alexander, Morgan Wallace, Addison Richards, Priscilla Lawson, Nan Grey. Dir. James Cruze. Rel. March 23.

Sunset of Power. Buck Jones Western. Buck Jones, Dorothy Dix. Dir. Ray Taylor. 66 mins. Rel. Dec. 23. Rev. Feb. 21.

Sweet Surrender. Musical. Frank Parker and Tamara. Dir. Monte Brice. 77 mins. Rel. Nov. 25. Rev. Dec. 11.

Three Kids and a Queen. May Robson, star. Comedy-drama. Henry Armetta, Wm. Benedict, Frankie Darro, Billy Burrud. Dir. Ed. Ludwig. 85 mins. Rel. Oct. 28. Rev. Nov. 13.

Throw Back, The. Buck Jones western. Ray Taylor. 60 mins. Rel. Sept. 16. Rev. Nov. 6.

Studios: Burbank, Calif.

Warner Brothers

Offices: 321 W. 44th St. New York, N. Y.

Boulder Dam. Powerful drama with tremendous government project for background. Ross Alexander, Patricia Ellis, Lyle Talbot. Dir. Frank McDonald. Rel. March 14.

(Continued on page 31)

CALENDAR OF CURRENT RELEASES

(Continued from page 30)

Colleen. Big musical revue loaded with comedy and songs. Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Paul Draper, Hugh Herbert, Louise Fazenda, Hobart Cavanaugh. Dir. Alfred E. Green. 89 mins. Rel. March 7. Rev. March 11.

Dangerous. Dramatic story of a beautiful and brilliant actress who wrecks the lives of those she contacts and also her own. Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. Dir. Alfred E. Green. 78 mins. Rel. Jan. 4. Rev. Jan. 1.

Dr. Socrates. Medicine and gangs in conflict. Paul Muni, Ann Dvorak, Barton MacLane, Robert Barrat. Dir. William Dieterle. 70 mins. Rel. Oct. 19. Rev. Oct. 9.

Freshman Love. Dir. Wm. McGann. Rel. Jan. 11.

Frisco Kid. Barbary Coast action story. James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, George E. Stone. Dir. Lloyd Bacon. Rel. Nov. 30. Rev. Nov. 27.

Going Highbrow. Kansas farmer suddenly rises to riches through the stock market. Guy Kibbee, ZaSu Pitts, Edward Everett Horton. Dir. Robert Florey. 67 mins. Muddled motives in a mountain shack. Rel. July 6. Rev. Sept. 4.

Goose and the Gander, The. Ralph Forbes. Claire Geneviève Tobin. 65 mins. Rel. Sept. 21. Rev. Sept. 18.

I Live for Love. Spanish artiste on American stage. Dolores Del Rio, Everett Marshall. Dir. Busby Berkeley. 84 mins. Rel. Sept. 28. Rev. Oct. 23.

Life of Louis Pasteur. His trials and triumphs. Paul Muni, Josephine Hutchinson, Anita Louise. Dir. Wm. Dieterle. 85 mins. Rel. Feb. Rev. Feb. 12.

Little Big Shot. Two tough guys as a baby's guardian. Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton. Dir. Michael Curtiz. 72 mins. Rel. Sept. 7. Rev. Oct. 9.

Man Hunt. Stirring drama with a thrilling chase for a murderous bank robber by Federal agents and the part played in it by a hick reporter and his sweetheart. Marguerite Churchill, Wm. Gargan, Ricardo Cortez, Chic Sale. Dir. Wm. Clemens. 65 mins. Rel. Feb. 1. Rev. Feb. 12.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Miss Pacific Fleet. Hilarious comedy romance. Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull. Dir. Ray Enright. 66 mins. Rel. Dec. 14. Rev. Dec. 11.

Mr. Cohen Takes a Walk. (British Made). Merchant prince brings his business to the point where he is shoved out. He takes to the road. Paul Graetz. Dir. William Beaudine. 79 mins. Rel. Feb. Rev. Feb. 21.

Moonlight on the Prairie. Upper class western story. Richard Foran, Sheila Mannors, George E. Stone. Dir. D. Ross Lederman. 63 mins. Rel. Nov. 2. Rev. Feb. 21.

Miss Glory (Cosmopolitan). Living prototype of ideal beauty in Hollywood. Marion Davies, Pat O'Brien, Dick Powell, Mary Astor, Frank McHugh, Lyle Talbot, Patsy Kelly, Allen Jenkins. Dir. Mervyn LeRoy. 92 mins. Rel. Sept. 7. Rev. Sept. 4.

Personal Maid's Secret. Housemaid manages her employers into prosperity. Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly. Dir. Arthur G. Collins. 58 mins. Rel. Oct. 26. Rev. Dec. 11.

Petrified Forest. Based on the Broadway stage play. With Leslie Howard, Bette Davis, Humphrey Bogart. Dir. Archie Mayo. 75 mins. Rel. Feb. 8. Rev. Feb. 12.

Special Agent (Cosmopolitan). Woman G-man has her troubles. Bette Davis, George Brent, Jack LaRue, Ricardo Cortez, Henry O'Neill. Dir. William Keighley. 78 mins. Rel. Sept. 14.

Stars Over Broadway. Broadway theatrical story. Pat O'Brien, James Melton, Jane Froman. Dir. Wm. Keighley. Rel. Nov. 23. Rev. Nov. 20. 89 mins.

Walking Dead, The. Thriller revolving about discovery of Lindbergh heart. Boris Karloff, Marguerite Churchill, Warren Hull, Ricardo Cortez. Dir. Michael Curtiz. 62 mins. Rel. March 21. Rev. March 4.

Widow from Monte Carlo, The. Farcical comedy of a social climber. Wm. Warren, Dolores Del Rio, Louise Fazenda. Dir. Arthur G. Collins. 60 mins. Rel. Feb. 1. Rev. Jan. 29.

Miscellaneous Releases

Between Men (Supreme). Western. Johnny Mack Brown, Beth Marion. Dir. Robt. N. Bradbury. 60 mins. Rel. Jan. 25. Rev. Jan. 29.

Fast Bullets (Reliable). Western. Tom Tyler, Rex Lease, Margaret Nearing. Dir. Henri Samuels. 59 mins. Rev. March 4.

Land of Promise (Urim). Photographic survey of the Palestine of today. 57 mins. Rel. Nov. Rev. Nov. 27.

Outlaw Deputy (Syndicate). Tim McCoy Western. Dir. Otto Brower. 55 mins. Rev. Dec. 4.

Penthouse Party (Liberty).

Swifty (Diversion). Western. Hoot Gibson. Dir. Alan James. 62 mins. Rev. Jan. 29.

Timber War (Ambassador). Curwood western. Kermit Maynard, Lucille Lund. Dir. Sam Newfield. 56 mins. Rel. Nov. 20. Rev. March 4.

Trails of the Wild (Ambassador). Canadian mounted story. Kermit Maynard, Billie Seward. Dir. Sam Neufield 61 mins. Rel. Aug. 7. Rev. Dec. 4.

Toll of the Desert (Commodore). Western. Fred Kohler, Jr., Betty Mack. Dir. Lester Williams. 59 mins. Rev. Jan. 15.

PORTLAND, ORE.

(Continued from page 10)

whetting interest. It connected for a lively response.

Parker's Broadway went dual this week, an unusual policy for that house, with 'Next Time We Love' and 'Invisible Ray.' Idea was that these twins have worked up a good biz elsewhere together and worth playing in the Siamese style.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Next Time' (U) and 'Invisible Ray' (U), dual. Working out for fair $3,500. Last week 'Pasteur' (FN) collected more raves than many a pic in several moons, and while okay at the b.o. for a good week, was not strong enough to hold; closed nicely at $4,700.

United Artists (Parker) (1,000; 25-40)—'Times' (UA). Opened with a bang after several weeks of advance exploitation and dough for long run. First week $7,000. Last week 'Wife vs. Sec.' (MG) closed a good second week at $4,600.

Paramount (Evergreen) (3,000; 25-40) — 'Shark Island' (20th) and 'Bet' (RKO). Getting nice results from long advance exploitation of 'Shark Island,' and will put this house over for big $7,500 on eight days. Last week no pix, with San Carlo Opera in for six days at $1.65 top.

Orpheum (Hamrick - Evergreen) (2,000; 25-40)—'Doctor' (20th). A winner and going over the top at this house for big $9,500. Last week 'Fleet' (RKO) closed big second week and could have held longer, at $6,000. First week ran up the burg's altitude record for some time at $10,000.

Mayfair (Parker - Evergreen) (1,400; 25-40) — 'Fleet' (RKO) (2d run). Okay $3,300 for third week in town. Last week 'Hitch Hike' (Rep) and 'Man of Iron' (FN), with a Bowes' two-reeler, fair $2,000, five days.

Exploitation

(Continued from page 23)

legs came in with a wrenched back and declined to officiate again. It looked like a bust.

Then the manager noticed an advertisement for G-B with the giraffe, and adopted it for local use. He made a bamboo frame into which two men could be strapped, the hind legs being a five-foot oddjobs man and the front a six-footer whose head extended up into the neck of the giraffe with a scrim window. The neck and head was a very light framework strapped to the shoulders of the front man. Now he can blanket his beast with the line 'The Mural Theatre Tops Everything' and keep his pram out all day. The giraffe gets even more attention than the elephant and is no harder to carry. Only the head caused any trouble, this being made in papier mache by an interior decorator in the key city.

In another town the novelty pram is a three-bodied man, picked up by the theatre from a theatrical storehouse where there were several, made for a local carnival. They can easily be constructed with a framework body riding on either hip of the real man in the center. Here the gag line is always 'It takes three men to tell the merits of ——— whatever picture is being advertised. Several masks permit the false heads to be made into women or men. Arms project from the outside shoulders of the dummies and the right hand glove is weighted with sand to keep off small boys who are ant to gather round. One swat and they keep their distance.

By-Products

Manager of a theatre with one of those long lobbies has strung half a dozen small loud speak rs along the corridor. At the breaks the departing audience is told of the next attraction. Done from a script which is planned to be chatty and informal and as far removed as possible from the usual style of spiel. Film is off the screen at the breaks and the chatter stops as soon as the feature starts again. Sends them out with the thought of coming back again. Seems to work well enough to pay a profit on the investment in cones.

School with a class in public speaking permits the pupils one day a week to address the class on the subject of the theatre's new feature. All get the press book to look over and start from scratch with a pair of ducats to the pupil getting over the picture best. The instructor gives it as a good incentive and to him the scheme seems set. Reaches about 40 in the class but figured that they'll pass the word along outside the classroom. Now the manager is trying to sell the commercial teacher the idea of having the stenography class take notes (for practice) on the speeches to widen the audience.

House with a kid club has a special card to be signed by a mother stating that the holder has eaten his spinach and other healthful but possibly distasteful foods without an argument during the week. These children, and these only, are permitted to remain after the meeting for a special extra reel. Rule is strictly enforced and the stunt has made a greater hit with parents than anything else put over by the theatre. Child hands the ticket to mother when he comes from the meeting. Gets it back only if it has earned approval.

Chain Tickets

Just for a flyer a manager had 100 ticket envelopes printed up which were used to enclose 10 other tickets, all bearing a like number. These were handed out to 100 likely looking prospects. Face of the envelope was printed up: 'Hand these 10 tickets to your friends. If eight are turned back to the office, each with a paid admission, you will receive a free ticket and they will receive similar sets. Distribute them carefully"

The 10 enclosures were printed: 'Present this card with a paid admission to the box office of the Hanway theatre and receive a set of cards which will enable you to receive a free ticket for yourself.'

The second set of tickets ran from 101 to 1,000, it being figured that some of the chains would be broken. The third set called for almost too many tickets, but only 25,000 were printed up and proved to be more than sufficient. These definitely broke the chain, the copy being changed to: 'Present this card when buying an admission to the Hanway theatre and help your friend get a free ticket. No cards were handed out with this set, it being figured that the next progression would be too large.

Probably this would have been true, but the stunt raised such a stir that another set of 100 originals was prepared and disposed of, and the house figures that the stunt should be good for still another repeat.

An expiration date should be set to kill late tickets, one month being allowed on originals and two months on the second and third series.

Did You Know That—

Dr. Edgar Mayer bought 10 acres near Greenwich and will build....Nora Delaney is here from London. . . Wilma Soss gave a cocktail party last week . . . that was Ben Piazza, lunching at Sardi's, with Martha Sleeper and Hardie Albright. . . . Kitty Doner is planting acres of vegetables on her chicken farm . . Harriett Hilliard used to work in a department store in Asbury Park. . .Regina Crewe and Herb Cruickshank weekended with the Neal Andrews in Mamaroneck. . .Marion Spitzer looked very smart and tailored in brown and white check at the Broadhurst matinee the other day. . .Dennie Moore will be under the Ralph Blum banner. . .Jane Ace has been laid up for a couple of weeks but still broadcasting . .Gwen Heller Lang ill with a cold. . .Grace Perkins and Fulton Oursler are back from South America. . .Harry Archer has been in Florida. . .Kate Smith's first talk for the Red Cross was magnificent. . .Dave Marx was beaming all over Dinty Moore's about his new baby. . .Carlin and Buddy Morris have been fishing off Florida on Pam Blumenthal's yacht. . .Lucrezia Bori, in her last performance of 'La Rondine' at the Metropolitan, was even more exquisite than usual . . .Dorothy Fields is recovering from that ear abscess. . .Grace Moore's concerts in New Orleans and Atlanta last week were sellouts. . .the John Hennegans of Cincinnati were in New York last week.

Among the Women

By The Skirt

Best Dressed Woman of the Week
JEAN TRAVERS
(State)

State theatre with 'Trail of the Lonesome Pine' and five act ville should do nicely this week.

Martin and Martin, mixed combination on the bar, has the woman in a blue backless gown. Doffing the skirt, her legs are revealed encased in shiny silk tights.

Scouts would do well to look in on Jean Travers, a comely brunet with an unusual voice. Miss Travers' gown is of seafoam green made perfectly plain with a bow at the throat of a darker green. The only ornament is a diamond bracelet.

That clown of clowns, Nina Olivette, chooses for her first costume a dark blue satin skirt with a three-quarter tunic of white satin. The blue is carried out in the belt, buttons and slippers. She changes to a costume consisting of black satin lvided skirt with silver sequin bodice. A sash was of cerise.

A sash was of cerise.

Fats Waller and Harry Rose rounded out an amusing program.

Farewell, but Here's Hoping

Lucrezia ori is going to be sadly missed at the Metropolitan Oper House. The coming Sunday night heralds in the farewell appearance of this star. Saturday afternoon (21) Miss Bori chose for her last matinee Puccini's 'La Rondine,' a work of this composer's less inspired moments. But it served its purpose inasmuch as it is a dressy role, with Miss Bori gorgeous in the full hooped skirts of the period.

he first act finds the star in a gown of white satin, and throughout the act she gracefully waves a fan. Later, disguised as a grisette, her tiny feet fairly twinkled in a few minutes of dance. The dress, ankle length, was of a black material with a rose hem bordered at the top with a ruche.

But it was in the last act that Miss Bori, appearing at the top of some stairs leading down to a terrace, brought forth a storm of applause. The gown of white chiffon had ruffles running up and down the skirt. A large hat was draped with a long black lace veil.

And so, farewell to a lovely artist. Here's hoping Miss Bori changes her mind and comes back again, for the Met is in need of feminine stars, and there seems too few in the offing.

Maybe

At the Strand this week is a picture called 'Brides Are Like This.' Well, maybe so. But the picture concerns Ross Alexander more than it does the bride, Anita Louise. Alexander has one of those smart-aleck roles and is a bit of a bore.

Anita Louise is sweetly pretty in a black frock with lace yoke, collar and cuffs. At a fancy dress ball she is a Priscilla in grey dress with the apron, bertha and cap. A large checked sports dress is worn under a polo coat with a two-buckle belt. The hat is a soft felt slouch. Looking, too, too sweet baking biscuits in a plaid dress with a white guimp, Miss Louise will have hard work living down this one.

When Clothes Don't Matter

Those that trembled when it was announced that 'Children's Hour was coming to the screen will get the surprise of their lives when they view the picturization ('These Three') at the Rivoli. Lillian Hellman has done a swell job and made the picture even more convincing than the stage play.

Merle Oberon and Miriam Hopkins are nobly cast and the children are remarkable. Misses Oberon and Hopkins graduate from college in gown and cap and then show a series of well made dresses suited for their jobs as school mistresses. These two girls couldn't wear unbecoming clothes if they tried.

The tailored coats and slouch hats and, for the most part, one-piece dresses are shown. Slacks and overalls are worn, along with sweaters and whatnot. But clothes matter little in this picture. One isn't conscious of clothes, only the parts these two young women play are important.

As for the children, Bonita Granville, as the menace, will go down in picture history. Katherine Doucet also does a good job as the aunt, fussily dressed in chiffons and furbelows.

yrna Goes Eskie

'Petticoat Fever' as a play with Dennis King was most annoyin it's less so as a picture with Robert Montgomery.

Myrna Loy is lovely, done up in furs worn in the Labrador country. She makes her first appearance in a beaver lined coat and small cap. Underneath is a tweed suit. She looks quite cute in an Esquimo costume. An evening dress is of white crepe with no trimming. The bodice is in folds and loops surround the armholes with long hanging ends. A velvet negligee is belted in with a wide sash.

Winifred Shotter makes an unexpected appearance in a mink coat and tailored suit and also shows a satin negligee.

Behind the Keys

(Continued from page 23)

neighborhood picture house in El Paso's Five Points district April 1.

Norfolk, Va.

Yeggs got into the Plaza, nabe house, last week, but the safe was one they could not crack.

Des Moines.

Tri-States Theatre Corp. here has acquired an interest in the Ottumwa Theatres, Inc. In forming a partnership with Tri-States, Stephen Braun and Jake Cohen, Ottumwa theatre operators, acquire exhibition rights.

Rochester, N. Y.

Elmer Loritz, manager of the Lak , Schine nabe, succeeding Bill White, who returns to the State as assistant.

Rochester, N. Y.

Burglars got $700 by smashing the safe in the Babcock theatre, Shine house in Bath, N. Y. Harold Lee, manager, said the theatre was closed at 11:45 and the loss was not discovered until he returned next morning.

Albany, N. Y.

Charles A. Smakwitz, district manager of Warner Bros. theatres, elected Chief Barker of the Albany Variety Club, Tent No. 9, succeeding Ralph Pielow, Metro. Other officers, Phil Fox, Ray Smith, James P. Faughnan, Moe Grassgreen. Directors: Moe Silver, Clayton Eastman, Abe Stone, Lu Golding, Henry Grossman and Pete Dana.

Buffalo.

Gayety (vaudeville and pictures) changes its name this week to the State. Change announced by Dewey Michaels from the former burlesque moniker to present label 'due to suggestions of press, pulpit and public.'

t. Louis.

Leko Realty Co. planning erection of 1,500-seat theatre, to cost $100,000 in north St. Louis, site for which has been purchased.

Fifty cases of diphtheria in Mexico, Mo., recently caused Mayor W. A. Debo and city council to slap ban on picture theatres, churches and all places of public assemblage. Epidemic was successfully combatted and ban was lifted Sunday (21).

Buffalo.

Mac McEwen appointed assistant manager of the northside Granada (Schine), succeeding Al Baulmer.

"The First Lady" (Of the Land). Persons interested in production of this famous historical play, either for stage or for sound picture, should apply to **William Gilderman**, attorney for author, 1306 Widener Building, Juniper and Chestnut Streets, Philadelphia, Pennsylvania.

"These Three" WILL BE A TRIPLE THREAT TO EVERY BOX-OFFICE RECORD IN YOUR TERRITORY! . . . . .

LINE-UPS, STANDEES AND MARVELOUS WORD-OF-MOUTH PRAISE ARE SENDING RECEIPTS TO UNPRECEDENTED HIGHS FROM MIAMI TO LOS ANGELES AND NEW ORLEANS TO NEW YORK. THE MOST ENTHUSIASTIC REVIEWS IN MOTION PICTURE HISTORY HAVE MADE "THESE THREE" THE STRONGEST BOX-OFFICE CHAMPION OF RECENT YEARS!

SAMUEL GOLDWYN presents

These

Miriam

HOPKINS

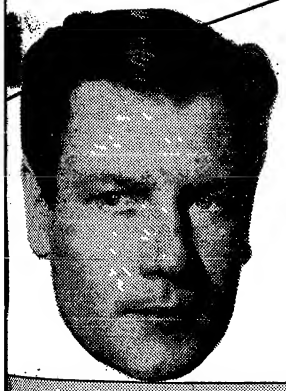
Read These Enthusiastic Wires From Hollywood!

UNITED ARTISTS CORP.
729 SEVENTH AVE

CONGRATULATIONS ON THESE THREE STOP WEVE OPENED TO A LINEUP EVERY DAY SO FAR AND THE PICTURE IS BUILDING DAILY STOP EACH PERSON WHO SEES IT SELLS IT TO TEN MORE FOR US

RODNEY PANTAGES MGR PANTAGES HOLLYWOOD THEATRE

Released th



Three

Merle **OBERON**

JOEL McCREA

Directed by
WILLIAM WYLER
Screenplay by
LILLIAN HELLMAN

Now in its second smashing week at Rivoli, N. Y., where the second day's gross exceeded the opening day's intake, the third day topped the second... and the fourth day's figure was the biggest of them all!

UNITED ARTISTS CORP.
729 SEVENTH AVE.

THESE THREE IS CERTAINLY THE BEST WORD OF MOUTH PICTURE WEVE HAD IN MANY YEARS STOP AUDIENCE COMMENTS RATE IT AS A SURE ACADEMY CANDIDATE FOR THE BEST PICTURE OF THE YEAR CONGRATULATIONS.
JACK GROSS MGR RKO HILLSTREET THEATRE

in Chicago at the United Artists Theatre first three day's receipts equaled the normal weekly take ... held over, of course!

UNITED ARTISTS

NEW PACT FOR NETWORKS AND UNION

New York musicians' union and the national networks have agreed on a new year's agreement, replacing the one that expired March 4. Under the terms of the new contract the sustaining salary remains where it is, $100 a week, but a staff man may not be employed more than five hours out of eight hours per day. NBC and Columbia are also required to put on a substitute each seventh day at $25.

It is figured that the new working conditions will add to NBC's musical payroll $100,000 a year and to CBS's, about $50,000 for the coming year. Main source of the boost is the five hours within eight arrangement, with the webs planning to put on extra men instead of allowing overtime to staff musicians. Networks and the union got together on a compromise as regards the firing clause. The union had asked that a staff man be considered employed for a year if not given his notice in four weeks. As provided for in the new agreement, each staff man must receive eight weeks' notice or else be paid off.

Students' Snappy Style Is News Goal at KFOR-KFAB; U. of Neb. Gives Credits

Lincoln March 24.

Radio stations KFOR-KFAB have a deal with the University of Nebraska's journalism department whereby two senior students will work with the station in the preparation of news bulletins for broadcasting. Students will get a few bucks and school credits for the work done. Station gets manpower cheap plus the advantage of the fresh viewpoint and snappy style the students are expected to provide.

Regular staffman Dick Kiplinger is kept plenty busy as over a dozen newscast periods daily are handled by the twin stations whose boss Dee Dirks is strongly news-minded.

FROMAN TO CHANT FOR COAST CHAIN STORES

Hollywood, March 24.

Jane Froman, Warner contract player, has been signatured for series of weekly broadcasts over WHJ starting April 14.

Program labelled 'California Hour,' will be sponsored by combined chain stores of California.

CONNOLLY JOINS BRANHAM

Newspaper Rep Into Radio Next Month

James H. Connolly, radio time buyer for the N. W. Ayer agency, has been named by the Branham Co., newspaper rep which recently added radio to its repertoire by acquiring the selling rights for KRLD, Dallas, to head up the new ether department. Connolly becomes associated with the outfit April 1 and will work under Vice-President Monroe H. (Pete) Long in New York.

Two more men are to be added shortly, one for Detroit and one for Chicago. Neither of these picked as yet.

Meantime Branham is defining its radio policies as aimed only at those stations whose newspaper parents Branham now represents. A list of such stations would include the following: WSB, Atlanta; WHAS, Louisville; KTBS and KWKH, Shreveport: WTJS, Jackson (Tenn.); WMC, Memphis; KTRH, Houston: KFH, Wichita; and KXYZ, Houston.

Stuart Doyle Due in June

Sydney, March 4.

Stuart F. Doyle, Australian showman, is due in New York in June. Primarily a picture man Doyle is also managing director of Commonwealth Broadcasting here and seeks ideas on American radio showmanship.

Will also visit London and continent.

Closed File of WNBF Case Made Available

Washington, March 24.

Federal Communications Commission last week quietly removed seals from documents compiled during lengthy investigation of bribery and favoritism charges growing out of controversy over New York state radio assignments. Papers were made public by general agreement Wednesday (18) after the Justice Department declared there was no objection to releasing reports of sleuths who interviewed persons involved in the so-called Willard Hotel incident.

Fantastic tale of amateur detective work by A. Mortimer Prall, son of Chairman Anning S. Prall, is one of the principal points of the papers, which comprised sworn statements of numerous Commish employees and persons interested in getting better facilities for WNBF, Binghamton, N. Y. Other noteable angles which came to light included:

1. Disclosure that Commish engineers strongly opposed granting of application by Knox Broadcasti Co. for new station at Schenectady, N. Y.

2. Inability of Commish examiners and attorneys to account for unusual handling of rival requests by Knox and the Howitt-Wood Co., which owns WNBF.

3. Revelation that hearing on the Knox application was speeded up at the request of the Broadcasting Division and 'the chairman's office.'

4. Assertions that Senator Robert F. Wagner of New York was interested in the Knox plans.

5. Evidence that the Knox group was listed telephone directory as a broadcasting station before application for permit to build a transmitter was filed.

6. Vigorous denial by Commissioner Eugene O. Sykes, chairman of broadcast division, that he was on the payroll of Columbia Broadcasting System or had been approached in connection with the Schenectady-Binghamton tiff.

The intricate web of gossip, hear-say evidence, unsubstantiated accusations, and conflicting testimony contained a half-dozen emphatic disclaimers that persons interested in WNBF ever discussed—as was charged by Chairman Prall's son—they were willing to pay $25,000 or $50,000 to get new facilities for their station or had talked about possibility of influencing the Commish through Harry Butcher, local CBS manager and web vice-president.

G-Men's Part

Evidence submitted to the Commish by Justice Department agents who worked for several weeks on the case showed that the G-men were called into action initially last September by Chairman Prall and Secretary Herbert C. Pettey, were called off by Prall because the 'psychological moment' for pressing the inquiry had passed, and reappeared in the radio muddle in Decemer at the invitation of the entire Commission.

Senator Wagner was involved, confidential papers reveal, by Chairman Prall who assertedly told Butcher that the Knox group had been recommended in a letter from the Senator. The record contains no denial that the Senator is interested in helping the Schenectady crowd win consent for a new station. Butcher testified that Prall told him 'while the Senator never made any requests of Mr. Prall for favorable or unfavorable consideration in any given case, nevertheless a friend of Senator Wagner's was a friend of his as he felt very kindly toward Senator Wagner and that they were old friends and that he knew Senator Wagner did not recommend anyone who was not right.'

A second Senator figured in the probe in a secondary capacity, but was not shown to have taken any part in the tiff: He is Senator Hugo L. Black of Alabama, who refused to give G-men the name of a reporter friend who told him there were rumors about money passing in connection with the WNBF-Knox rivalry for the 1210 assignment.

Efforts of the Commission's five-man investigating body to clear up puzzling angles in the handling of the competing applications were shown to have failed as two examiners and two attorneys were at a loss to account for extraordinary speed in the WNBF case. Quartet of Commish hired hands likewise was unable to explain conflicting recommendations in the pair of examiners' reports.

Examiner John P. Bramhall, who heard the WNBF application, testified someone inquired how soon his report would be ready, but insisted no one tried to influence his conclusions discussed the case with him. Examiner P. W. Seward, who took testimony on the Knox pica, said he was quite certain nobody talked with him about his report, although possibly an inquiry might have been made about when his findings would be submitted. Both examiners insisted they had not talked about each other's cases, although Seward said he might have read the unfavorable Binghamton report before writing up his report, which recommended favorable action on the Schenectady application.

One angle which interested the inquiring group and was not wholly cleared up was how Bramhall happened to get in his report in much less time than he customarily requires. Commissioner Irvin Stewart, who directed the probe, emphasized that the WNBF report was submitted in one month and 23 days while Bramhall, as shown by examination of 17 other cases, usually took two months and 26 days. The Examiner, saying he felt that in the Binghamton case he took 'a little longer than I usually take,' maintained there was no significance to this aspect of the case.

Examiner Seward minimized his recommendation that the Commish disregard fact that granting the Schenectady application would further increase the excess in facilities assigned to New York State, saying 'I have recommended the granting of several applications where the state was overquota if I felt the granting of the application would be equitable and afford a local community broadcast service which it did not enjoy.'

No Orders to Lawyers

The two attorneys, John Wesley Weekes (who handled the WNBF case) and Tyler Berry, also were firm in their insistence no one told them how to handle their cases. Each lawyer was quizzed closely about the possibility he had been advised to present a strong or a weak case for the Commission but declared there were no orders from higher up.

During Berry's appearance before the investigators, evidence was produced showing the Commish engineering division had submitted a strong adverse recommendation on the Knox application which Examiner Seward disregarded.

Berry admitted he had seen a memo from Andrew D. Ring, chief broadcast engineer, saying the Schenectady station should not be established because the state was considerably overquota, possible interference might be expected, and the area already was adequately covered by programs from other stations.

In the face of these objections, Berry sided with Seward in justifying the favorable recommendation and the disregard of quota conditions. The attorney told the Commish that stations are 'quite frequently' allowed although states have more than their equitable share of facilities, adding 'I am sure there are innumerable cases in which grants have been recommended in spite of quota conditions.'

Senator Wagner's name was brought in by testimony of Aaron Kellert, sales manager of WOKO, Albany, while C. M. Jansky, transmitter engineer retained by WNBF, also said there was discussion of the possibility the New York solon was taking a hand in the controversy. Kellert told G-men that in conversation with Herbert Gordon, member of the Knox group, there was intimation that Wagner was batting for the Schenectady people.

KEN MURRAY CBS SHOW AIRS FROM WOR'S SPOT

CBS now has six places whence it is originating commercial broadcasts in New York. Latest source added to the list is the studio atop the New Amsterdam theatre. Arrangement in the latter instance is on a per broadcast basis, which also allows WOR, New York, to continue the smaller seater whenever required. CBS show coming from this spot is Rinso's Tuesday night stanza with Ken Murray, Phil Regan and Russ Morgan's band.

Network has under regular lease three Times Square theatres, the Hudson, Little and Avon, while besides the studios in its headquarters building at 485 Madison it makes occasional use of Carnegie Hall for commercial originations.

Extend Pickford Show

Mary Pickford and the National Ice Industry have come to terms on a renewal to extend for six weeks only beyond the present 13-week deal. Miss Pickford wants to go to Europe for the balance of the summer.

Renewal period starts May 12. Sponsor has an option of the remaining seven weeks of the 13-week stretch following Miss Pickford's six, but is undecided whether to build another show for that brief period or let the CBS Tuesday evening spot go and drop off the air.

CBS AUDITS OWN SURVEY

New Data Not for Price Waterhouse Checking

Latest survey which CBS has launched in several towns to find out the popularity rating of local stations will have the network not only interpreting the findings but auditing its own returns. Latter function in previous inquiries was handled by Price Waterhouse.

Questionnaire now being circulated among listeners uses as the return address, Radio Research Bureau, 485 Madison Ave., instead of a postoffice box, as was the previous practice. The Madison avenue address is that of Columbia's home offices.

WIND Joins Insull Web

Chicago, March 24.

Ralph Atlass last week okayed a deal with the new Samuel Insull regional Affiliated Broadcasting company network which will make WIND the Chicago coverage outlet for the chain.

According to the deal Atlass will serve as the local ABC outlet for any and all commercials when time is available on the station. ABC will pay regular card rates for the time.

WIND will also pick up sustainings from the chain, the choice of sustaining pick-ups being strictly at the option of the station.

Understood that there is no signatured contract between ABC and Atlass, all agreements being sealed merely on an exchange of letters.

ARTHUR BARTON IS WPA RADIO DIRECTOR IN N.Y.

Arthur Barton, lm press agent and Broadway playwright, has been appointed to head the WPA radio division in New York.

Formerly with 20th Century-Fox and Columbia pictures, Barton is author of two plays, 'Wonder Boy' and 'Man Bites Dog.'

Visiting

In New York

S. C. Vinsonhaler, KLRA, Little Rock.

A. L. Chilton, WGST, Atlanta.

J. Thomas Lyons, WCAO, Baltimore.

John C. McCormack, KTBS, Shreveport.

Guy C. Hamilton, KFBXX, Sacramento.

James W. Baldwin, NAB, Washington.

Elton Johnson, Toronto.

Albert A. Cormier, Philadelphia.

In Chicago

Earl Gammon, WCCO, Minneapolis.

Wm. Ellis, WFAA, Dallas.

Harry Burke, WOW, Omaha.

Don Gillin, WOW, Omaha.

Herschell Hart, Radio Editor, News, Detroit.

Paul White, CBS, New York.

Bill Ensign, CBS, New York.

T. C. Hagman, WTCM, Minneapolis.

A. S. Foster, WWL, ns, 5 kw.

N. J. MAY SHUT COURTROOM TO RADIO

Radio stations with studios transmitters in New Jersey are waging a campaign against the proposed Radio-Photograph bill now up in the New Jersey legislature, which would bar radio microphones and news photographers from all courtrooms in the state. Other stations are reported interested in squelching measure because of precedent for other states to follow.

Broadcast officials are combating drive for this bill on angle that spectators do as much to obstruct and injure dignity of court as presence of radio, newsreel and camera operatives. Other ammunition is that such a bill would tend to obstruct freedom of the press and radio.

Clear Hobby Broadcaster; Static During WSGN Labor Strife Deemed Innocent

Irmingham, March 24.

Charges against Claude M. Gray, Jr., of violating the communications act of 1934 were dropped last week by the U. S. district attorney's office. Gray was accused of causing interference with WSGN during the station's labor troubles while Ormond Black was manager.

Gray contended that he had an amateur's license to operate a code transmitter and that he had been made a victim of circumstances. He contended his station was operated only on particular night when reception was bad for WGNS. Gray's equipment was seized by federal officers after raiding his place. It was returned to him after the charges were dropped.

5,000 Watt Regionals Up for F.C.C. Attention

Washington, March 24.

First move on a proposal to increase maximum night power on regional channels to five kilowatts, came last week with 13 transmitters crowding each other for juice-jumps to the new limit. Entire gang will be heard by the Broadcast Division of the Federal Communications Commission, probably in a joint hearing.

Commish has been stalling off the rush for several weeks as recommendation to increase regional night power has been on hand since it was sent up from the engineering division some time ago.

Four of the stations applying are sharing the regional frequency of 940 kc.; two each are on 590,900 and 950 kc. channels, and one apiece on 920, 1,430 and 1,300 kc. The majority are operating at present with 1 kw. power.

The quartet on the 940 kc. assignment are WDAY, Fargo, N. Dak., requesting night jump from 1 to 5 kw.; WAVE, Louisville, Ky., power increase from 1 to 5 kw. unlimited; KOIN, Portland, Ore., night boost from 1 to 5 kw., and WCSH, Portland, Me., which requests jump from 1 kw. nights, 2½ kw. days, 5 kw. all times.

WEEI, Boston, Among 'Em

WEEI, Boston, operating on 590 kc. with 1 kw. unlimited, wants the 5 kw. jump applied to both night and day operation. Station KHQ, Spokane, Wash., transmitter on the same frequency, demands increase from 1 kw. nights 2 kw. days, to 5 kw. unlimited.

On the 900 kc. channel, KJJ, Don Lee station of Los Angeles, Calif., asks unlimited increase from 1 to 5 kw, while WJAX, Jacksonville, Fla., requests night boost to the new maximum.

WRC, Washington, D. C., operating on 950 kc. with 1 kw days and 500 watts nights, and KFWB, Hollywood, Calif., on the same frequency with 1 kw. nights and 2½ kw. days, both demand 5 kw power night and day.

Station WWJ, Detroit, Mich., operating on 920, and KECA, Los Angeles, Calif., are applying for plain night jumps, from 1 to 5 kw., while WIOD-WMBF, Miami, Fla., requests frequency change from 1,300 to 970 kc. with unlimited boost from 1 to 5 kw.

WB OFFERS 5-YR. CONTRACT

Chain Income from Time Sales

NBC

	1936	1935	1934	1933
January	$2,681,815	$2,895,037	$2,391,667	$1,869,885
February	2,707,143	2,758,319	2,211,637	1,742,784
	$5,388,963	$5,653,356	$4,603,304	$3,612,669

CBS

	1936	1935	1934	1933
January	$1,901,023	$1,768,949	$1,405,948	$941,465
February	1,909,146	1,654,461	1,387,823	884,977
	$3,810,169	$3,423,410	$2,793,771	$1,826,442

MUTUAL

	1935
	$157,720
	154,064
Total	$311,784

(Note: Mutual figures are net and do not include business placed on supplementary stations as part of MBS hookup.)

Columbia's Feb. Biz 15.4% Over 1935, NBC Blue Tops $1,000,000 for Month

Columbia last month grossed 15.4% more in time sales than it did in February, 1935, while NBC showed that its revenue was definitely again on the upturn by doing $74,000 more than obtained during the previous month of January. NBC's tally for last month was $2,707,148, which represented a dip of 1.8% under the figures for February '35, but for the first time in the history of the blue (WJZ) link the latter's share of the gross was over $1,000,000. CBS's gross for the past month was $1,909,146.

In all previous years February grosses have been less than those in January. The reverse of the rule finds CBS ahead of this year's January by $8,000. The major part of NBC's boost in this respect derives from sales on the blue network. The NBC breakdown gives the red (WEAF) link $1,691,524 and the blue, $1,015,624. Compared with the same month of th previous year NBC's January '36 was minus 7.4% but last month the web checked the slide to the point where the drop read but 1.8%. For the blue link the February, 1936, billings constituted a jump of 9.6% over the January '36 level.

Aside from the loss of the Palmolive Colgate business, NBC's downward graph the past several months may be accounted for by the huge difference which was created when National Biscuit quit its 'Let's Dance' program. This stanza, due to the fact it ran three hours and had some 70 stations, was last season one of NBC's major revenue sources.

KENDALL NOT AFTER JOB

Oregon Attorney Withdraws—Payne Now Unopposed

Washington, March 24.

Drive to replace Commissioner George Henry Payne of the Federal Communications Commission with John C. Kendall of Portland, Ore., reported last week to have collapsed, with Payne now unopposed for reappointment when his current term expires in June.

Kendall drive came to a stop after friends of the Oregon radio attorney indicated he would not care to relinquish his lucrative private practice for a berth on the strife-ridden Commission.

Devins to Detroit

J. H. Devins, assistant manager of NBC's press department, leaves this Saturday (28), to join the Detroit office of the J. Stirling Getchell agency where he will do publicity on the Plymouth-DeSoto account. Devins has been with the network for eight years.

Another resignee from the NBC press staff last week was Jack Skinner.

CANADIAN PROGRAM FADE

General ing of Shows Due for April 18

Toronto, March 24.

With dozens of regional programs being dropped for the summer, only two Ontario programs, George Young's 'Let's Go to the Music Hall' and Bernard K. Sandwell's 'Broken Arc' series, are to be retained by the Canadian Radio Commission, according to Ernest Bushnell, the CRC program chief. General scrapping of programs is effective April 18.

CRCT, Toronto, will drop Don Henshaw's 'Forgotten Footsteps' drama series; Helen and Bill Morton's 'West to East' programs; Edgar Stone's kid serial, 'Young Tim'; Alexander Chuhaldin's 'Melodic Strings' orchestra; Adolph Wantroff's 'Cossack' series; the Guardsmen's 'Men of Melody' shows. CRCH, Hamilton, will drop the 'Across the Bay' programs. Fading from CRCW, Windsor, are 'Sunset Silhouettes,' 'Twilight Moods,' 'By Candlelight' and 'The Surprise Box.'

KOOL CIGARETTES TO SPONSOR KY. DERBY

Columbia figures on closing with Kool cigarettes this afternoon (Wednesday) for the sponsorship of the forthcoming Kentucky Derby. Mutual has also been trying to sell the race, with Wrigley and Schlitz being among those contacted.

Mutual's solicitation includes the Kentucky event as one of 20 major races taking place at various tracks throughout the summer and fall. The 20-race idea is that of Bryan Fields, turf expert for the New York Times. Lucky Strike had for a while entertained getting behind it, but grew chilled by the possible gambling angle.

Wayne King on Mutual

Wayne King moves into the 6:30 to 7:00 EST spot on Mutual Sunday nights starting April 22 for Lady Esther Cream. Besides the network's basic four stations his program will go over WCAE, Pittsburgh; WAL, Baltimore; WFIL, Philadelphia; WGAR, Cleveland, and WNAC, Boston. All but the last, a CBS outlet, are regularly affiliated with NBC.

Mutual release will give him four programs a week, with NBC having two, and Columbia, one.

CALLS WB-ASCAP TRUCE UNLIKELY

Herman Starr and James Baldwin Work Out Basis for New Contract—Revises Rates Downward for Smaller Stations

251 WB STATIONS

Warner Bros. will be prepared by the end of this week to offer to broadcasters a five-year licensing agreement, effective April 1. Basic terms of new contract were worked out at meeting Monday (23) between Herman Starr, WB v.p., and James W. Baldwin, managing director of the National Association of Broadcasters. By making available this long term pact Warner hopes to convey to the broadcasting industry its determination not to return to the American Society of Composers, Authors and Publishers, but to stay on its own as a performing rights licensor.

Along with deciding to put its business relations with stations on a five-year basis Warner has reconciled itself to a long knock-em-down-and-drag-em-out fight by the legal and other routes. It was denied by WB that the withdrawal of the radio columns in the Hearst newspaper last week had any connection with the non-use of Warner music on the webs. One report last week had it that William Randolph Hearst had issued the columns out order as a gesture of support to Warner Bros., through which he releases his Cosmopolitan productions. Latter has on the way Marion Davies' 'Hearts Divided,' the musical performing rights of which are controlled by Warner. With NBC and CBS continuing to hold out against WB, this picture would be barred from getting any important plugging.

As for the terms of the new five-year agreement the fee is to be lower than that which prevailed for the first three months of this year. Instead of the monthly charge being four times the national rate it will be four times the local rate, which invariably is less than the former. This change is expected to rectify the disparity which many small stations claimed they were put to under the original Warner agreement, holding that even though their cards showed a national rate practically all their business came from local sources.

Rates As of arch 1

Warner rate will be based on the time prices carried on a station rate card as of March 1. If the local rate goes up the WB rate will go up with it. WB contract will contain a clause giving the licensee the right to cancel in favor of a per piece or use contract, in the event any other performing rights organization agreed to a license which was based on a per piece arrangement.

Baldwin returned to Washington Monday night (23). It is understood that he will this week issue to NAB members a circular letter covering the terms of the new WB agreement. WB list of licensees totals to date 251 stations.

Among the stations sued for copyright infringements by Warner last week were WMCA, New York; KFTI, Twin Falls, Idaho; WDSU, New Orleans; WTOC, Savannah; WOWO, Fort Wayne; WTAL, Tallahassee, Fla.; WSPD, Toledo, and WHIO, Dayton, O. In the case of WTOC three separate complaints were filed.

WSJS, Winston-Salem, has been broadcasting two games each day, afternoon and evening, of the annual high school basket ball tournament. Norris O'Neill doing description.

Reported $500,000 a Year NBC Income On Bowes Unit Bookings an Issue; NBC Talks More One-Nighters

Too Law-Abiding?

Norfolk, Va., March 24.

Traffic court broadcast, scheduled for 3:35 to 4:15 shot over WTAR every Wednesday afternoon had to be cancelled last week because only handful of violators were summoned into court. Broadcast wouldn't have been long enough to have been worthwhile and two commercial programs contingent upon the broadcast, had to be cancelled for the day.

Looks like the station will have to give bonus to cop handing out the most tickets next week to insure its commercials.

Promise with Loophole Is Run-Around—Monaghan; Seeks Test on KGIR, Butte

Washington, March 24.

Seeking test of statute requiring broadcasters to treat all candidates for office alike, Congressman Joseph P. Monaghan, Democrat, of Montana last week requested U. S. District Attorney at Butte to file petition for writ of mandamus compelling KGIR, Butte, to allot him time on the night before the Montana primary election.

With declaration that KGIR is controlled by the 'power trust' which he has been fighting, Monaghan told the House of Representatives last week he has been given a runaround in trying to reserve time for a radio speech to wind up his campaign for the Democratic nomination to the Senate from Montana. Station has tentatively given him seven o'clock but reserved the right to switch him to another spot in case 'some outstanding national program' is booked for the hour reserved.

101,000 FREE BROADCASTS!

Federal Housing Programs Help Renovating Spree

Washington, March 24.

Huge dimensions of on-the-cuff radio broadcasts by the Federal Housing Administration last week was revealed to the House banking and currency committee by FHA Administrator Stewart McDonald.

High-powered Government advertising to the tune of 101,000 radio broadcasts and 7,000,000 lines of free newspaper ballyhoo resulted in 16,000,000 property owners sprucing up their homes, McDonald declared.

Before the FHA was organized, McDonald told the committee, "There were less than 150 institutions making installment loans for modernization. Now there are 6,083.

Sam Moore Gets the Job

Sam Moore has been made director of the radio department of the William Esty agency. He replaces Edward Byron, who resigned a couple weeks ago.

Moore was brought on from Hollywood where he was on the writing staff of J. Walter Thompson.

Eric Tomsett To Chi

Chicago, March 24.

Eric Tomsett has shifted into Chicago from New York to become western manager here for the Clark-Hooper advertising research outfit.

Stephen Hartshorn returns to New York.

Renewal of Major booking deal with the NBC artist bureau, which expires April 1, still undetermined up to yesterday (Tuesday). Both Bowes and the network declared, however, that 'an amicable settlement' is in the offing.

Loath to step out of the stage show booking field which has been so highly profitable to it this season, NBC was reported last be considering means of 'protecting' itself against the possibility of Bowes walking out entirely and taking his unit representation elsewhere. Among plans contemplated by the artist bureau, from accounts, is the formation of units bearing the names of other commercial programs now on the network.

One proposed series of NBC-produced units would contain talent that has appeared on the Vallee-Fleischmann variety programs, with these shows carrying the Rudy Vallee name. Another unit discussed would comprise chorus girls presented in the past by N.T.G. (Nils Granlund) on the Bromo-Seltzer broadcasts.

NBC's artist bureau personnel is reported to feel confident that it is sufficiently familiar with roadshow booking, through having booked the Bowes units since last summer, to be able to handle unit placements and make correct percentage deals itself. Booking, territorial and box office information gained through placing the Bowes units in hundreds of towns through the U. S. on every type of engagement from one-niters to week stands, may prove invaluable for its future unit booking activities, NBC believes.

Its income from the Bowes units, at the rate of 10% commission against one-third of the profits, has run well over $10,000 a week for NBC. That's in excess of $500,000 a year, and NBC won't give it up without a tussle.

McCLATCHY GROUP UP FOR NBC ALLIANCE

Guy C. Hamilton, gen. mgr. of the McClatchy string of newspaper and stations on the west coast, arrived in New York Monday (23). While in New York he is expected to discuss with NBC a proposition that may lead to an alliance with that network. Hamilton's primary purpose in the east is vacational.

McClatchy group is now affiliated with CBS through the former's direct connection with the Don Lee Network.

Flood Damages Paradise Showboat at Troy, N. Y.

Troy, N. Y., March 24.

Paradise Show Boat, 400-ton schooner converted into a nite club, was damaged by flood waters of the Hudson river, which overflowed into the downtown section here.

The ship for two days was perched at a dangerous angle on the concrete municipal dock; state troopers succeeded in securing a loose hawser to the dock. Fearing it would be loosed from moorings and thrown against the nearby Congress street bridge, police were stationed all night on the bridge, prepared to warn persons from the span.

Firemen rescued from the boat musical instruments valued at $1,000. Dishes and other equipment worth $2,000 were lost. Two contracting firms were engaged to haul the vessel back into the river.

COMMERCIALS

WEEK OF MARCH 25-31
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S: (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
Ethel Merman
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
(Kolynos)
Mon-8-WEAF
Hammerstein Music Hall
Ted Hammerstein
Mable Taliferro
Earl Oxford
Pat Redington
Lucy Laughlin
Lazy Dan
*Blackett

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
'Your Hit Parade'
Carl Hoff Orc
*Lord & Thomas
10 p.m.-W-WEAF
Ray Sinatra orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Willie Morris
Frank St. Leger Orc
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greist

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
10:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allanby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
3-Sun-WJZ
'Your English'
*Auspitz & Lee

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Marton Downey
Pickins Sisters
Mark Warnow Orc
*Lord & Thomas

BOWEY'S
Su-1:30-Thurs-5 p.m.-WEAF
'While the City Sleeps'
Finney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goes
*Comer

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Eileen Douglas
Jack Smart
Peter Van Steedan
*Young & Rubicam

CAMPANA
10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
Harry Jackson's Or
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Lucilla Manners
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser & Clicquot Club O.
Lynna Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COOK & SON
5:30-Su-WJZ
'Man From Cook's'
Malcolm LaPrade
Lew White
*Wertheimer

COX GELATINE
11 a.m.-Thurs.-WJZ
Jack Berch
*Katz

D. L. & W. COAL
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

ELGIN WATCH
10-Tu-WEAF
Eddie Dowling
Ray Dooley
Helen Ward
B'ny Goodman's Orc
*J. W. Thompson

FORD
Fri-9:30-WJZ
Fred Warings Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooks
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
8:15-Fri-WJZ
Wendall Hall
*Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
'Matt Clemens, The Melody Master'
Conrad Mayo
G. Martinelli
Alan Jocelyn
Virginia Howar
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Cherme Allin
*B. B. D. & O.
'Dealer Broadcast'
Mon-11 a.m.-WEAF
'This Hour of Ours'
Gerard Swope
Dr. W. D. Coolidge
C. E. Wilson
P. B. Zimmerman
G. E. Girls Glee Club
Richard Bonelli
40 Piece Orc
Harold Lavy, Dir.
Revelers

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam

GENERAL MILLS
10:45-W-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.
4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Edith Davis
Dorothy Shidler
Elizabeth Rellar
Lester Tremayne
Loretta Poynton
Frank Dana
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Y. Menuhin
Erno Rapee, Cond.
G Motors' Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchios Orc
*C. D. Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
5.15-Wed-Fri-WJZ
'Sweethearts of the Air'
Peter De Rosa
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Lavcer
Master Singers
Emery D'Arcy
U. Marcelli's Orc
*Needham, L. & B.

S. C. JOHNSON & SON
7:45-Th-WEAF
(Glu-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireena Wicker
8:30-F-WJZ
James Malton
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jean Hersholt
Grete Stueckgold
Virginia Bruce
Kay Weber
Jimmy Dorsey Orc
Bob Burns
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgaworth Tob'co)
9-Wed-WJZ
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

GEORGE W. LUFT CO.
(Tangee)
10:30-Tu-WEAF
Jimmy Fidler
*Cecil, W. C.

MACFADDEN
9:30-F-WEAF
(True Story)
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Allyn Joslyn
*Arthur Kudner

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

BENJ. MOORE CO.
11:30 a.m.-Wed-WEAF.
Betty Moore

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stack-Goble

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-W-Fri WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PITTSBURGH PLATE GLASS
8-Thurs-WJZ
Pittsburgh Symph'y
Antonia Modarelli, Con.
Pascha Kogan
*B. B. D. & O.

PRINCESS PAT
9:30-M-WJZ
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Fillbrandt
Willard Farnum
Robert Griffin
Harriette Widmer
Frank Pascelli
Isabel Randolph
*McJunkin

P'CT'R & G'MBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harv
Billy Idelson
Bernardine Flynn
7:15-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12 WEAF
Pat Barnes
*Blackett-S-H
*Gardnar
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corina Dearth
Butler Mandaville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
S. G. Smith
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Marion Barney
Jack Roseleigh
*Pedlar & Ryan
4:45-Mon.-Thur.-Fri-WJZ
'Magic Voice'
Gertrude Hitz
Santos Ortega

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmayer's Kindergarten'
Bruce Kamman
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
Ina Claire
Brian Aherne
Osgood Perkins
Charles Coburn
Goss Lon. Singers
Efrem Zimbalist
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas. Pravin Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REGIONAL ADVERTISERS
10:30 a.m. W-F-WEAF.
'Mystery Chef'
*McCann-Erickson

REMINGTON RAND
:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. & O.

RITCHIE CO.
8-Tu-WJZ
(Eno)
'Eno Crime Clues'
Clyde North
John MacBryde
Mark Smith
Alan Devitt
Georgie Draw Mendum
*Ayer

SHEFFIELD FARMS
6:45-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Pat O'Brien
Irene Taylor
Sterling Holloway
Abe Roth
Jack Stanton
Peggy Gardiner
Victor Young Orc
*J. Walt. Thompson

SHERWIN-WILLIAMS
3:30-Su-WEAF
'Metropolitan Opera Auditions'
Edward Johnson
*Cecil-W-C

SINCLAIR
9-M-WJZ
Malcolm Clair
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:15-Tu-WJZ
Albert P. Terhune
*Paris & Peart

SMITH BROS.
2-Sun-WEAF
'Melody Matinee'
Victor Arden's Orc
*Brown & Tercher

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw. Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
One Man's Family'
Carleton E. Moore, Dir.
J. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Brian Aherne
Dorothy Thompson
Eddie Green
Frank Fay
7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Rhoda Rainbow
Will Purvis
Ozzie Nelson Orc.
Harriett Hilliard
*J. Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bart Hirsch
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
9-Su-WEAF
(Dr. Lyons Toothpaste)
Rodney McLennon
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett
4:15-Mon to Fri-WJZ
(Dr. Lyons Toothpowder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett
4:30-Tu & Thurs-WJZ
(Phillips Milk)
'How to Be Charming'
Beatrice De Sylvera
*Blackett

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas

*Roche Williams

SWIFT
9:30 p.m.-Mon WEAF
'Studio Party'
Sigmund Romberg
Josephine Tumminia
Felex Knight
Lionel Barrymore
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clemens

TEXAS CO.
9:30-Tu-WEAF
'Fire Chief Revue'
Eddy Duchin Orc
Donald Novis
Jane Pickens
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Erlo Dressler
Erwyn Mutch
Edward Jerome
Jack Roseleigh
*J. Walt. Thompson

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
10-W-WJZ
(Vince)
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.
9:30 p.m.-W-WJZ
(Sloan's)
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

WECO PRODUCTS
10:30 p.m.-Sat-WEAF
'Dr. West's Celebrity Night'
George Olsen
Ethel Shutta
Ethel Barrymore
*J. W. Thompson

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-TuThurs-Sat-WEAF
'Popeye the Sailor'
*McKee, Albright

WISCONSIN ALUMNI RESEARCH FOUNDATION
4:15-Fri. & Mon. WEAF
'Phillip Lord Calling You'
Phillip Lord
Seth Parker Quartet
*Geyer, Cornell, N.

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Ray Bargy
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Louise Phillippe Cosmetics)
7:15-W-WABC
'Paris Night Life'
Armida
Pierre La Kraune
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Ted Collins
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
David Gothard
Hilda Graham
Audray McGrath
Mary Calvert
(Kolynos)
WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Geneva Harrison
Ray Collins
(Kissproof)
(Outdoor Girl)
11:45 a.m.-Mon to Fri-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ethel Remay
Carl Swanson
Ona Munson
Blanche Sweat
(Bisodol)
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
'Lazy Dan, the Minstrel Man'
Irving Kaufman
*Blackett

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Joe Granby
*N. W. Ayer

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
'The Informer'
Victor McLaglen
Margot Graham
Heather Angel
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ken Niles
Jacques Renard's O
*F. W. Armstrong

CHRYSLER
8-Th-WABC
'Chrysler Airshow'
Alexander Gray
Chas Hanson Towne
M Warnow's Orc
Chorus
*Lee Anderson Adv.

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Ziegfeld Follies of the Air'
Fannie Brice
Patti Chapin
Benny Fields
Jack Arthur
Al Goodman's Orc
5:45 M to F-WABC
(Super Suds)
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Roslyn Silber
Rosemary DeCamp
Richard Clark
10-W-WABC
(Palmolive Shave)
'Gang Busters'
Phillips Lord
Alice Reinhart
James VanDyk
Howard Smith
Matt Crowley
*Benton & Bowles

CONTINENTAL BAKING
(Wonder Bread)
6:45-M-Tu-Th-F-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Au.
House Jameson
*B. B. D. & O.

CORN PRODUCTS
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:30-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Dary
Ice Switzler
Ray Kulz
*Young & Rubicam

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Evening Hour'
Nelson Eddy
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Polay McClintock
Tom Waring
Bill Marshall
Tray Patere
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Charles Newman
Ferna
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omechi
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Agnes Moorhead
Maxine Gray
E Smalle's 7 Voices
'Skinnay' Ennis
Bob Allen
Hal Kemp's Orc
*Young & Rubicam

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Dotmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
John Walcher Ens.
*A Moore & Wallace

KLEENEX
2:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Cruisinberry, Au.
Joan Blaine
Robt. E. Griffin
Bob White
Jess Pugh
Carleton Brickert
Betty Lou Garson
Jack Daly
Bob Fiske
Murray Forbes
Marjorie Hannan
Anne Davenport
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Krueger Musical Toast'
S Schermarhorn
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-M-WABC
Wayne King Orc
*Stack-Goble

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Einstein
Jimmy Wallington
Betty Garde
Bobby Breen
Louis Gress Orc
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
'The Second Man'
Leslie Howard
Graham Harris Orc
*Kanyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
Bette Davis
(Rinso & Lifebuoy)
8:30-Tu-WABC
Ken Murray
Eve Arden
Sassafras
Phil Rogan
Russ Morgan's orc
*Ruthrauff & Ryan

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Rosa Ponselle
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones'
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
Arlene Francis
*Blackett-S-H.

NATIONAL ICE ADV., INC.
10-Tu-WABC
'Parties at Pickfair'
Mary Pickford
Al Lyons Orc
*Donahue & Coe

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PLYMOUTH MOTOR
9:30-Th-WABC
'Gulliver, the Traveller'
Ed Wynn
John S. Young
John McIntyre
Lennie Hayton's Or
Lovely Girls 8
King's Merry M'n 4
*J. Stirling Getchell

POMPEIAN
12:15-Tu-Th-WABC
Jerry Cooper
Ted Royal's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Ted Husing
Glen Gray's Orc
*William C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Walter Woolf King
Bee Lillie
4 Red Horseman
Tavern Singers
Lonnie Hayton Orc
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
5-Su-WABC
(Phillips Dental Magnesia)
'Melodiana'
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alamite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Barnie Mattison
Campbell Sisters
Radio Ramblers
Jerry Browne
Charles Goodman

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Pick & Pat
Landt 3 & White
Benny Kruger's Or
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
Jackie Kalk
Ethel Blume
Alfred Corn
Lester Jay
Joyce Walsh
Hanley Stafford
Himan Brown, Dir.
*Fletcher & Ellis

WASEY PROD'CTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Damerel
Vinton Haworth
Les Tremayne
Ray Hedge
Karl Way
Maria Nelson
*Frances Hooper

ZOTOS
(Machineless Permanent Wav)
6-Su-WABC
'Hour of Charm'
Phil Spitalny's All Girl Ens.
Arlene Francis
Maxine
3 Little Words
Evelyn Kay
Gypsy Cooper
Rochelle & Lola
Pat Harrington
*Grey Adv Agency

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
Soldiers of Fortune'
Tex O'Railly
Enoch Light Orc
Craig McDonnell
Oyanguren
Jerry Lesser
*Kany'n & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CROWN OVERALL
7:45 p.m.-Thu-WOR
'Crown Headlight Frolics'
Charles Seel
Charles Wayne
Davora Sis
William Greene
Claire Gronville
Joe Lugar Orc
* W. Kastor

CRUSADERS
Mon-8:15-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Pratt
11:45-Mon. to Fri-WOR
* lackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Sa-WOR
'Time Turns Back'
De Garmo & Kilb'ne

HOUSEHOLD FINANCE
10:30 p.m.-Sat.-WOR
'Sherlock Holmes'
Richard Gordon
Harold West
*Frey

MACY
9 a.m.-Thu-WOR
'Morning Mat with'
Nellie Revell
Vivienne Segal
Vincent Lopez
*Donahue & Coe

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

PINAUD
7:15-M-Th-Fri-WOR
Alice Day
Pearson Orc
Octet
*Lord & Thomas

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
M.H.H. Joachim Dir.
Ralph Schoolman
Ethel Everett
Ann Sedgewick
Jeff Sparks
Edm'nd MacDonald
Arlene Jackson
Eddie Vreeland
Camille Joachim
*Hanff-Metzger

SSS CO.
(SSS Tonic)
8.30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess Orc
*Johnson-Dallis

WASEY
(Zemo)
M to Thu-11:15 Su-2:30-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S-H.

WANDER CO.
(Ovaltine)
3-M to F-WOR
'Molly of Movies'
Kirby Hawk
Gena Byron
Blackett-S.-H.

Network Chart

NBC NEW PROGRAMS

Sterling Products (Bayer Aspirin); 'Lavender and Old Lace,' 8:30 to 9 p. m., Wednesdays, starting May 27; for 52 weeks. Basic Blue and WLW, Cincinnati.

Sterling Products (Dr. Lyons Toothpowder); 'Folies Bergere of the Air' (comedy-musical with Willie and Eugene Howard), 8 to 8:30 p. m., Wednesdays, starting April 15; for 52 weeks. Basic Blue, Group B.

Studebaker Sales Corp., Richard Himber and his 'Champions,' 10 to 10:30 p. m., Tuesdays, starting April 28. Blue web.

CBS RENEWALS

G. Krueger Brewing Co.; 'Kruegers' Musical Toast,' beginning April 28; for 6 weeks. Over 28 stations.

Kleenex Co.; 'Story of Mary Marlin,' beginning March 30; 52 weeks. Over 31 stations.

Note: Time purchases in chunks bigger than 13 weeks are generally cancellable in 13 weeks cycles on 30 days' notice.

Pinaud on WLW Only

Cincinnati, March 24.

Commencing April 1, Pinaud's 'Lilac Time' drops from the Mutual System to continue solely on WLW, its originating station. Alice Day, songstress, and Paul Pearson's orchestra carry on, the male octet and several femme support voices fading from present set-up.

Program has been on Monday, Wednesday and Friday nights, from 7:15 to 7:30. On new schedule, same nights are retained but time moves up to 6:45 spot.

Lord & Thomas, N. agency.

WPA Program Unheard

Buffalo, March 24.

Buffalo dialers roamed the wave bands in vain Tuesday (17) searching for widely publicized WPA radio series, 'Answer Me This.' Series given wide publicity in dailies through AP, but WBEN, local red outlet, did not carry it, and neither did any other transmitter in reach of average receiver here.

WBEN sister station, W8XH, ultra short-waver on the 7.5 meter band, fed broadcast but few sets are equipped for the ultra.

STATIONS NIX SWEEPSTAKES

Barthelmess Won't Sue Thompson On 12-Hour Contract Cancellation

Neither Richard Barthelmess nor the Curtis & Allen office will make an issue of the 'Postman Always Twice' censorship incident, to the extent of proceeding against NBC or attempting to hold the J. Walter Thompson agency to its contract. Both have decided to set it down as one of those things and let it go by the boards.

Barthelmess, Mary Phillips and Joseph Greenwald of the 'Postman' cast were booked to do a scene from the current Broadway show on the Vallee-Fleischmann program last week (19). Reporting for rehearsal the day (Wednesday) prior to the scheduled broadcast, the three legit players were informed that NBC had decided the script was 'too hot' for radio use.

In its place the agency booked, and NBC okayed, a script called 'Inside Story,' written by Jonathan Stone. To placate Barthelmess, who was burning over the 'Postman' cancellation, the agency offered him the lead in the substitute script. The former screen actor read it and turned it down on the grounds that in his opinion it was far more offensive than 'Postman.' The substitute story involved the murder of a boy by his own brother. It went on the Vallee program with Alexander Kirkland and Reed Brown, Jr., also legit actors, playing it.

NBC first attributed the cancellation to the fact that it was 'impossible' to condense 'Postman' down to the required radio script running time, but the censorship for moral reasons was later admitted by spokesmen for the network. NBC maintained the cause for the delay in the cancellation, which gave the Thompson agency less than 24 hours to fill the hole was that nobody at the network had seen the script until Wednesday morning. It was learned that the Thompson agency lately had refrained from submitting scripts until a day or so before the broadcast, because no difficulty had previously been encountered with legit show condensations.

Barthelmess company was to have received $1,000 for the broadcast. That's the flat rate for all current legit abbreviations on the Fleischmann program.

WSM PROGRAM TO BRITAIN

Special Easter Show For ritish Broadcasting Pick-Up

Nashville, March 24.

Felix Greene, American representative of the British Broadcasting Corporation, was in Nashville Friday to arrange for the appearance of Fisk University Choir and the Fisk Jubilee Singers on an all-Negro program to be rebroadcast in England. James Weldon Johnson, professor of creative literature at Fisk, will read his poem 'Creation.'

Program, scheduled for 12:15 p.m. (CST), Easter Day, will originate in the studios of WSM and will last 30 minutes.

Crosby Wants Breather

J. Walter Thompson is trying to induce Bing Crosby to stay on the Kraft show (NBC) beyond June 18, on which date his contract permits him to leave for a 10-week vacation.

Crosby wants to quit then with no ifs or buts, but there is a chance of continuing for three or four more weeks if his picture schedule keeps him in Hollywood during that period.

Jack Gross Resigns

Shreveport, March 24.

Jack O. Gross, commercial manager of KWKH, one of the two Shreveport Times' sister stations, has resigned.

Stated that he intends to go into biz for himself, but did not say of what nature his venture would be.

Gihon's Predicament

Pittsburgh, March 24.

Jack Gihon, program director of KDKA, was kept under ice packs for 48 hours at the Mercy hospital last week while physicians awaited restoration of power in order to permit X-rays to be taken. Gihon was believed to be suffering from gallstones but medicos were unwilling to operate until pictures had been made of afflicted area.

He was taken to hospital day flood broke and was being prepared for X-rays when power went off. His condition was reported favorable over week-end although he will remain there under observation for several more days.

At the same time, Gihon's wife, Jane Hamilton, radio editor of Sun-Telegraph, was suffering from partial paralysis of the left jaw, due to a small abscess at base of brain. Physicians, however, said there was no serious danger.

Ask Ruthrauff & Ryan To Answer Isham Jones' Rinso Booking Claim

Ruthrauff & Ryan have been asked by the governing board of the New York Musicians' Union to have a representative present at union headquarters tomorrow (Thursday) to give the agency's side of the complaint which had been filed by Isham Jones. At a hearing it held last Saturday (21) the governing boar. ruled that Russ Morgan might go through with the contract he had signatured for the agency's Rinso program on CBS pending a decision on the Jones case. Rinso program with Morgan debuted last night (Tuesday).

In his complaint to the union Jones claimed that R. & R. had through the agent which submitted him, Jerry Saphier, accepted his services for the program and that he was under the impression that the band spot was his until the agency announced it had retained Morgan. Jones argued that though the understanding was verbal it was still a contract, and told the governing board that because of the coming air job he had passed up a road tour which had been laid out for him by the CBS Artists Bureau. Latter outfit has also been asked to have a rep present at tomorrow's hearing.

Ruthrauff & Ryan contends that it had not made a definite commitment to Jones or his agent, but that it had advised the latter that Jones' services were okay as far as the agency was concerned but his engagement would be subject to the approval of the sponsor, Lever Bros. This approval, says the agency, was not obtained.

Don Shaw's New Job

Don Shaw leaves NBC March 31 to become assistant to Harry McCann, president of the McCann-Erickson agency. Shaw's network title is eastern sales manager. He steps into his new job April 1.

Shaw joined the NBC time selling staff three years ago, and in a few months was boosted into the executive position.

7,753,793 English Sets

London, March 15.

The number of radio licenses in force in England last month registered a high total of 7,753,793.

This is an increase of 94,960 over the previous month.

COIN CONTEST BIZ FINDS RADIO COLD

Report Lottery Promoters Trying to Ascertain Attitude of Federal Communications Commission in Order to Allay Fears of Broadcasters

COME-ONS

romoters of sweepstake projects are having a tough time getting even consideration for offers they have made to broadcasters of spot business. Station men aren't taking any chances on anything that smacks of money giveaway regardless of the merchandising stunt behind it. It was reported last week that the No. 1 man of one of the sweepstakes outfits that are trying to get on the air was in Washington trying to feel out the Federal Communications Commission on what its reaction would be if the business were accepted by stations.

Station reps who have been approached with the sweepstakes campaigns have in all known instances pointed out the lottery implications and opined that they were sure their station clients would steer clear of the proposition. What has particularly put the station reps on guard was the indictment in New York recently of a group of sweepstakes promoters. One of these committed suicide on the eve of arraignment.

One of the newer outfits that was trying to buy time last week was the Travel Contest Corp. Air campaign would involve asking listeners to send in $1, in return for which they would get a travel magazine, Trips, and an official entry blank to a contest offering $60,000 in cash prizes and $90,000 worth of travel certificates. The first prize calls for $37,500 in cash and a trip around the world for two persons.

Another of this genre that has contacted station reps is the Golden States Sweepstakes, with Hirshon-Garfield acting as the advertising agency. This has advised the reps that it has $100,000 in prizes in escrow and that Alfred J. Smith, Jr., son of New York's former governor, was its general counsel.

Station WEBR, Buffalo, has during the past several months permitted itself to be used as mail address by promoters of a word-unscrambling contest offering cash prizes. Promoters insert paid advertising in newspapers (not just in Buffalo) calling attention to contest. What average contestant gets in return for an entry fee of $1 is a collection of publicity stills of film stars. Use of the radio station's prestige and address but not of its broadcast time is involved in the deal.

Hearst Network Seen Readying; Mutual or Warner, or Both, Figure; Hear Bids Made WEEI, WXYZ, Lee

Fighting Pose

Washington, March 24.

Sense of humor of bickering Federal Communications Commissioner has not been blunted by internal tiffs and repeated scrapping.

One day last week, photographer for Time mag visited the commish to snap members sitting around the council table in stiff formal poses. After making several stereotyped shots, fotog asked commissioners to relax and let him make a picture of them 'as you usually are at work.'

Request brought a snapper from one member who asked with mock astonishment, 'Are you serious? re you by any chance getting this picture for the sports page?' Whole group broke out in one of the best belly-laughs heard in commish quarters for months.

William Randolph Hearst's latest station buying splurge and the tendency of his radio organization to play with the Mutual Network has NBC worried. Incident, which lasted a week, drew a heavy scowl from NBC was the service that WCAE, Hearst's Pittsburgh mouthpiece, gave Mutual on covering the local flood. WCAE, which is allied with NBC's red link, fed Mutual with thrice daily comments on the disaster by Norman Twigger, WCAE staff man.

Impression gathered by NBC is that Hearst is out gathering stations with a view to aligning them with Mutual immediately or soon after the presidential election. NBC sees the setting in of permanent lines into Pittsburgh and WBAL, Baltimore, by Mutual as more than a co-operative relationship. To NBC it is the initial step of an alliance that will find, providing the Chicago Tribune's (WGN) antagonism toward Hearst can be overcome, Mutual and the Hearst owned outlets in a strategically placed hookup. This possible maneuver plus Hearst's penchant for pushing around the radio departments in his newspapers presents a serious problem for it, avers NBC. Also closely watched by NBC are the possibilities of a joint venture in broadcasting by Hearst and Warner Bros.

Rumors of Hearst buying more stations were rife last week. One report has him bidding $1,750,000 for WEEI, Boston, another had him negotiating for WXYZ, Detroit, and a third had him holding an option on the Don Lee network. WEEI is now allied with NBC's red link, while WXYZ is a recent comer to the blue. WXYZ's management denied that there had been any talk of a buy between itself and the Hearst organization. Report about the option on the Don Lee came after it was disclosed that CBS and Dick Richards, of WJR, Detroit, were huddled with Guy Earl on a purchase of KNX, Los Angeles 50,000-watter. It was said Monday (23) that the option details on the deal had been worked out and that all remaining was an exchange of signatures.

Hearst's Tabu on Radio Publicity A Paradox; Building Own Network

Some 38 Hearst-owned newspapers scattered through the United States have pared their radio departments to a minimum on direct orders from William Randolph Hearst. Radio editors have been transferred to other duties.

Speculation is rife in the radio industry as to Hearst's motives for the action. It seems generally understood that the publisher reacted to the Earl Browder (Communist) speech over CBS and decided to express his displeasure with the broadcasting industry by refusing all publicity co-operation.

At the same time other theories were heard. One sought to trace a squeeze play between Hearst and his film ally, Warner Bros., against the network-ASCAP condition which is blocking song plugs on the new Marion Davies picture released through Warners. Another explanation discerned a connection between the Loucila Parsons-Mary Pickford feud over radio guest stars but that was generally pooh-poohed as far-fetched. Hearst organization itself was a bit confused by the decision.

Tempering Fire

Original orders were modified at the request of higher-ups in the Hearst organization who persuaded publisher to carry out the new policy gradually rather than overnight. It was also arranged that where individual Hearst papers have reciprocal publicity deals with radio stations these will be carried out until the date of expiration but not thereafter renewed.

Only logs plus (in some instances) 'best bets' boxes are to be printed. In New York the agate listings bobbed up in eight point type. Nick Kenny of the N. Y. Mirror is running a general column with tin pan alley non-radio stuff. Mike Porter and Louis Reid not readjusted but still on payroll. Similar situations out of town reported.

How long Hearst's peeve on radio will last is anybody's guess. Paradoxically, as the Hearst papers curtail radio publicity, Heart himself is busy negotiating for stations. Besides the five stations he has just acquired in Texas, Hearst is reported seeking transmitters in Boston, Detroit and California.

Conti Shifts to WMCA

Conti Products switches its amateur show March 31 to WMCA, New York, from WOR where it has been running for the past year. Deal with the former is for 26 weeks, after which it proposes to return to WOR.

Among the 23 new accounts brought in so far this month by WMCA are Natural Bloom Cigar and Loft Candy Stores. With Natural Bloom it will be a daily baseball resume on a basis of 39 weeks.

Fred Waring aired 'On Your Toes' music last night (24) on his CBS program. New Rodgers-Hart musical comes into Broadway in two weeks' time.

NO RAY NOBLE RENEWAL; CONSIDER BLACK, NBC

Coca Cola, which is on CBS Wednesday nights, is not renewing for Ray Noble when the present 26-week contract expires April 22. It hasn't been decided by the account whether it will withdraw altogether from network broadcasting on that date.

Program which Coca Cola is giving consideration is to a replica of the one it had on NBC last season. Latter show had Frank Black heading an orchestra of 40 pieces and included a mixed chorus.

Union Interpretation Ends Jesters, Divano 3 on WLW

Cincinnati, March 24.

Two WLW musical groups—the Rhythm Jesters and the Divano Trio—have faded out because Oscar Hild, prexy of the local musicians' union, classed them as instrumentalists requiring union affiliation. Have been sustainers on WLW for the past two years.

Jesters comprise four lads and a pianiste, Gladys Lee. They doubled vocal and instrumental Divanos are male string musicians.

Lee Baldwin and Eddie Birnbreyer of the Jesters combo will continue on the Crosley staff as arranger and vocal pipester respectively.

PROGRAM SHOWMANSHIP TOPS STATION 'HABIT' THEORY IN NEW CROSSLEY TEST

Listening During Peak Hours Zigzags Between Stations According to Program Entertainment Values—Popular Shows Light Up Dead Sets, Swelling Circulation Markedly

A strong vindication of program appeal—which in the last analysis means showmanship—as the magnet that produces listeners for one web station as opposed to another is contained in a new piece of research just completed by Crossley, Inc. Theory that listeners prefer one particular station out of habit mainly, is emphatically designated as a fallacy. Although web promotional departments are ardent exponents of the 'habit' slant, and have made much ado over it, Crossley states that 'this (new piece of research) pretty clearly demonstrates that the program is of greater importance than the network.'

Crossley's study was made with the financial aid of some of the 10 sponsors whose web shows hit the ether between 8 and 10 p.m., EST, on January 15 and 22. Following pair of mornings 4,000 interviews were conducted in 11 big 'station cities' and 42 smaller burgs like Pottstown, Pa.; Annapolis, Md.; Sedalia, Mo., etc. Sponsored programs about which the interviewees were questioned included One Man's Family, Rendezvous, Cavalcade of America, Lady Esther Serenade, Armco Iron Master, Burns and Allen, Town Hall Tonight, Lily Pons, Warden Lawes and Refreshment Time with Ray Noble.

Chart drawn from the web station dialing on these two nights looks as zigzaggy as a piece of chain lightning, and the factor of habit doesn't appear to have a great deal of leeway left for it. From 8 to 8:30 the Red web had a big preponderance of listeners as One Man's Family was in progress. During the next half hour the audience shifted most strongly to CBS where Burns and Allen held forth, though the Red also had a solid following for Lady Esther Serenade. From 9 to 9:30 the Red again was tops with Town Hall Tonight as the attraction. From 9:30 to 10, the Red, featuring the second half of Town Hall continued to be the lure, but the Blue with Warden Lawes took an appreciable nick out of it.

Program strength, as the chief element in station selection, is further supported by the fact a potent stanza will cause dead sets to be lit up. For instance, when Burns and Allen come on, better than four-fifths of the evening's set users turn on the juice. During the prior half hour only three-fifths of the evening's users were listening.

Dead Sets Light Up

This expansion of the audience further indicates that arguments used in the past by newspapers against radio are erroneous. Papers' claim was that one good web program will steal the audience completely from all competitors. Crossley's findings show that two good competitors side by side (as for instance, Burns and Allen and Lady Esther) expand the listening audience. One may outstrip the other, but the lesser one still can have a large audience. Room for both is occasioned by drawing dead sets into the listening circle.

Aside from this line of investigation, the Crossley work contains two other main findings not frequently touched on. One of these is phrased as 'a measurement of the audience in remote cities and towns in comparison with the audience in station cities.' As expected, the ratio of listeners in smaller towns is higher than in the big station cities. Reason is obviously that the smalltowners have less outside diversion and don't spend so much time commuting, etc. In toto, 52.2% of set owners interviewed in station cities had their sets on some time between 8 and 10 p.m. on the two Wednesdays in question. In smaller towns the percentage was six points higher.

Comparison of the figures, with a breakdown for half hours, is listed in an accompanying table. There was some slight difference in program choice between big and little cities, but it was not radically great.

Third chief point in the investigation involved the reasons why listeners tuned in one program as opposed to its web competitors. Plethora of answers came forth here, with the main ones being tabulated on an accompanying chart.

Study additionally contains several subsidiary findings which are of specific interest chiefly to the 10 sponsors whose program were involved. One of these is a measurement of product purchases between those set owners who heard the radio programs and those who did not. Conclusion here is that radio advertising causes a marked stimulation in sales, though Crossley does not vouchsafe absolute accuracy for his percentage figures. Tack is one of those problems needing further research in the future, and its inclusion in this study is purely of a 'feeler' nature.

Percentages of Set Owners Using Sets

Time	Station Cities	Remote Towns
8 — 8:30	42.3%	36.3%
8:30— 9	43.3%	49.4%
9 — 9:30	38.9%	44.0%
9:30—10	37.9%	42.6%

Agencies—Sponsors

Al Pearce and gang slide off the Pepsodent show on April 3. Lasted 26 weeks.

Neva-Wet Bottling Corp. (Neva-Wet Liquid for textile products) planning a campaign through Lennen & Mitchell, New York, with radio contemplated.

Natural Bloom Cigars, through the Montrose agency, again is skedding re-enacted baseball over WMCA, New York, starting March 29. Stanza hit the air four times a week at 7 p. m. and give a quarter hour dramatization of the day's best game, with Irwin Cooper, WMCA production exec, in charge.

Harold F. Ritchie & Co. (Eno) injecting a novel guester angle into its 'Eno Crime Clues' stanza over the Blue. Through N. W. Ayer, the sponsor has lined up a bunch of ex-convicts who will spiel on their exploits after the regular mystery yarn is unfolded. Names of the boys not to be given, and they will appear masked in the studios. Another guester (this one the victim of crime) whom Ayer is eyeing is Mary McElroy, daughter of the city manager of Kansas City, who some time ago was kidnapped and held for a large ransom. Deal was not set yet.

Midwest Radio Corp., through the Key Advertising agency, making radio tests in cities where retail stores are located. Programs to be local musicals running 15 minutes thrice-weekly. Object of the test is described as 'to determine the respective pulling power of newspapers and radio in attracting the retail buyer.'

Gay Products Co. (Gay White shoe cleaner) releasing a campaign through the Lake-Spiro-Cohen agency, Memphis, with radio among the media.

Lady Esther stanza for the Mutual web, now running Sundays from 4:30 to 5 p. m., will shift on April 26 to the 6:30 to 7 p. m. spot. This will put it directly behind Feenamint's amateur program. Cosmetic sponsor is buying five stations: WGN, Chicago; CKLW, Detroit; WFIL, Philadelphia; WCAE, Pittsburgh, and WBAL, Baltimore.

Goldman chain stores signing up for 13 weeks of amateurs (half hours) over WISN, Milwaukee. Account placed direct for Friday eves with Hearst Radio.

Andrews Pharmacal Co. (Pearlotion) planning a campaign through the McCord Co., Minneapolis, and has an appropriation of about $20,000. Good percentage of it to be allotted to radio. L. Melamed is account exec.

Household Finance, through the Charles Daniel Frey agency in Chicago, will shift its 'Sherlock Holmes' stanza from 10:30 p. m. EST Saturday eves to the 7:30 niche as of April 4. Program has been hitting three Mutual stations, but with the time change will hit another three for a total count of six. Are WOR, New York; WLW, Cincinnati; WGN, Chicago; CKLW, Detroit; WKBW, Buffalo, and WBAL, Baltimore.

Bost Toothpaste, Kremi and Musterole have renewed for the Jacob Tarshish 'Lamplighter' show on Mutual network for an additional nine weeks.

Palmolive soap's 'Ziegfeld Follies of the Air' program is now hitting KGMB, Honolulu, in addition to its regular CBS schedule in the U. S. Contract calls for 13 weeks.

Key Advertising Agency, Cincinnati, has elected B. C. Herrick, radio director since he came over from Schwimmer and Scott last fall, into a vice-presidency.

B. B. D. & O. has received approval from Electrolux for a spot campaign that will before the end of the summer take in some 70 stations in farm areas. Slated for plugging is the refrigerator's kerosene version. In addition to a recorded series with Carson Robinson the account will use news bulletins and market and weather reports.

Starting dates for the programs will be determined by each station's geographical position. Campaign will first be put under way in the south and gradually work north, with the stations in North and South Dakota getting their starting orders in late May or early June.

Tydol gasoline has taken the 'inquiring reporter' program on WFBR, Baltimore, on twice-weekly basis; started last week. National brewery had sponsored, but failed to renew. After two broadcasts under its guidon, Tydol made arrangements with WFBR to have Henry Hickman, who does the 'reporter' stuff, released for a two-a-week similar broadcasts over WFIL, Philly, starting next week under Tydol sponsorship. Hickman will do his 'inquiring' in Balto on Tuesday and Thursday evenings, and in Philly on Wednesdays and Fridays.

Wheeler Sues KMTR

Hollywood, March 24.

Breach of contract charged in $5,000 damage suit filed in Superior court by Bruce Wheeler against KMTR.

Wheeler, diet and health lecturer, alleges in complaint that after paying studio $52.50 for six 15-min. talks, and submitting script four days in advance, he was halted in middle of first broadcast, causing him loss of $2,500 from sponsor.

WHY THEY TUNE IN

(Some Individual Reasons for Selection of Each Program as Reported to Crossley)

ONE MAN'S FAMILY: Newspaper listing, human interest, women prefer, like serials, children enjoy, true to life, likes characters, likes drama, men prefer, likes station.

RENDEZVOUS: Newspaper listing, good music, likes station, children enjoy, radio guide, family prefers, likes drama.

CAVALCADE: Educational, newspaper listing, men prefer, good music, radio guide, children enjoy, women prefer, likes station, likes history.

LADY ESTHER: Good music, likes Wayne King, newspaper listing, likes products, women prefer, family prefers, likes advertising, children enjoy, men prefer, likes station, radio guide.

ARMCO: Newspaper listing, good music, men prefer, likes station.

BURNS AND ALLEN: Amusing and entertaining, newspaper listing, likes characters, children enjoy, family prefers, likes Gracie, men prefer, saw in movies, likes type, radio guide, likes advertising, women prefer, good music, likes station, likes products, original.

TOWN HALL: Likes Fred Allen, newspaper listing, likes amateurs, children enjoy, men prefer, family prefers, likes type, women prefer, radio guide, amusing and entertaining, likes Portland, likes advertising, likes characters, good music, saw in movies, original, likes products.

LILY PONS: Newspaper listing, voice, good music, women prefer, radio guide, educational, likes advertising.

WARDEN LAWES: Likes drama, newspaper listing, educational, children enjoy, likes advertising, men prefer, family prefers, radio guide, enjoyed his book.

REFRESHMENT TIME: Good music, newspaper listing, women prefer, likes characters, likes advertising, like Ray Noble, children enjoy, family prefers.

(Note: By 'newspaper listing' is meant the station log carried in a paper's editorial columns, and not 'spotlight' radio advertising. 'Radio guide' means a similar log for fan mags, etc.)

Not a Crusading Station, Says WNEW

Denies Air to Attack on Telephone Company—Consumers Group Peeved

Rather than let the impression get around that it was developing into a crusading station, WNEW, Newark, last week postponed indefinitely a talk blasting the telephone company for its high rates and severed itself from the service of Jay Lewis, the outlet's special events booker. John A. Trinchere, chairman of the Utility Consumers League, whose scheduled spiel on telephone rate reduction had been put off, declared Monday (23) that the lawyers for the league were preparing charges against the station for submission to the Federal Communications Commission.

Trinchere was slated to speak last Saturday (21) but when he got to the station he was told that the airing would have to be put off for three weeks or longer. WNEW's management took the view that it didn't think that the FCC would like the idea of having the A. T. & T. attacked while the commission's inquiry of the latter was on. The UCL had planned the WNEW talk as the opening shot in a statewide campaign for phone rate reductions.

Trinchere averred Monday that it was possible that the station was influenced by the fact that it had an advertising contract with the New Jersey Telephone Co. WNEW said that there was such a contract but that it amounts to merely two announcements each weekend, plugging the reduction in Sunday long distance rates.

WNEW charged that Lewis had also got it jammed up with Representative Edward A. Bergen, of New Jersey, when he invited the rep to deliver a talk demanding that the toll for the Holland Tunnel be reduced. Kenny was permitted to go through with his mike appearance.

WJAY's New Address

Cleveland, March 24.

Finding its present piano-store location too cramped, WJAY, 500-watt indie, has taken a lease, said to be for five years, on the entire second floor of Carnegie Hall. Will also build a new transmitter with special directional antenna.

Prospective setup, covering nearly 10,000 ft. of floor space, to be ready within a month. Regular broadcasts will continue in the interim.

WKBZ's Quick Recovery

Muskegon, Mich., March 24.

Although WKBZ's studios in the Occidental Hotel were gutted by a recent fire, the station was back on the air 30 minutes after the flames were out. An auxilliary studio and the transmitter were saved by fireproof construction.

Station now angling for a new studio site.

A HIGH HURDLER

KPO serves not only northern California but leaps the mountains to Nevada, Idaho and Oregon, giving spot and local advertisers a plus that spells added sales impetus.

KPO 50,000 WATTS
NBC Pacific Coast Red Network
SAN FRANCISCO

One of NBC's Managed and Operated Stations

RADIO'S IMPORTANT ROLE IN CRISIS

WABC, N. Y., Falters

High water at Way , . J., where CBS has the transmitter for WABC, its main outlet, caused the key station to go off the air periodically last Thursday and Friday. Flood interfered with the workings of the cooler system and produced blank spaces of about a minute apiece on half a dozen occasions.

WWVA's 87 Hours

Wheeling, W. Va., March 24.

For 87 consecutive hours WWVA laid down a barrage of messages, info, appeals for help, etc., as the flood here reached a crest of 55 feet. Station had predicted the disaster from U. S. Weather Bureau statistics, and was prepared in advance for emergencies.

Throughout the actual flood rescue work was directed largely via the 5,000-watter. Later, as the water subsided, appeals for food, shelter and clothing, as well as manpower to clear the debris, were broadcast. Red Cross donations, called for by the station, reached $50,000 in three days and are expected to attain $100,000.

Rochester Off Air

Rochester, March 24.

Heavy sleet storm last week took both Rochester radio stations off the air for more than two hours. WHEC's antenna broke down at 9:55 Tuesday night and broadcasting was not resumed until next morning. Just after WHAM opened Wednesday morning all four telephone lines broke down between the broadcasting studio in the Sagamore Hotel and the transmitter station in Victory, 20 miles away.

Talent and equipment were loaded on trucks and automobiles and rushed to the WHAM transmitter station where an emergency studio was set up to save the commercial programs.

Seven live-talent programs, requiring 30 people, were put on from there under difficultie. When piano had not arrived for the opening program, station engineers helped whistle the theme song. Nailing equipment to a table was done in rhythm with the bass drum of the 11-piece Smith-Siverson orchestra during the Fels-Naphtha period.

Chief Engineer John J. Long, Jr., ill at his home, kept the studio in touch with the trans itter station with his short-wave set. Two hours later three of the telephone lines had been repaired, but with part of the talent still at the station, it was necessary to switch back and forth until the schedule could be definitely reestablished at the studio.

With possibility of other breaks, an announcer with wax equipment remained at the transmitter station throughout the day and evening.

Most of the wire connection between the studio and station is underground cable, the break coming in a short stretch of overhead wires at about the half way mark.

2,000 Messages

Lowell, Mass., March 24.

After broadcasting 2,000 messages for anxious friends and relatives; giving flood and safety info; aiding the mayor's office, police and fire departments, and mobilizing relief for flood victims, WLLH'S manager, Robert Donahue, took a turn at the mike to administer his own station a suave pat on the back.

Reminded listeners of the services WLLH had rendered, and then indicated that the station is supported by advertising—ergo, patronize the advertisers. Also rang in some sweet plugs for the Lowell Electric Light Corp. and the telephone company. Concluded with a rousing motto: 'The friendly voice of the Merrimac Valley pledges continued service in every worthy cause.'

Deliver 'Paper' by Air

Knoxville, March 24.

WNOX came to the aid of the Scripps-Howard paper here, the afternoon News-Sentinel, by broadcasting the entire news contents of a complete paper when circulation trucks were unable to make deliveries in the flooded areas of Kentucky, Virginia and North Carolina.

Page-by-page account was given for subscribers and listeners-in in marooned communities.

WBEN Sends Crew

Buffalo, March 24.

Radio very much on the job with flood news service here.

WBEN sent Spieler Lou Kaiser, Technical Supervisor Ralph G. Kingsley and Short-wave Technician Ernest H. Roy to Binghamton for first-hand description. Crew had to leave car on outskirts of town, lug 150 pounds of equipment in, row down the street, climb over a billboard into a garage before setting up equipment. First broadcast, Thursday (19), was successful. Another try Friday went by the board—too much static.

WKBW staying open after hours during flood to present late bulletins. Usual sign-off is 1 a. m. Now staying on until 3, 3:30 with U. P. dispatches from stricken areas. Also Announcer Stuart Metz, a former ham, has been picking up short-wave amateur reports at home and phoning them to studio. Estimated cost of $50 an hour for overtime service.

Philadelphia's Part

Philadelphia, March 24.

Last week's floods gave local stations plenty to do and offered them record field day with listeners. They crashed through, generally, in neat fashion. All studios issued frequent news bulletins, varyin intervals from every half-hour to every two hours, with hot items always good for interruption regular programs.

WCAU, with short wave a liate, W3XAU, not only had an in with news from flood territory, but was instrumental in handling communication duties for various relief agencies. Station was in constant touch with KDKA and its short wave station, W8XK, and directed movements of relief workers, troops, instructions from Red Cross and news bulletins to stricken territory. Station was clearing point for majority of orders, situation finally getting so Harrisburg and other points issued instructions for all in flood area to stay tuned to WCAU or W3XAU.

WIP, with two reporters in flood territory, reporting conditions by phone (whenever they could get through), also used Trans-Radio service and bulletins from Mayor Wilson, who was in close touch with situation. Station also broadcast mayor's appeal to Philly citizens for contributions.

KYW, picking Joseph Vancheri's short wave descriptions from W8BWH, Punxsutawney, Pa., put them on NBC hookup. ickup was completed through intermediate shore-wavers.

WDEV's Nice View

Waterbury, Vt., March 24.

WDEV, located on a slight rise of land in the center of Waterbury, aired some of the best descriptions of the recent flood in this district and announcer Silvio Carantini could gather his material by glancing out the studio windows, as both ends of the village were covered with from three to six feet of water form the Winooski River.

There was no damage to the station, but several local buildings, including the State Insane Hospital, were flooded over the first floor level. State Institution's difficulties added plenty of color to the broadcasts.

WOL Gathers Copper

Washington, March 24.

WOL, local 100-watter, getting in a deal of showmanship and Hearst publicity as the result of an idea that started out to be pure altruism. Tying in with the flood situation, Art Brown, m.c. of the 'Musical Clock,' asked his Friday audience for pennies for the Red Cross fund of the Washington Herald (Hearst). By afternoon $255 copper was on hand.

Noting the temper of the audience, WOL then decided to break up its eve schedule and put on a dance stanza to thank listeners for contributions. Although the outlet signs off at midnight, the fest went on until :30 a. m. Next eve the same thing happened, this time lasting until 3 a. m.

WHP-WKBO Broadcasts

Harrisburg, Pa., March 24.

Two local stations here, WHP and WKBO, have been keeping an eye on the flood situation since 10 day. ago. Knowing that the vast ice sheath over Pennsylvania rivers was sure to result in ice jams and floods, stations tied together all information sources they could so as to be able to report when the actual break would come.

Info tie-ins included telephone companies, fire departments, Harrisburg Telegraph newspapers (which own an observation plane), weather and hydraulic authorities, etc. Even got oldtimers to broadcast their knowledge of river conditions. When the actual floods started, both stations were in an A-1 position to broadcast alarms.

Bad Luck Dogs WFBL

Syracuse, March 24.

WFBL, Syracuse, almost had a flood broadcast. Samuel Woodworth, station manager, and Bruff

(Continued on page 46)

"THE NATION'S STATION"

★ *Not simply the best known slogan in radio broadcasting, but a recognized fact*

The WLW audience is representative of the *entire* United States. No single group, no particular class of Americans make up the habitual listeners to "THE NATION'S STATION." Northerners, Southerners, Easterners, Westerners—from farms, small towns, and great metropolitan centers—combine into the largest group in the world who listen *regularly* to a single broadcasting station.

WLW's audience is the perfect cross-section of the whole nation. Over the widest area covered by any individual broadcasting station, WLW carries radio's finest programs into every type of home that can be accurately labelled "American."

Yes, **WLW** *is* **"THE NATION'S STATION"**

THE CROSLEY RADIO CORPORATION, CINCINNATI

Luxembourg Seeks to Shake English Time Brokers; Court Fight Looms

London, March 15.

Sir Patrick Hastings and Norman Birkett, two topnotch English lawyers, have been retained by Radio Publicity London and Radio Publicity Universal, joint plainti , in an action to prevent Radio Luxembourg from doing business directly with advertising accounts that have heretofore been placed through the plaintiffs. Efforts of the commercial station to escape commission payments is behind the litigation.

Radio Publicity London has a contract said to run eight years giving it exclusive rights to brokerage English language-devoted broadcast time over the station in the Duchy of Luxembourg. Ovaltine, Pond's Horlicks's are American firms that have advertised on this commercial transmitter for the benefit of the British market.

Differences between Radio Luxembourg and Radio Publicity originally developed when the Crazy Water Co. became irked at the price it had to pay for the station and withdrew its British representation from the Erwin, Wasey agency. Latter had dealt for the Laxative through the International Broadcasting Co., a sub selling agency for RP. Crazy Water's burn derived from the discovery that the rate it was charged was considerably more than that shown on the station's rate card. Account sought to cancel the contract, and when the IBC refused, it took its plaint direct to Radio Luxembourg.

ALL-CANADIAN STARS ON PROPOSED PROGRAM

Toronto, March 24.

Elton Johnson of the Locke Agency, Toronto, is in New York seeking data on costs for a prospective radio program that would include Canadian-born celebrities. A big Canadian advertiser may bankroll a series. Would involve pick-ups from New York, Hollywood, etc.

Walter Huston, Fifi D'Orsay, Douglas Dunbrille, Norma Shearer, Mary Pickford, Ned Sparks, Edward Johnson are among the Dominion made-gooders on the list.

Amateurs Walk Plank

'Skipper and Amateurs' is label for a new series over WNEW, New York, Friday ights. Broadcasts are from stage of RKO Capitol, Union City, N. J. Sears-Roebuck is sponsoring for 26 weeks.

Instead of getting the gong, entrants who fail are to walk a plank at the skipper's command.

'5-STAR FINAL' TO REMINGTON

Deal was on yesterday (Tuesday) between Donald Flamm, WMCA head, and the Remington-Rand Co. for the latter to assume sponsorship March 30 of the station's 'Five-Star Final' on a basis of five nights a week. Proposition as discussed involved airing the news dramatizations over the Inter-City Group, of which WMCA is the key, and also over WOR, New York, with other Mutual stations added in the fall. Contract all around was to be for a minimum of 26 weeks.

Remington-Rand has for the past three years been tied up with the joint bankrolling of 'The March of Time' series over Columbia. It is likely that the office equipment manufacturer will stay along with this feature when it goes to a weekly half hour.

WIBW, KFOR TO CORN BELT

Lincoln Substitute for KFAB, Topeka New

Des Moines, March 24.

WIBW, Topeka, and KFOR, Lincoln, have been added to the Cornbelt group which is being fed the Gene and Glenn program daily by WHO, Des Moines, for Kellogg. KFOR replaces KFAB, which was forced by CBS to drop the series.

Addition of the two outlets makes seven that are taking the program by the device of rebroadcasting WHO's long wave signal.

UNCHALLENGED DOMINANCE

In the great northeast—the wealthy markets of eastern and central New York State and western New England—no other radio station can equal the power, the prestige, and the selling record of WGY. There is no better way to serve this great area whose population exceeds four million.

WGY 50,000 WATTS NBC Red Network

SCHENECTADY

One of NBC's Managed and Operated Stations

WBNY Agitates for NBC Blue Service in Buffalo; Downey Special Nixed

Buffalo, March 24.

WBNY is trying for NBC blue network service which doesn't come into Buffalo. Periodic station announcements ask listeners to write NBC requesting service. Roy Albertson, WBNY owner, announced 'bank and newspaper interests have tried to keep blue web out of here for some time.' Did not elaborate this comment. WBEN, owned by The News, carries NBC red web. WGR-WKBW, closely allied with Marine Trust Co., divide CBS service.

WBNY, 250 watts to sundown and 100 thereafter, got backing of 'Evening in Paris' sponsor (Bourjois) in attempt at one-time chain service to air Morton Downey here Monday (23) in his regular blue network half-hour but NBC execs nixed it on policy grounds.

Sponsor wanted Downey broadcast heard here to help capitalize on his personal appearance at General Motors Spring Show beginning today (24). Xavier Cugat orchestra through Thursday (26) and Emerson Gill's band Friday (27) and Saturday (28) also set.

KGO, SAN FRANCISCO, TO SEEK 50,000 WATTS?

NBC, which operates the outlet, and General Electric which owns it, are reported on the verge of asking the Federal Communications for permission to boost the power of KGO, San Francisco, from 7,500 to 50,000 watts. The station is located on 790 k.c., and another GE transmitter, WGY, Schenectady, being on the eastern end of the channel. Latter is licensed for 50 kilowatts.

The 790 wavelength rates as having made radio legal history. It was the battle that Charles Evans Hughes put up for GE and WGY in 1927 that resulted in the breakdown of the channel and set a precedent that resulted in a general reallocation of wavelengths and the passage of the Davis amendment to the Radio Act.

Gulf's Summer Show

Good Gulf has handed the Phil Baker show a 13-week renewal up to June 21 for the remainder of the season and will come back with it in the fall for 39 more, commencing Sept. 21.

For the intervening 13 summer weeks the oil sponsor will retain its CBS Sunday night spot with a straight musical show consisting of Hal Kemp's orchestra and the Seven G's.

June 21 is the final hot weather date for the Jack Benny show as well as Phil Baker's, and both return to the air the same night next season.

Clark Luther Steps Up

Davenport, March 24.

Personnel at WOC here has undergone a revamping, major change being that Clark Luther, heretofore commercial manager, is now assuming the unfilled post of station manager. Morgan Sexton, program director, moves into the commercial department and additionally becomes publicity director.

Kenneth Gfeller meantime leaves WHO, Des Moines, to take over traffic and program chores at WOC.

Americans in Berlin

Berlin, March 18.

Three American radio men are here making a study of German radio and a new television station.

They are Dr. Max Gordan, NBC's European representative, C. W. Horn, director of research and development for NBC, and Dr. R. L. Jolliffe, formerly chief engineer for the Federal Communications Commission and now director of RCA's frequency bureau.

Long Range Anticipation

Cincinnati, March 24.

Signs of spring? At L. B. Wilson's WCKY they're far ahead of the season. National Carbon Co. just signed for spot announcements on its Prestone auto radiator antifreeze to start October 19.

Account through J. M. Mathes, Inc., N. Y.

Lehn & Fink Goes 100% Live Spot

Lehn & Fink has become so thoroughly sold on the use of live spot programs that it has decided to pass up network affiliation completely for the next year and concentrate its air appropriation for Hinds Honey Almond Cream and Lysol on spot broadcasting. With the execution of this new policy will come another change. Hinds Honey account is to be moved from Kenyon & Eckhardt agency to William Esty & Co.

Decision to go spot all the way followed a survey which Lehn & Fink made on the contest response it got from both its spot placements and the CBS series with Leslie Howard. In either instance Hinds H. & A. Cream gave away a Pontiac car each week. The inquiries that the spot programs pulled far exceeded the returns from the network show.

As soon as the winter campaign on the cream has been completed L. & F. will renew contracts with about the same list of local stations but with the plug involving Lysol. The present Columbia hookup comprises 37 stations, while the outlets which are rounding out 26 weeks of local live program broadcasting for the same cosmetic numbers 28.

Lehn & Fink is now in the market for script shows. his search stems from the fact that the study of the contest responses on local live shows showed that script programs outpulled all other types by a wide margin.

Lehn & Fink proposes to keep some of these Hinds & A Cream shows going through the summer but with Lysol as the substituted plug. The Lysol spot stuff will be confined to the large cities, but outside of WGN, Chicago, and WLW, Cincinnati, which will continue indefinitely, the list of stations has not been decided. Because of the restrictions which radio imposes on the product, L & F will move warily in placing the Lysol business. Same company is doing some live spot testing for Pebeco, having a show each under the toothpaste banner on WSB, Atlanta, an WLW.

Eddie Cantor winds up for Pebeco the end of April. No renewal has been worked out with the comic for the coming fall.

FCC's Washington Docket

and Decisions

Washington, March 24.

New day transmitter for New Albany, Ind., last week was okayed by the broadcast division of the Federal Communications Commission. Station, owned by the North Side roadcasting Corp., will be operated on 1370 kc with 250 watts.

Extension of special experimental authority to operate days with 2½ kw, was granted WDAE, Tampa, Fla., and license of KREG, Santa Ana, Cal., was renewed until July 1.

Harry H. Culver, Beverly Hills, Cal., lost his application for new station to be operated on 710 kc with 500 watts, for failure to show.

Commish relented, however, in the case of WLAK, Lakeland, Fla., and okayed plans for a new station to be operated on 1310 kc with 100 watts. Transmitter, which had previously failed to comply with Commish rules but now is toeing the line.

The following applications were referred to examiners:

Station WWAE, Hammond, Ind., change of hours of operation from sharing unlimited with WFAM, South Bend, Ind., to sharing nights; Waterloo Times-Tribune Publishing Co., Waterloo, Ia., new experimental broadcasting station, to be operated on 1550 kc with 1 kw, using antenna array of special design; Times Publishing Co., St. Cloud, Minn., new station to be operated on 1420 kc with 100 watts.

Examiners' Reports

Problems of WOOD and WASH, Grand Rapids, Mich., stations sharin the same transmitter, were mediated by Examiner Melvin H. Dalber who took under advisement their squabble with WFBR, Baltimore, an managed to divide the requested assignment among all three.

Trio operates on the same 1270 kc frequency, each using 500 watts, and simultaneously applied for a boost to 1 kw. Finding Michigan's State and Zone quotas are considerably under the limit days, and that Maryland daytime interference would be only slight, Dalberg recommended denial of night time operation for all three stations but advocated that daytime boost be granted. Nighttime interference from WJDX, Jackson, Miss., would result from granting the full request, Dalberg pointed out.

Troubles of KVI, Tacoma, Wash., which must move from its present location to make way for flood control projects, were increased by unfavorable recommendation of Examiner Ralph L. Walker. New site proposed by the station, was not approved by Walker, because of program duplication with a Seattle station, and an increased coverage in the northern part of the State, where it is not needed. Big daytime juice-jump also was frowned on, since State of Washington 'is now assigned approximately 13% more than its equitable share of broadcast facilities for daytime operation.'

Station, which is owned by the Puget Sound Broadcasting Co., Inc., expanded since 1928 from a 50-watter to its present power of 1 However, 'the transmitter, antenna and ground system now used by station have remained substantially unchanged since 1929,' Walker' port points out.

Located on sandy soil which gives poor transmission, KVI has been in a tough spot—through constant danger from floods and through inability to increase its 150-foot antenna because of proximity to an airway. Station requested permission to locate on Vashon Island, install new equipment and jump its day power from 1 to 5 kw.

Tuscaloosa, Ala., will get its first broadcast station if the Commish passes on recommendations of Examiner John P. Bramhall for a smalle to be operated days on 1200 kc, by James R. Doss, Jr.

Describing Tuscaloosa transportation facilities as 'three rail lines, Warrior River barge line and four paved highways,' Bramhall's report tells of the practical isolation of the small southern city from normal radio entertainment. Underquota condition exists both state and zone, report points out.

Plea of Champaign News-Gazette, Inc., Champaign, Ill., for a station to be operated on 1370 kc with 100 watts was seconded, in part, by Examiner George H. Hill. Application for unli ited hours should be cut to daytime only, Hill decreed, since Illinois night quotas are heavily oversubscribed.

Inauguration of nighttime service and jump in day power to 250 watts, from 100 watts — requested by KVSO, Ardmore, Okla., likewise was trimmed to 'daytime only,' by Examiner R. H. Hyde. At present operating on 1210 kc with 100 watts, days only, KVSO requested unlimited hours and the daytime increase in power. Finding Oklahoma's night quotas over-burdened by 29% in the third zone and 17% in the state zone, Hyde ruled that only grants possible would be for daytime, which is underquota.

Willard J. Purcell, chief engineer of WGY, Schenectady, is slowly recovering from pneumonia. Bernard Krueger has charge in Purcell's absence.

Bill Lawrence, once with the Lincoln (Neb.) Star here, has in the short space of three weeks gone from the AP to KFAB and then to WPA.

Beware Phoney Flood 'Benefits'

Chiseling brigades, always quick to capitalize on emergencies that arouse the sympathies of the public at large, are reported active in promoting 'benefits' for flood relief.

Radio stations should be extremely careful how they land their facilities and prestige to proposals of this nature.

WFAB, WHOM IN SHARNG DEAL

Consummation of deal whereby WFAB, New York, will take over operation and active control of WHOM, Jersey City, now awaits only final okay by Federal Communications Commission. Joe Lang, director of WFAB, and Paul Harron, until recently with that station and now sales director at WHOM, figured in the deal with Harry F. O'Mealia, present owner of the Jersey City station. O'Mealia will retain an interest in WHOM if and when the deal gets the official sanction of FCC.

WHOM, which already is a full-time station, maintains its principal studios and operating office staff at the West 57th street address, while WFAB, which has been sharing time with two other outlets, has studios in Carnegie Hall, N. Y.

Whether or not WFAB is to lose its official identity may depend on deal whereby WEVD, New York city, would buy into the station. In that event it would give virtual full-time operation for WEVD, something it does not have at the present time.

Clyde Hunt, CBS presidential engineer in Capital, rates trip to Florida with President Roosevelt, despite no scheduled network broadcasts on jaunt. Special mike stand used by F. D. for both radio and p. a. speeches was built by CBS and Hunt is only man who can set it up in a hurry.

CHARLES GREEN JOINS NBC

Brings Several Bands With Him on April 1

Charles Green is replacing Harold Kemp as head of the band department in the NBC Artists Service. Green has had his own booking office, with Noble Sissle's being among the bands on his roster. His aide, Charles Ryan, also shifts over with him.

Kemp resigned several weeks ago to head up Fanchon & Marco's booking office on the Coast.

Green officially joins NBC April 1, bringing with him Noble Sissle, Stuffy Smith, Harry Reser, Red McKenzie and Irving Aaronson and the Frank and Milt Britton act. Before becoming a producer of vaude acts and head of the Consolidated Radio Artists Booking Office, ., Green was a musician and a musical supervisor in Ohio public schools.

Following the departure of Harold Kemp from the NBC Artists Bureau Ruby Cowan will take over picture contacts on the New York end, which function had been part of Kemp's job. Cowan will continue to handle theatre bookings. Band department is to be expanded so as to allow for extensive staff to travel on the road with bands on one-night tours, to contact the hotel and niteclubs in New York for business and to make the rounds of the ad agencies.

Graham McNamee, born a St. Paulite, is to be master of ceremonies at the second annual police show, to be held in the St. Paul munie aud, April 13. McNamee will fly here immediately following his April 12 Chase & Sanborn stint.

Balto Radio Station Nixes Burlesq Tag

Baltimore, March 24.

When is burlesque not burlesque? Answer: When it is advertised over WFBR.

Station has account in Hon Nickel's burley barn, the Gayety, for series of spots, but has put official curb on copy used, and the word 'burlesque' is carefully eliminated. Names of shows, featured strippers and comics are used, but the house is referred to only as 'the Gayety, Baltimore's playground.'

CLERGYMEN ASK BOWES TIME SWITCH

Toronto, March 24.

Because the Major Bowes program is allegedly interfering with evening service church attendance, ministers of the Presbyterian church in Ontario, convening here, will write a formal request to Chase & Sanborn asking the coffee sellers' cooperation in 'changing an hour which has always been regarded as a church hour.'

If the program should be put ahead or back an hour, this would 'interfere' as much with church attendance to the east or west, depending on that five-hour time spread between Halifax and Vancouver by time zones.

Sheboygan Station's Tower

Sheboygan, Wis., March 24.

Following approval of the FCC, Station WHBL, owned by the Sheboygan Press, will start construction of a new 285-ft. transmittter tower and transmitter building on a 28-acre tract couple miles south of town.

When the new equipment is finished, the station, which now operates on a split daytime schedule, will go fulltime. Is a 500-watter.

The Miseries—Other People's—Looks Like Big Results-Getter for Radio

Another Radio 'First'

Her job as personal assistant to Lenox R. Lohr, new NBC prez, rates Miss Martha McGrew as the first woman to hold a high command in network broadcasting. Femme bosses in the business have heretofore been confined to station managers and lesser executive positions on either local outlet or network rosters.

Miss McGrew held a similar post with Lohr when he was managing director of the Chicago World's Fair.

Cut Basketball Play-Offs

Indianapolis, March 24.

Biggest single radio attraction in Indiana is cut down this year with the Indiana High School Basketball Tournament cut into sectionals, regionals, and semi-finals, and only three games played here to decide the victor.

In former years 15 games were played over a two-day period, which were broadcast from the playing floor, with practically every set in the state tuned in for results.

This year only eight teams will complete, and games will be played in afternoon and night. This cuts the radio revenue down to about one-fourth of previous time costs.

Ford Motor Cars is sponsoring the broadcast over WIRE, and the Midwestern Oil Company is plugging Hy-Red Gasoline over WFBM.

Arch MacDonald, WJSV, Washington, sports commentator, to Orlando, Fla., for 15-minute chatter from training camp of Washington Senators ball team four times weekly. Station and sponsor, Peoples Drug Stores, splitting line charges.

ications are that by the end of the current year the air will be flooded with personal problems programs of the type in which the seekers after advise participate. Latest stanza of this description to have garnered commercial is 'Husbands and Wives,' which has been on WOR, New York, since last August. Standard Brands will do the underwriting. Slated to start next month for True Story Magazine is WMCA's 'Good Will Court,' with the hookup combining the Mutual Network with the Inter-City Group. A third program of this classification, which is being readied by an agency for submission to a client, would have top name femme authors sitting in judgment on the love problems of the younger element.

Ad agency impresarios see this wearing-of-the-heart-on-the-sleeve trend as an offshoot of or step better than the type of self-expose entertainment exemplified by the 'Voice of Experience,' the 'Family Counsellor,' or the 'Friendly Advisor.' National advertisers that have made use of the problem answering expert include Ward Bread, Hinds Honey and Almond Cream and Wasey Products.

Opinion in the trade is that listening audiences will react to this form of exhibitionism even more enthusiastically than they have to amateur programs. This viewpoint is founded on the same theory which had actuated the advice column in the daily newspaper, that the average person derives a big kick from a recital of the other person's woes.

'Husbands and Wives' will take over the spot now filled Sunday nights on NBC's blue (WJZ) link by Robert L. Ripley and Ozzie Nelson. Problem retailer will likely have Standard Brands' seasoning product Royal Aspic tagged onto it.

Richard Ullman, WGR-WKBW, Buffalo, vacationing in Bermuda.

KYW

carries more programs voted **BEST** in nation-wide popularity polls than any other Philadelphia station. Let this be your guide in choosing radio coverage of the Philadelphia marketing area.

KYW

PHILADELPHIA, PA.—10,000 WATTS

RALPH A. SAYRES, *Director of Sales*

New Business

CHICAGO

Webster Cigar Co.; 15-minute platters twice weekly. N. W. Ayer Agency, Chicago. WGN.

A. S. Boyle Co. (Samoline): 15-minute platters twice weekly. Blackett-Sample-Hummert Agency, New York. WGN.

Climax Cleaner Mfg. Co.; one-minute participation announcement daily for two weeks starting April 13, 1936. WGN.

Guarantee Mutual Life Insurance Co., Chicago; one-minute announcements, Sundays. WENR.

Bulova Watch Co.; five evening time signals daily. B Agency, New York. WMAQ.

Newark Clothing Co., Chicago; morning weather reports, daily. Malcolm - Howard Agency, Chicago. WMAQ.

BALTIMORE

Florida Citrus Commission, 26 five-minute transcriptions. Placed by Ruthrauff & Ryan. WBAL.

Household Finance Corp., of Chicago, 52 tie-in announcements. Placed by Charles Daniel Frey Co. WBAL.

Max Mehl, Fort Worth, Texas, numismatic, two quarter-hour transcriptions. Placed by Guenther-Bradford Co. WBAL.

Carleton & Hovey, of Lowell, Mass., manufacturers of Father John's Medicine, 26 announcements. Placed by John W. Queen. WBAL.

Chevrolet, 65 quarter-hour transcriptions. Placed by Campbell-Ewald. WBAL.

merican Washing Machine, 26 five-minute transcriptions. Placed by Meldrum and Fewsmith. WBAL.

Bernard Perfumer, of St. Louis, Mo., 13 five-minute programs, and 13 participation periods. Placed by Hilmer V. Swenson. WBAL.

Zerbst Pharmacal Co. of St. Joseph, Mo., 12 announcements. Placed by Barron Adv. Co. WBAL.

Standard Oil (Esso), 312 five-minute news broadcasts. Placed by Marschalk & Pratt. WBAL.

W. F. Straub & Co. of Chicago (Lake Shore honey), 39 participating announcements. Placed by Mitchell-Faust Co. WBAL.

M. J. Breitenbach Co., of New York (Gude's Pepto-Mangan), 54 one-minute announcements. Placed by Brooke, Smith & French. WBAL.

Dethol Mfg. Co., of Wash., D. C., 52 one-minute transcriptions. Kynet Agency. WBAL.

Continental Oil, 26 half-hour transcriptions. Placed by Tracy-Locke-Dawson Agency. WBAL.

Consolidated By-Products (Marko), 13 quarter-hour transcriptions. Placed by McLain Organization. WBAL.

GRAND RAPI ICH.

G. Dun, cigars, sports review, six times weekly, for 13 weeks. Through Epstein Agency, Detroit. WOOD-WASH.

Fidelity Corp. of Michigan, 52 five-minute programs. Placed direct. WOOD-WASH.

Morissey Farm and Orchard Supplies, spot announcements, six times weekly, 52 times. Direct. WOOD-WASH.

T. C. Young Market, spot announcements, six times weekly for 300 times. Direct. WOOD-WASH.

Radio Distributing Co., 26 announcements. Direct. WOOD-WASH.

Ekhardt & Becker Beer, 26 five-minute programs. Direct. WOOD-WASH.

Nyhuis Beauty Salon, 100 five-minute talks and 100 announcements. Direct. WOOD-WASH.

Hauger Stores, men's clothing, 52 announcements. Direct. WOOD-WASH.

Builders' and Traders' Exhibit, ve 15-minute broadcasts from exposition. Direct. WOOD-WASH.

Hub Clothing Co., 100 announcements. Direct. WOOD-WASH.

BOSTON

reiver & Co., nine 15-minute programs, twice weekly, starting March 28 and ending April 25. Through Deforest Bureau of Merchandising, Springfield. WNAC.

Wolf My Clothier, six 125-word participations in 'Spotlight Revue,' one weekly, starting March 13 and ending April 17. Through Sallnger & Publicover, Boston. WNAC.

C. E. Fay C., 52 announcements, once weekly. Through Harry M. Frost, Boston. WNAC.

Flower Show (N. Y.), 100-word announcements, daily including Sundays. Through John W. Queen, Boston. WNAC.

American Pop Corn Co., new, five-minutes, Jolly Time Program, once a week for three weeks, starting Feb. 9. Through Coolidge Advertising Co., Des Moines. WBZ and WBZA.

John Morrell & Co., new, five-minutes, Pride Program, three times a week for 26 weeks. Through Henri, Hurst & McDonald, Inc. Chicago, WBZ and WBZA.

Florida Citrus Commission, renewal, one minute announcements, 10 times a week for two weeks. Through Ruthrauff & Ryan, Inc., New York. WBZ and WBZA.

Bigelow & Dowse Co., new, one-minute, temperature reports, daily for 13 weeks. Through Stoddard Sampson Co., Boston. WBZ and WBZA.

Spencer Chain Stores, Inc., renewal, 15 minutes, Musical Clock six times a week for 39 weeks. Through Chambers & Wiswell, Boston. WBZ and WBZA.

Milton Bradley Co., renewal, one-minute announcements, six times a week for one week. Direct. WBZ and WBZA.

General Electric, new, 15 mi Old Timer Discovery Drive, two times a week for 13 weeks. Through Maxon, Inc., Detroit. WBZ and WBZA.

Bay State Nurseri , Inc., new one-minute weather report, daily for three weeks, starting March 22. Through Broadcasting Advertising, Inc., Boston. WBZ and WBZA.

ROCHESTER, N. Y.

Dodge Bros. Corp., five spots weekly. Placed by Ruthrauff & Ryan, Inc., New York. WHAM.

Chrysler Corp., 15-minute transcribed variety show, three evenings a week for three weeks. Placed by J. Stirling Getchell, New York. WHAM.

Beechnut Co., spots once a week for three weeks. Placed by McCann Erickson & Co. WHAM.

Richfield Oil Corp., 15-minute transcribed dramatic program, Jimmie Allen, three evenings a week for 52 times. Placed by Fletcher & Ellis. WHAM.

Utica Mutual Insurance Co., spots one evening a week for three weeks. Placed by Devereau & Smith, Inc., Utica. WHAM.

John Morrell & Co., spots three mornings a week for 13 weeks. Placed by Henri, Hurse & McDonald, Inc., Chicago. WHAM.

Ever Bros. (fruit), transcribed announcements four mornings a week. Placed direct. WHAM.

Milton Bradley Co., Springfield, Mass., spot announcements five mornings a week for three weeks. WHAM.

Sibley, Lbidsay & Curr Co., department store, 15-minute talks six mornings a week for one year. Placed direct. WHAM.

General Mills, Inc., Minneapolis, In-laws, 15-minute transcribed dramatic program, five mornings a week for 13 weeks. Placed by Blackett, Sample, Hummert, Chicago. WHAM.

Procter & Gamble, five spots a week for four weeks advertising Drene. Placed by Kastor & Sons, Chicago. WHAM.

Fels & Co., 15-minute studio program, Smith-Sliverson orchestra with Edward Jardon, tenor, two mornings a week for nine months. Placed by Young & Rubicam, New York. WHAM.

Bernard Perfumers, St. Louis, spots two mornings a week indefinitely. Placed by Hilmer V. Swenson. WHAM.

TAILORED TO THE MARKET

It is as if WTAM's service aireas were tailored to fit the concentration of purchasing power in northern Ohio. 1,017,600 NBC radio families are its potential circulation. WTAM is the only Cleveland station which blankets the entire Chamber of Commerce market area.

WTAM 50,000 WATTS NBC Red Network CLEVELAND

One of NBC's Managed and Operated Stations

Philly B. B. Grabs Air Coin

Philadelphi , March 24.

Having cracked the ice, Philly ball clubs are grabbing all the radio dough they can mitten. This week both clubs signatured deals for Atlantic Refining to bankroll daily ball-by-ball descriptions of home games over WIP, ditto with previous deal with Wheaties over WCAU. For years having turned frozen face to radio, they're now set with double dose of it.

Atlantic deal, set by N. Y. Ayer, will air six days weekly, with chance of Sunday added if WIP can clear its board. Deal with Wheaties for WCAU broadcasts calls for six days a week, with no chance of Sunday. No announcers mentioned for series, but WIP is understood to be angling for a 'name.'

Virgi ia Robinson and Bob Ackerley h ndling KOMO-KJR, Seattle publicity and news broadcast department, following resignations of Al Balch and Ralph Jones, who have gone into real estate promotion.

Winder R. Harris, managing editor of the Norfolk Virginian-Pilot, renewed for 13 weeks of news comment over WTAR by Pender rocery stores.

Inside Stuff—Radio

Again exercising a policy of flexible station tie-ups to land more biz, the Mutual web has entered into a dicker with Macfadden Publications which calls for a link between the four main stations of Mutual and the nine stations of the Intercity hookup. This deal is being made to allow Macfadden to expand his 'Goodwill Court' stanza, now running on Intercity, over a bigger area. Starting date is not set, but will probably be June 2, 10 to 10:30 p. m. In its present Intercity form, the 'Goodwill Court' runs for three-quarters of an hour on Sunday eves, but under the expansion plan will be chopped to a half hour on Tuesday.

With four Mutual stations added to his list, Macfadden plans to settle the matter of an organization point for the stanza by hiring a theatre in New York. Coverage in the metropolitan area will thus be at a maximum, including the theatre, WMCA (Intercity station and present originators) and WOR (Mutual station). WMCA, however, will continue to produce the progr m with the Ruthrauff & Ryan agency, since it owns rights.

Mutual stations set for the deal are WOR, New York; , Detroit; WGN, Chicago, and WLW, Cincinnati. Exact day and time period of the expanded stanza will depend on when clearance can be arranged.

With the quota system due for the ashcan whenever Congress gets around to abolishing the Davis amendment, the Federal Communications Commission during the past two months has been disregarding the still-existent requirement that broadcasting facilities must be allotted equitably between various states and zones.

While improving conditions in a few instances, Commish has intensified overquota situation in several states and has further reduced facilities assigned to some underquota states. Latest tabulation, dated March 14, showed 19 states short on night facilities and 30 short on day facilities.

Although many slander arguments in France are still settled by the duelling sword instead of in the courts, France is to have a law to deal with libel and slander by radio. Felix Goium, Socialist deputy, has tabled a bill putting the clamp on such offenses. This left winger's bill proposes that the provisions of the law of 1881 concerning libel in the press should be made applicable to broadcasting and the same penalties applied.

If the bill passes—and it stands a good chance—all statements broadcast by radio stations will have to be registered and initiated by the French post office which controls broadcasts.

Vince Barnett, Hollywood ribber, was chased off air few nights ago during National Broadcasting remote from Los Angeles Biltmore hotel. During St. Patrick's celebration, Barnett, while doing his routine, used word 'dam,' which was condoned, but when he followed later with 'I get paid good money and all the extras I can pick up,' in referring to his picture work, he was cut off. Studio felt latter too rough for family trade. However, incident will be forgotten except that Barnett scripts hereafter will be closely scrutinized, with ad libbing no go.

Negotiations are still going on for the placing of the General Mills 'Jack Armstrong' kid show this coming fall. Though going off Columbia on April 24 and scheduled to return to either CBS or NBC on Aug. 31, no commitment has yet been made by General Mills or Blackett-Sample-Hummert.

NBC itself has a standard ruling that no time can be guaranteed previous to 60 days before the start of the contract program.

WKRC, Cincinnati, owned by CBS, has definitely signified that it will not join the newly-formed Ohio regional web. In declining a bid, the station politely signified that parent CBS interfered with the hitching, but gave no sideli hts on this situation.

Ohio crowd now scratching its head over an affiliate for the southern end of the state, nd may possibly scatter bids in northern Kentucky.

Terrell in turn instructed John M. Sherman, northwest inspector for F. C. C., to call on the bed-ridden lad while on an inspection trip in Wisconsin and give him a special examination. Ordinarily, the commish requires applicants for operator licenses to go to regular examination points for tests.

When Cecil R. Malmgren, crippled youth of Weyerhaeuser (Wis.), recently wrote to President Roosevelt for suggestions on how he could get an exam to qualify for class A amateur radio operator rating, president turned the epistle over to W. D. Terrell, chief of the F. C. C. field section.

Here and There

Dan L. Winn, previously with stations in Texas and Arkansas, joining KELD, El Dorado (Ark.) as operator and relief announcer.

Edward Bumpass added to the mike staff at KFRO, Longview, Texas.

Dr. George Gallup back is Young & Rubicam desk after y- up with flu.

Don Holaday coming over from WDAY, Fargo, to KVSO, Ardmore, as chief engineer.

Don Aldrich new at KGVO, Missoula, Mont.

Bob Dillon back at WOC, Davenport after hospital session during which he parted with his appendix.

Fifi D'Orsay hired to give 'French' atmosphere to the new Dr. Lyons radio pro ram with Willie and Eugene Howard gets her final papers as a U. S. citizen April 14; one day before the program starts.

Kent Josef now addressing the mike at WJIM, Lansing, Mich.

General otors am show, twice daily for six days in tle, Portland and Spokane, applicants at KOMO-KJR,

Bob Murphy new mike addition at WDAY, Fargo. Used to be with KGFK, Bismark.

Ethel Kreppel, WGR-WK , Buffalo, secretary, wins free electricity for life in General Electric contest.

Art Shepard, conductor of the curbstone forum at WMT, Cedar Rapids, tried a 'Break the Jinx' stanza recently and hauled 100 mirrors onto the street for inter-

(Continued on page 46)

PAULA STONE

PICTURES
Under Contract to Warner Bros.

Management: HENRY WILLSON — RICHARD K. POLIMER, Inc.
6606 SUNSET BLVD., HOLLYWOOD, CALIF.

RADIO
Guest Star on BING CROSBY Broadcast

New York Radio Parade

By Nellie Revell

Radio Problems Always Emergenci

Last week the National Safety Bank program on WOR, Sidewalk Interviews from in front of the Hotel Astor, was airing as usual. Presently Roger Bower the productioneer on the program heard music from a blind fiddler working down the sidewalk in front of the Astor. Bower in a dither for worry the mendicant was playing a restricted Warner tune but couldn't break through the crowd to look into the situation. All through the rest of the program there ran an undertone of violin music. Luckily the tune the blind fiddler played was in the clear.

Still Versatile at 78

Tom Broadhurst, brother of George, the dramatist and former theatrical impresario, at the age of 78 is a hit on radio. Doing a series of tea stories on CBS. At 20 he was an AB seaman (still has his papers framed); at 25 on Board of Trade; at 30 a theatre manager; at 40 a playwright; at 50 a farmer; at 60 an arbitrator; at 70 a novelist, and now a broadcaster.

'And So It Goes—'

Sam Taylor's program on WOR sought Phil Regan to interview. Contacted Republic Pix and received written okay. Next went to Regan's manager and got verbal okay. So to Ruthrauff & Ryan Agency and another verbal okay, since Regan will air for one of agency's accounts over CBS. To be on the safe side he huddled around luncheon table with Regan, manager, agency man. All said okay. Taylor then announced on air and released publicity. Some 48 hours later the manager called everything off and shuttled from manager to agency and back. No reason or guest star. Offered to mention Regan's sponsor and station to be heard but no dice. Same manager did ditto on Taylor with an okayed request for Jim Melton. Quashed set-up just three hours before air time.

Scrambled Notes

Charlie Martin, who writes on March of Time radio scripts, into partnership with Irv. Reis the CBS production demon. Martin writes, Reis directs, CBS sells. Have one of their experimental drama-musicals of one hour length on verge of the dotted line. . .Howard and Shelton, Peg LaCentra, Doug McDunnough swing band, Paul Stewart as m. c, goes locally on NBC for Melo-Roll May first. Pedlar & Ryan client. . . Sterling Products has 12 programs coming to NBC networks. Script and musical shows. Spread over all their subsidiary companies. All Blackett-Sample-Hummert clients. . .Steve Hamas the heavyweight fighter with the Penn U diploma is about offering agencies a program. Script show that intends teaching boxing to juveniles. Written by and being offered by Steve in person. . .Joe Moss, the band man, had a birthday last Monday. His musicians threw him a surprise stag dinner and ribbed him crimson. . .Gus Haenschen to Bermuda for vacash. . .Martin Rackin now doing p. a. for Meyer Davis office. . .Wonder Bread show on CBS, Renfrew of the Mounted, will shift to four a week serial instead of as present a three a week short story. Goes Monday, Tuesday, Wednesday and Friday. Starts March 30. This show has a broadcast, a pre-broadcast and a rebroadcast. . .Dot McNulty of WNEW goes to coast for Fox Films. . .Ralph Kirberry with three Lipton's Tea programs on WJZ each week did an additional show last week for sponsor on WINS. . .Josef Isreals goes as news commentator on WMCA. Supposedly a sponsor in the shadows.

Short Shots

Kay Thompson, Andre Kostelanetz and Ray Heatherton will be the summer program for Chesterfield at CBS. . .Among other tunes last Friday night the Waring program at NBC featured the song of their Alma Mater which is Penn State. Strange to see the entire ork reading lyric from mimeo sheets. Despite name few of the lads are from Pennsy. . . George Schmidt of WOR sales is at the Polyclinic Hospital with his appendix missing. . .Jay Mills ork to Piping Rock Club in Saratoga. . . Maurice Hamilton of the NBC program dept. has written a tune, 'Ah Love of Mine.' Will be sung by Lucille Manners on Cities Service next Friday night. . .Dick Schroder of CBS press is first vacasher. Left Sat. (21) for two weeks at Virginia Beach. . .No ork follows Lombardo into the Roosevelt Hotel when he leaves on May first even though spot is usually upen until June. . .Norm Segal of Cleveland Press in town again making the rounds. . .Frank Parker and confidential secretary Dot Martin are a romance. . .With spring here the exodus starts. Folding at WOR are Drug Trade Products on 27th; Lou Little on 28th; Conti, Olson Rugs on the 29th and The O'Malley family on April 12th. . . Sherlock Holmes program goes from 10:30 to 7:30 . . .Bill Sweets has severed his connection with Phil Lord. After a short two weeks they started directing each other. . .Ray Noble filing for his USA citizenship papers.

Stand By

Rubinoff folds for Chevrolet in three weeks. May do an e. t. series for sponsor. . .Victor Moore goes on Shell Oil from Hollywood on April 12 for a one shotter. May get an extended contract. . .Charles Schenck ex-NY, CBS production joined the WBBM-CBS Chi staff on Friday. Recently had been with Blackett-Sample-Hummert and Lennen & Mitchell agencies. . .Jane Pickens went to Ravenna, O., to visit friends last week. Wound up stranded in Cleveland because of floods. Pickens Sisters date in Pittsburgh week of 21st postponed to April 4th. . .Bob Simpson, manager of CBS playhouse at 44th St, will wed Miss Sheila M. Proctor of Toronto on June 1 in Toronto. . .Dell Sharbutt, the CBS announcer, wed Meri Bell, a radio songstress, Saturday (21). No honeymoon as bride opens at Loew's State on 27th. . .Jimmy Sahpier is year older on 31st March. . .Stoopnagle and Budd replace Fred Allen for the summer months. . .Ronny Ames hiked to Miami, Monday, for some sand dunes and sunshine. . .Two NBC pages went to their dance on the cuff thanks to Alois Havrilla. . .Burt McMurtrie was flood-bound in Pittsburgh last week. . .Loretta Lee has a busy few months ahead of her. Starts a CBS sustainer, coast to coast, on April 4. On April 11 is due in Boston for some two-a-day dates in Normandie Ballroom. Then to Detroit on the 24th for vaude. On May 16 she goes south for six weeks of one nighters with the Joe Haymes band. . .Lanny Ross goes to the coast this summer for a brand new legit musical to be produced by Henry Duffy in L. A. and Frisco. . .Eadie Lang, sister of late Eddie Lang, the guitarist, signed by Gene Gaudette and goes NBC. Swings a hot tune and ditto on the guitar. . .General Electric program folds on Easter Sunday presumably for the summer. . .Jerry Cooper weds Joan Mitchell in April. She is of the Hollywood line. He sang at the cabaret some weeks back.

Memo

Jimmy Walker will m. c. the final program of the Sherwin Williams Metropolitan Opera Auditions at NBC, when a winner is to be selected. Hizzoner rates a $1,500 check. . .For this broadcast the program shifts from large studio 3N to huge studio 8H. . .Maxwell Showboat changes its face in the next four weeks. Many plans are being considered with nothing definite as yet. . .Harry Bluestone, radio musician, owns the Glovine Co. Tis a hand lotion product and he just sold Saks Fifth Ave. the exclusive NYC rights. . .Charles Dornberger now at the Paradise Restaurant is an ex-Paul Whiteman saxophonist. He airs bi-weekly at NBC. . .Francis Coakley set at WNEW to do sport series. Mickey Walker is guest number one. . .Benny Goodman has order from Macauley Publishing Co. for book on swing music. Title: 'This Thing Called Swing'. . .Jack Hylton gets a sustainer on MBS.

LEVYS-UNION AT PEACE

Philadelphia Broadcasters Patch Up a Musical Truce

Philadelphia, March 24.

Affairs between local music union and Ike and Leon Levy, of WCAU and KYW, are once more at arm-in-arm stage. Final adjustments were made in huddles last week and, as usual, concessions from both sides being the rule.

Levys agree to employ only union members as studio accompanists, but held out for and obtained right to employ them for longer stretches than usual musicians. Point they claimed is that accompanist chores are only minor part of duties, major part being hostessing.

'Ought to Be a Law,' Says Solon

McFarlane Claims 'Runaround' From Station on Critical Speech

Washington, March 24.

Demand that broadcasters be compelled to make transcriptions of all political speeches was voiced in Congress as aftermath of debate about Communist speech over Columbia networks.

Suggestion came from Representative W. D. McFarlane of Texas, who charged a station at Wichita Falls made 'untrue' statements about him and then later refused to

(Continued on page 54)

WWJ's Soprano 'Find'

Detroit, March 24.

From hundreds of auditions WWJ selected this week Nancy Baskerville, soprano of Gallaton, Tenn., as its 'find' of the year. Miss Baskerville, chosen by Val Coffey to appear on several of his music programs.

She will replace Winifred Heidt, who shortly will take a leave of absence.

WOR

"Hit Shop"

Presents . . . A STARTLING ARRAY OF PROGRAM BARGAINS
STATION-TESTED—GUARANTEED AUDIENCE!

GABRIEL HEATTER
8:00-8:15 P. M. MONDAY TO FRIDAY INCLUSIVE

One of the air's foremost news commentators. A dynamic, vibrant personality for your product. Has pulled 80,000 letters on one product, each representing purchase of 45¢ worth of merchandise. Offers you an immediate audience of thousands of loyal WOR listeners. Ideal program for the advertiser eager to obtai immediate results at a price well within his appropriation.

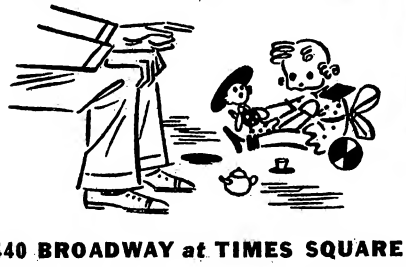
hits!

TRANSRADIO NEWS . . . Weekdays: 8:00 A.M., 12:30, 5:00, 6:45, 11:00 P.M. (11:30 P.M. Tuesdays only). Sundays: 10:00 A.M., 6:45, 11:30 P.M. The only news service on the air in the metropolitan area which gives the complete news. A station feature with real selling power in the community. TIME AND TALENT COST (Three ¼-hour broadcasts) $850

JAZZ NOCTURNE . . . Mondays at 8:30 P.M. Jazz in all its moods. Unique orchestral arrangements including woodwinds, brasses, organ. Starring Helene Daniels, Key Men, Brunlieff's Orchestra and "Voice of Jazz". One of most adaptable programs in big musical field. TALENT COST, $1,000

THE HOLLISTERS . . . Tuesday and Thursday, 9:45 P.M. A light comedy sketch. Swift-paced dialogue and keen characterization. Spontaneous hilarity and consistent audience response justifies its dominating position among competitive programs. TALENT COST—TWO PROGRAMS (15 minutes each) $300

UNCLE DON WEEKDAYS 6 P.M., SUNDAYS 11:30 A.M.
Children's perennial favorite. Now streaking into his eighth year of record-breaking sales. Enthusiastically endorsed by agencies and advertisers. . . . Will mention your product or service before and after each daily program and give it a complete half-hour once each week for $700. Saturday now open—Thursday spot available April 11.



SALES OFFICE . . . 1440 BROADWAY at TIMES SQUARE

'MORNING MATINEE'
With Ben Bernie Orchestra, Edna Woolman Chase, Gladys Swarthout, Nellie Revell.
45 Mins.
MACY'S (cooperative)
Thursday, 9 a.m., EST
WOR, New York
(Donahue & Coe)

Department stores have not gone in for radio on the grand scale as a rule because of the cost of talent. This Donahue & Coe cooperative set-up permits local store cut-in sponsorship of a network (Mutual) program. By spreading the cost of the name orchestras, Nellie Revell and other talent the local stores are able to have the type of attention-commanding entertainment that presumably guarantees a large listening audience yet without overloading the advertising budget. On paper its a nifty merchandizing notion.

Ben Bernie led the parade of top-flight orchestras. It was nine o'clock in the morning and Bernie hadn't been to bed (this being his idea of the best way to safeguard his own appearance at such an hour). Bernie of course is a regular he-vampire where a radio microphone is concerned and even at nine a.m. he's 'romantic' for the dames. Which is of course carrying out the program's fundamental thesis.

But the pull and draw of a succession of orchestras will depend on the showmanship manifest in their presentation. Showmanship is a factor that was slighted in the initial Morning Matinee. Program brought its personnel to the mike without continuity or build-up other than routine announcer and m.c. introductions. Consequently an absence of blending and easy-flowing progam development is a point for criticism.

Nellie Revell who has been a steady fixture on NBC with her chummy and chatty interviews is the change-of-pace from the music. Nellie is permanent but the orchestras change each week. Nellie is a lady conversationalist of experience and showmanship and should add the human interest note to the program.

Donahue & Coe must, however, provide a better framework for the program as a program. It is not enough to book good talent and then strand it in front of a microphone. The bigger the attraction the greater the need for supervising showmanship in order to get the full values inherent in the talent.

Morning Matinee, if it continues with stars of a calibre equal to its first batch, naturally commands attention. There's no competish at nine a.m. Setting of the first program, however, did not approach in excitement the expectancy engendered by its impressive list of artists. It never got hot.

AL GOODMAN
And His ORCHESTRA
"ZIEGFELD FOLLIES OF THE AIR"
EVERY SATURDAY—WABC 8-9 P.M., EST
Columbia Network
Coast-to-Coast
4 STAR RATING FOR SOLID YEAR

LEON BELASCO
And Hi ORCHESTRA
LOWRY HOTEL
St. Paul, Minn.
Dir., Music Corp. of America
Pr. Mgr., HERMAN BERNIE

BENAY VENUTA
SUNDAY . . . . MAR. 29—10 P.M.
TUESDAY . . . . MAR. 31— 6 P.M.
WEDNESDAY . APR. 1— 5 P.M.
WABC—and Entire Columbia Network
Exclusive Management
CBS ARTISTS BUREAU
Personal Management
JULES ALBERTI, 515 Madison Ave, New York City

GEORGE M. COHAN
'Song and Dance Man' with Walter Gilbert, Charles D. Brown
60 Mins.
LUX (Lever Bros.)
Monday, 9 P. M.
WABC, New York
(J. Walter Thompson)

George M. Cohan did a series for Good Gulf gas a year or so ago and is in no sense a stranger, both commercially and on special sustainers, to the kilocycles. This, however, was his first attempt at an hour-long radio adaptation of one of his own plays and easily his most pretentious radio acting chore.

Four decades of assorted showmanship experience stood out in the Lux performance of 'The Song and Dance Man.' Unusual indeed, as the Lux stage director, David Garrick (phoney billing) pointed out, is the combination of a guest star who is also his own author and what it means to have a guy who understands both scripting and writing wasn't hard to realize, for this session stood out among the Lux radio productions. Cohan must have had plenty to do with the continuity. If he didn't do it, his influence at rehearsal is strongly suspected. It was definitely Cohanesque.

Unlike so many legit and film stars who come to radio, it is evident that George M. devotes brain power to his broadcasting problem. He has the showman's intelligent awareness of the conditions he must cope with and he adapts his material and his tempo to fit the requirements. He tailored his 13-year-old salute to a vaudeville porkerop into a steadily-paced constantly-believable and frequently-touching radio epic. Using 'epic' advisedly!

Walter Glibert and Charles D. Brown carried the other two chief roles very ably. Indeed the whole production was well cast. There again Cohan's influence is suspected, as he was always devoted to a well-weighed choice of supporting players. But Cohan himself, with his customary contempt for arduous self-assignments and page-long speeches, as Happy Farrell gives radio a truly memorable performance. In the coughing and choking-up bits at the audition he finally gets the flops on, the song and dance man was acting as acting usually ain't on the radio. And when delivering the routine about wanting more than anything to be a good s. and d. man, but refusing to be a bad one, the about-to-sob reading of the lines was wallopy listening.

Cohan hypoed the Lux stanza. It leaped into a gallop before he was through. And he made it abundantly evident that any time he wants to line up a series of radio dramas it is—or should be—a clear-all-tracks special. Announced as the author of 51½ plays, his own archives will supply plenty of material. *Land.*

EDDIE DOWLING
With Ray Dooley, Helen Ward, Benny Goodman's orchestra
Music, comedy
30 mins.
ELGIN WATCH
Tuesday, 10 p.m. EST.
WEAF, New York
(J. Walter Thompson)

There are some good ingredients here, but the mixing job as evidenced by the first stanza (17) n.s.g. Program does not play to overwhelming opposition from other webs, and with the right touches is in a position at this hour to reap a moderately satisfying harvest. But before the hay is hauled in, it's going to take some industrious sharpening of the sickle.

Where the opening shot teetered, was on the matter of dividing the time equitably between three batches of talent, each of which is high-bracket stuff. In short, Goodman and his band, with Helen Ward, need ample display space, especially with Goodman's strong catering to the ripening swing trend. Dowling and Dooley are in the same boat, necessitating a big pond for them. The division of duties thus is a ticklish job which so far has been approached with trepidation. Production is doubly hard because there are no lesser lights among the performers who could be used simply as pace dividers and breakers.

Goodman's account of himself was peppy, and yet suave. He's got what it takes when it comes to serving up piping hot rhythms. One number consisted of a swing trio (clarinet, piano and drums) going to work on a sizzling number with a frenzy that couldn't help but sock. Goodman, for the rest of the stanza, had plenty of stretch in which to perform. Helen Ward, warbling once with the band, passed her entrance requirements.

Dowling's m.c.ing proved smooth enough, although it was particularly the close of the program that showed him to best advantage. Ditto for Rae Dooley. Early in the stanza both of them tried to jab in little two-line gags that faltered for lack of room, and some of the gags were pretty cheesy. In the homestretch, however, a chance to unlimber proved more advantageous.

Rearrangement could feasibly be made where they would be moved out of some of their cramped quarters. The two-line gag stuff just doesn't click. Dowling could also take tucks in his sugary lines in places. This is heard on radio by people listening in small groups and doesn't register as in theatres.

Miss Dooley's precocious child routine is an ace card, and is played with just the right touch of sophistication to match Goodman's advanced form of strumming. Combo has okay personality, but couldn't completely find itself in several of those snippy time bits. *Edga.*

Mary Aloi has returned to WSYR (Syracuse) after a siege of the measles.

BENNY FI
Songs
COLGATE-PALMOLIVE-PEET
Saturday, 8 p.m.
WABC, New York
(Benton & Bowles)

For the past month a Broadway best-teller story has been 'The Strange Case of Benny Fields.' This is the story of the peculiar quirks of fortune that befell an experienced graduate of big-time vaudeville who is suddenly 'discovered' by a street that knew him by sight, name and performance for 20 years and by an advertising industry that, with characteristic program short-sightedness, would not buy him when he could have been had cheap, but waited to pay larger fees when other people's enthusiasm convinced the self-doubting judgment of the Madison Avenue kind of showmanship.

So now Benny Fields is on the Palmolive idea of the 'Ziegfeld Follies.' Every Saturday at eight for the next two months at least he is to give radio a bombardment of the type of songs he has been singing for two decades. And which is now suddenly and incredibly called 'new.' Fields has been broadcasting intermittently since 1931 with his wife, Blossom Seeley, herself a queen of rhythm and as plausible a candidate for 'discovery' (if that's the vogue nowadays) as her team-mate. Among their air appearances were guest spots on the Fleischmann Yeast varieties.

Oct. 27, 1931, VARIETY, reviewing Seely and Fields on WGN, Chicago, wrote:

'What they do to a number is not simply to croon it or render it softly and sweetly. They build a song into a miniature production. They make a story out of it. That is something radio should embroider its call letters into. Anything that can bring a new twist or an enhanced technique to radio entertainment ought to be given sober consideration. Fields' baritone obligato to Miss Seely's heated melody is abundantly persuasive.'

Fields sang four songs on the Benton & Bowles program Saturday night. Sang them with the assurance and ease and sock that no newcomer, however talented, ever quite has. In the smooth blending of continuity and lyrics, and in the fullsome round intestinal baritone richness of the voice, it was old stuff suddenly become hot stuff. And for once the studio audience reaction in its hand-to-hand music sounded real and spontaneous and not staged.

Fields who used a megaphone for hot singing before Rudy Vallee left Yale and who was boo-boo-ba-dooing while Bing Crosby was a school boy in Spokane is working along lines even somewhat unique for himself. He evidently and perhaps wisely wishes to sidestep any grounds for comparison with younger but better known personages.

Benton & Bowles gave him a strong continuity buildup. Perhaps too strong as such buildups often work in reverse ratio. Fields can and did make good on the puff stuff but that still doesn't lessen the probable soundness of not gushing-it-up too heavily. *Land.*

ALEXANDER KIRKLAND, REED BROWN, JR.
Dramatic
15 Mins.
FLEISCHMANN
Thursday, 8 P.M., EST
WEAF, New York
(J. Walter Thompson)

Two topflight legit juves, Kirkland and Brown, Jr., were hurriedly drafted to take the place of Richard Barthelmess for the sketch portion of the Rudy Vallee broadcast. The short notice given them to select and rehearse a script is probably the chief reason for the negative results achieved.

Sketch concerned a famous aerial explorer and his brother, the former a coward and the latter, who pilots the plane, disgruntled because his blood relative gets all the credit for doing nothing. The windup results in the killing of the pilot by the alleged explorer after they had been grounded in the Arctic wastes, with the murderer explaining later that his brother had gone insane and killed himself.

There was little suspense in the 15-minute vehicle and Alexander and Brown, though able actors, could not bring it up to scratch. One of the longest sketches ever presented on the Fleischmann program, it was also one of the dullest. *Scho.*

CANADIAN HOCKEY BROADCAST
With Foster Hewitt, Gordon Sinclair, Roland Beaudry, Louise King, Beau Summers, Jimmie Shields, Carroll Lucas orchestra
Hockey, Music, Songs, Talk
GENERAL MOTORS OF CANADA
Saturday, 9 p.m. Till Fi ish of Game
CFRB, Toronto
(MacLaren)

General Motors hockey broadcast Saturday (21) marked the end of the fifth season for this largest hookup commercial in Canada; 39 stations from coast to coast. A third of the fan mail comes from the U. S.

Set-up is unique in that it is a two-language proposition for these National Hockey League play-offs for the world's championship. If teams are playing in Montreal, broadcast goes out in English and in French simultaneously; if game is being held in New York, Boston, Chicago or Detroit, broadcast is picked up in the Montreal studio and then translated into French and piped to the seven stations covering French-speaking areas in Canada. Game in French is only about a minute behind the English broadcast which goes to 32 stations across Canada.

Foster Hewitt does the actual broadcasts other than in Montreal, where he and Roland Beaudry broadcast from the same booth simultaneously, Hewitt in English and Beaudry in French. Both are tops on play-by-play recital and enjoy a heavy following. It is Beaudry who translates Hewitt's running story into French for the out-of-Montreal games. When play is held up owing to injuries or Hewitt becomes a little incoherent with excitement; the glib tongue of Gordon Sinclair takes up. Sometimes he has a wire rigged up in the dressing rooms or gives personality spiels on the players. Sinclair has also been using guest-stars this season.

Worth mentioning that the guest-stars have to be a bit of a steeplejack as gondola-booth is up in the rafters over centre ice. George Raft and Little Jack Little were among the guest-stars who quit cold when they saw the climb ahead. They were interviewed in the control room.

Season's cost to General Motors is about $200,000, or just under $5,000 a broadcast, this mostly for land wires. Hewitt has been announcing for five years. This is Sinclair's first season on this commercial since his return from Ethiopia. In addition to using the largest hook-up of any Canadian ether advertiser, GM broadcasts are probably the most popular special stunt here. First year they used CFRB, Toronto, only; second year used five Ontario stations; third year 51 stations, but latterly cut down to 39 to save duplication and costs. Present set-up gives a comprehensive coverage of Canada plus seepage over the U. S. air-waves. Fan mail from America is heavy.

Another peculiarity is that the broadcast is for the duration of the game and usually runs well past the hour. At one game in Toronto in '34, for instance, the game started at 8:30 and continued until 3:29 a.m. until the tie was broken by the Maple Leafs slipping one past Boston.

Program this season is also using Jimmie Shields and Louise King, singers; also Carroll Lucas and a 13-piece band, latter getting $400 per broadcast. Rights for each game in Toronto puts $500 into the Maple Leaf Gardens treasury. Land wire charges approximate $4,000 per broadcast. In other seasons, as henchmen to Hewitt have been Bobby Hewitson, 'Toronto Telegram' sports writer; John Holden, actor who knew nothing about hockey; Gordon Castle; John Porter, captain of the Canadian team which won the hockey championship in the '28 Olympic Games.

Foster and Sinclair broadcast from the Gardens; singers and orchestra from CFRB, Toronto, during game intermissions. Beau Summers is m.c. *Stay.*

THYRA SAMTER WINSLOW
Talk
15 Mins.
WOMEN'S PLACE
Mon., 9:30 a. m. EST
WABC, New York

Thyra Samter Winslow, novelist, is a new CBS talker on Monday mornings, with material aimed primarily at women listeners. Her hand at sifting news-gleanings is apparent in the variety assembled at this hearing. Copy started with a good samaritan tang, discussed front-page visitors, dipped into the current 'Ziegfeld Follies' production, and folded with a Lenten diet menu.

Opening bit was the weakest, concerning doing that good deed regularly. Otherwise it's smooth. A homey hour, smacking of a typical ladies home journal idea. Miss Winslow's radio voice relays well. *Br*

Bill Perkins is back at WFBL (Syracuse) after recurring trouble from a fishbone which caught in his throat while vacationing at Atlantic City last summer. It finally sent him back to a Philadelphia hospital for surgical attention.

SONGWRITERS' OPPORTUNITY CONTEST
With Joseph E. Dolf Singer
Songs, Talk
30 Mins.
Sustaining
Sun., 1:30 p. m.
WMCA, New York

Difference between this session and the one that Pat Ballard is conducting on WOR, New York, is that the contest angle at WMCA has several branches and the event is marked by considerably more showmanship. Direction of the WMCA program is shared between Joseph E. Howard, who has written a raft of successful ballads, and Dolf Singer, who has but one hit to his credit but has authored considerable stag stuff. Pending the arrival of a sponsor with prize money, the pair are seeking to work up amateur song writers by offering to put the best lyrics submitted to music or to write a lyric around the best title.

Between these two tasks Howard relates how he came to write some of his hits and Singer engages in crossfire and puns, some of which are good and others not. The duo are inclined to over-kid the stuff submitted. Even though most of it is brutal there is a chance of this policy frightening off the more timid would-be songsmiths. Without these sophomoric contributions the reason for the program would run thin. An example of the incoming titles that the duo have to contend with is 'They're Trying to Put Too Much Red in the Red, White and Blue, but Our Flag Doesn't Need a Transfusion.' And around this they actually built a lyric.

Occasionally a submitted lyric lends itself to melody confection, but fruits forthcoming so far indicate that the odds against a salable article are at least 5,000 to 1. The tune that Howard thinks has commercial possibilities is to be turned over to the E. B. Marks Music Publishing Co., with the amateur lyric writer getting 500 copies for himself and a contract giving him a third interest in all royalties that might be brought by the song.

Amateur lyrics as melodized by Howard get their airing by singers regularly connected with WMCA, with the latters' treatment frequently covering the defects of the written wares. Proceedings could be perked up somewhat by having the origin of one of Howard's songs dramatized in brief but pointed fashion and by eliminating Singer's splash of Joe Millers at the forepart of the program.

Stanza offers good merchandising possibilities. *Odec.*

RAY NOBLE ON TOUR
WABC 9:30 P.M. EST Wednesdays COCA-COLA
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC. WILLIAM MORRIS AGENCY

AL DONAHUE
Bermudiana Bermuda
NBC
Decca Records
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC.

Victor Young
SHELL OIL
SATURDAYS WEAF
9:30-10:30 P.M. EST
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC.

ALEX HYDE
musical director
WHN new york

Civic Pride in Tennessee

Radio Salutes to Small Towns Brings Forth Old Time Oratorical Exaggeration

Nashville, March 24.

Pure il's salute to Tennessee cities heard each Wednesday night over Radio Station WSM has become a contest in fancy rhetoric on the part of speakers from the towns signaled for recognition.

Judge James D. Richardson, speaking for Murfreesboro, first town saluted, started the bragging and claimed he had figures supplied by Middle Tennessee State Teachers College to back up his statements. 'If all the cows needed to supply ilk for Murfreesboro's creameries were merged into one large cow,' boasted Judge Rutherford, 'she could stand on bottom of the Atlantic Ocean its greatest depth of six miles and look down on the Empire State Building. And the udder of this cow, if filled with milk, would be large enough to float every battleship in United States navy.'

A speaker from Lebanon, Tenn., claimed his town's cow would be able to stand with her hind legs in the Chicago Stockyards and her front legs in New York harbor and would be tall enough to lick salt from the hand of the Statue of Liberty.'

The spokesman for Tullahoma, Tenn., on the next week's show put in a bid to supply the hide for the cows mentioned on the preceding broadcasts, claiming that enough leather came through the markets of his home town in one month to supply covering for several such animals.

Old-time oratory is not dead. Not in Tennessee, anyway.

KPDN, PAMPA, STARTS

Bob MacKenzie Manages New Texas Station

Pampa, Tex., March 24.

KPDN, owned by the Pampa Daily News, skeduled to hit the airwaves for the first time this week. Opening ceremonies will include addresses by local celebs, including Governor Allred, and various special staff frolics.

Manager of the newcomer is Bob MacKenzie, formerly with WJAY, Cleveland. Several sponsors ported lined up, with the newcasts (10 daily) completely signatured. Innovation in the sale of these periods is selling 80 word insertions into them on a spot ad basis.

HITTING THE MARK!

• With Station Tested Programs

Many of the stations on the John Blair list have outstanding sustaining programs of *proved selling ability* which are now available for sponsorship, locally or nationally. Complete case histories and merchandising plans are also included. These programs have been transcribed, and are ready for immediate audition.

• With John Blair Service

Agency men may with confidence call in a John Blair man because his experience in the field of advertising and broadcasting enables him to make valuable and timely suggestions regarding the selection of stations, markets and programs. Complete station presentations, including a reliable map of the merchandisable coverage area, are but part of his ready information. Call him today!

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NEW YORK
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520 N. Michigan Ave., Superior 8660
DETROIT
New Center Bldg., Madison 7889
SAN FRANCISCO
3100 Russ Building, Douglas 3188

NOW IT CAN BE TOLD

Red ichols No Longer ind Whiskers on CBS

With folding of Kellogg Prom series scheduled on April 17 Atlantic Family program is now free to give full air billing in Red Nichols' band on its Saturday night run over CBS. Due to NBC's exclusive usage of Nichols' label on a commercial, CBS program could not bill bandsman.

Full identification begins this Saturday (28). Nichols' also readying for one-night touring dates next month.

Date for filming of James Melton's pic 'Let's Pretend' (WB) has been set for the last of April with the folding of the Kellogg show.

G. ACE'S FORM ANSWERS FOR FAN MAIL

Goodman Ace has evolved a simplified system of handling fan mail through form letters. Rose Hallow of the Blackett-Sample-Hummert agency, who handles all his routine fan mail has six form letters to fit as many situations. Letters are along these lines:

(1). Routine thanks note for those who just write in to say they like program and offer no suggestions, criticisms or gags.

(2). Regret note for those who say they would like to listen, but Amos 'n' Andy are on at same time. 'We are also Amos 'n' Andy fans,' writes Ace, 'and share your feelings.'

(3). Denial note for those who want to know if Goodman and Jane Ace aren't really Jack Benny and Mary Livingstone.

(4). Explanation note for those who suggest 'Easy Aces' should be on five times a week instead of three times. 'It's tough enough to think up plots for three programs' is the gist of this reply.

(5). No-tickets-available note. This disposes of requests for ducats to watch program (which does not appear before an audience).

(6). This-is-how-it-is note, which attempts to explain why in certain towns the program is on discs with the story two weeks behind the network original.

Fan mail not falling under these groupings or containing special complaints or other angles is answered directly by Ace. One of commonest express skepticism that anybody could be as dumb as Jane Ace.

March Snowstorm Crimps Buffalo Stunt Programs

Buffalo, March 24.

A record snowfall here which tied up traffic for five days caused postponement of an NBC broadcast to have originated at WBEN. Five hundred school children were to have broadcast on the 'Music and Youth' series Sunday (22). Program called off because of transportation di culties getting children to studio.

Gulf-Hygrade gasoline broadcast and dance at 174th Armory on Tuesday (17) drew nearly 10,000 people, despite 20-inch snowfall, no street car service, cabs tied up, private cars stuck in drifts. Next day (18) part of the Armory roof collapsed from weight of snow.

Had counted on 20,000-at show with Beetle, Bottle and Don Wilson but sponsors were satisfied with half under circumstances.

WEBR here was first to go on the air with regular bulletins on weather conditions, street car service, etc., at 15-minute intervals. WGR-WKBW set aside regular spots for announcement of cancellations and postponement of club and social activities due to storm. Flood of phone queries suggested service.

Transcriptions

Procter & Gamble, through the Blackman Co., have ordered 32 one-minute disc announcements from World Broadcasting. Station list not set, and the product not indicated. Understood to be P & G White Naptha, however.

Texas Co. (Texaco gasoline), through Hanff-Metzger, are skedding a disc campaign for a dozen southwest stations. Platters to run 15 minutes apiece, with Conquest Alliance on the cutting end. Campaign in its present stage is not completely mapped out, and all details tentative.

Goetz Brewing Co. (Goetz Country Club beer in 'cap-sealed' cans) will soon release a series of 13 quarter-hour musical platters through the Potts-Turnbull agency of Kansas City, Mo. Intended to hit 25 stations in the midwest (mainly west of the Mississippi). Will start end of this month. Allen B. Russell is account exec with the agency, and World Broadcasting is doing the cutting in Chicago.

Chevrolet is renewing its 'Musical Moments' platter series over 375 stations.

Colgate-Palmolive-Peet (Colgate Dental Cream) is placing 52 quarter hour 'Jimmy Grier' discs over KGMB, Honolulu, with the starting date set for next week. Through Conquest Alliance.

General Electric washers and Hot Point Ironers platters have been placed with various stations. A home laundry equipment campaign, sponsored by local dealers, is tied up with 'old timers discovery drive' in which $1,000 of prize money will be awarded for ancient electrical equipment turned up. Twice-weekly discs feature 'Edde and Ralph' and the Three Stars, instrumentalists.

Chevrolet, starting with the week of April 19, is again renewing its 'Musical Moments' platter series. This renewal drives the Chevy disc plugging into its second solid year, and continues to pile up the sponsor's lead as one of the biggest wax buyers that's ever hit the ether.

New schedule brings with it a fancier set of programs and a station list of 375, each to receive three 15-minute stanzas per week for 13 weeks. Talent on the program includes Rubinoff and his orchestra; Jan Peerce, Virginia Rea, and Graham McNamee. Later other guesters will be added. World Broadcasting cuts the disc for Campbell-Ewald.

McGregor and Sollie reported moving headquarters from San Francisco to Los Angeles.

In addition to three stations already signatured on a previous occasion (WGN, WFAA, and WTAM), Webster-Eisenlohr cigars, through N. W. Ayer, are now adding some more outlets to receive the 'Witch's Tale' platters. Are KOA, Denver, WOAI, San Antonio, and WHO, Des Moines.

KOA skedded to broadcast the series on Thursdays, 10 to 10:30 p. m. WOAI gets the 9:30 to 10 p. m. niche on Fridays. And WHO has two quarter hours, 9:45 to 10 p. m., Mondays and Wednesdays.

Lord and Thomas last week offered Quest, the deodorant, to the Mutual network. The stations involved unanimously vetoed the account.

Moravian Easter on WBT

Winston-Salem, March 24.

Broadcast of the Moravian Easter sunrise services Easter Sunday will be handled again this year by WSJS feeding through WBT at Charlotte. Moravians will furnish a minister to give the historical background for the service, which originated in 1732 and have been held annually since.

WSJS has been broadcasting for several years, but this is first year the broadcast will extend beyond the local station. Service attracts from 35,000 to 50,000 persons each year from all sections of the nation.

Irving Orton, pianist with Victor Miller's Gang over WFBL, Syracuse, has left to sail the briny with his own orchestra aboard the S. S. Volendam of the Holland-American line. With him go William Stafford, Robert ortez, Charles Lamphere, Charles Hufline, Raymond Ames, George Feary and Kenneth Propst.

NBC Draws Three Conclusions

Analysis of 1,196 Advertising Accounts Basis of New Study

NBC has issued the second in a series of studies designed to examine radio in the light of the advertising agency. New one is entitled 'Straight Across the Board' and follows by about a year the initial 'Let's Look at Radio Together.'

In making the current study, NBC reports that it examined the media records of the leading 1,196 advertisers (who accounted for 80% of advertising in the three big media during 1934). Amidst a plethora of charts, graphs, and tabulations, the 65-page study comes to three main conclusions.

First is that radio's big increase in the past five years has come at the highest rate from those classes of products whose newspaper and mag expenditures were also on the upbeat. Conversely, newspapers and mags did best by way of appropriations from big radio users.

Second, radio's share of the advertising appropriation for different classes of goods is high or low according to how the total appropriation for each class stacks up with the 1929 expenditure. Additionally, the closer the class comes to the 1929 expenditure, the bigger radio's share of the per dollar appropriation. The moral of this, from the agency angle, according to NBC, is that 'if recovery continues, more and more of the main groups of products may reasonably be expected to come back closer to the level of their 1929 appropriations and the more nearly they approach their 1929 appropriations, the larger the share they may be expected to put into radio.'

Third big conclusion is that there is no evidence to the contrary that radio will work as well for one class of products as for another.

HOLLAND-R'MANIA FAIL TO SETTLE WAVELENGTH

The Hague, March 13.

Intercontinental radio-conference at Paris ended without having settled controversy between Holland and Roumania. Both are on same long wave 1875 metres. Provisional talks were rather promising, but did not lead to a settlement.

It is the intention to go into this matter shortly again, as both Kingdoms suffer by present conditions.

CKAC, Montreal, reports the following marital engagements: Yvon Bourassa, program director; Roy Malouin, chief announcer; Roger Baulu, announcer; Bill Beaulieu, engineer, and Eileen Monty, steno. Bruce Wendell, another mikeman, recently hitched to Dolores Dupont, New York nitery warbler.

POWER BOOSTED, WHN BROADCAST GOES 300 MILES

NOTED SPEAKERS HEARD

Lehman, Farley, Garner, Byrns and Many Stage Stars in Programs.

Radio Station WHN, over which World-Telegram news programs are broadcast, has increased its power from 1,000 to 5,000 watts, and is now clearly heard throughout Connecticut, Long Island and up through New York, New Jersey and Pennsylvania.

Louis K. Sidney, managing director of WHN, said a survey completed today showed that the station's signals covered 300 miles. Reception was clear throughout this area with no interference or so-called "dead spots."

The five-fold increase in power became effective last Monday, when WHN began its "open house" week. Surprise broadcasts by guest stars and high public officials were presented each afternoon. Manager Sidney inaugurated a new policy of repeating all of its featured evening programs during subsequent afternoons, so daylight listeners might enjoy the entertainment.

Lehman and Farley Heard.

During "Open House" week Governor Lehman spoke from his study in Albany, while Postmaster General Farley and Anning S. Prall, Federal Radio Communication Commissioner, were heard from their Washington offices. Vice President Garner and Speaker Byrns of the House of Representatives were featured in a Capitol Hill broadcast, along with Senators Wagner, Copeland, Coolidge and Russel, and Representatives Peyser and Bloom.

Other prominent representatives of the stage and public life heard during the week were Borough President Samuel Levy, Harold Jacobi, William Blakewell, Duke Ellington, Ivy Anderson, George Ra taxa, Colonel William H. Leon Belasc Emil Leng E.

WHN Now 5000 WATTS L.S.

1,000 Watts— Night

More power to you WHN! NEW YORK

WHN
1540 B'WAY, N.

National Representative
E. KATZ SPECIAL ADV. AGENCY
New York, Chicago, Philadelphia, Atlanta, City, Dallas, San

Radio's Flood Activities

(Continued from page 39)

Olin, news editor, with Harold Mabes, engineer, drove into the flood area around Marathon, New York, planning on a remote broadcast for the station. Before they could get to Marathon, they ran into a blizzard, the car lights went out and the car skidded and turned over.

Woodworth suffered two broken ribs and Bruff Olin was badly shaken. Trailer to the car containing the short wave equipment wasn't harmed.

Cincy Stations Busy

Cincinnati, March 24.

Stations here were among those that turned in ten-strike jobs on relief service and news flashes of Ohio River flood.

Super WLW went on a 24-hour operating basis when disaster hit Pittsburgh. After 2 a.m. sign-off of regular trick, the 500,000-watter continued right through, interrupting e. t. programs when necessary with warnings and orders received direct from Governor Earle of Pennsylvania, to whom Powel Crosley, Jr., extended the station's facilities.

Crosley's act recognized with commendation of Pennsylvania Publishers' Association, plants of some of whose members were idle due to high water.

When stream bulged out of bounds in Cincy area, Crosley's WLW and WSAI localized efforts. Had David Booth and Louis Barnett, staff engineers, and announcers aboard Naval Reserve launch doing patrol duty in this area. Craft linked with receiver atop Union Central skyscraper by short wave and frequent messages were relayed through both stations.

L. B. Wilson, prez of WCKY, and William A. Clark, manager of WCPO, had their stations chiming in when necessary with urgent local notices and news reports of the flood. Timothy S. Goodman, manager of WKRC, had his station rendering similar service, co-operating with authorities.

Plate Glass Show Moves

Pittsburgh Plate Glass aired its regular weekly symphony hour from New York last Thursday night (19) because of flood conditions. Frank Black and NBC symphony substituted for Pittsburgh orchestra under Antonia Modarelli.

Joseph Bentonelli, guest singer, was about to fly from Newark airport for date when he was stopped. Ken Fickett and Arthur Pryor, Jr., of B. B. D. & O. agency left earlier for Pittsburgh, landed at Columbus and stayed overnight before turning back.

River-Bank Reporting

Schenectady, N. Y., March 24.

Warren Munson was at the mike and Gene Darlington handled the engineering for flood broadcasts over WGY via the General Electric's police car portable with two-way communication.

Boys did plenty of river-bank and road cruising.

Waterbury Up Late

Waterbury, Conn., March 24.

WIXBS, owned by Waterbury Republican and American stayed on the air until 2 a. m. reporting flood conditions, both in neighboring New England sector and nationally last week.

Mike set up in Republican's Associated Press room to speed coverage, with telephone corps at work to answer fan inquiries. David H. Halpern, station manager, and Jim Dudley did broadcasting stint.

WLEV, Erie, Active

Erie, Pa., March 24.

Red Cross relief funds solicited by WLEU without newspaper or any other aid, total $2,500 so far, 98% of the money being in denominations below $10.

Station has consistently been broadcasting info on the floods, aided by short wave equipment, and the staff is now so overworked that an emergency crew has been drafted.

Dramatize Floods

Atlanta, March 24.

On 12 hours' notice, a drama of the flood was written, rehearsed and produced on the air here Friday night, going out over all three Atlanta radio stations, WGST, WSB and WATL, simultaneously, in behalf of appeal for relief funds.

So many sound effects used that five persons were busy in studio on sounds—while only four in cast of play. Big listeners' response was reported, both in telephone calls and contributions.

WSM, WLAC Raise Funds

Nashville, March 24.

Local radio stations are assisting in the campaign of the Red Cross to raise $3,000,000 for flood sufferers.

With a two-hour benefit Friday night beginning at 10:30 o'clock, WSM raised nearly $1,000 of the $7,500 asked of the local Red Cross chapter. Francis Craig's orchestra, Jack and His Buddies, Marjorie Cooney and Bobby Tucker, pianists, and Fannye Rose Shore were among the artists who donated their services. David Stone and Ottis Devine were the announcers and George Hay was master of ceremonies. Names of persons contributing to the local drive were read out.

WLAC is giving time for special speakers and announcements.

KDKA, WCAE Survive

Pittsburgh, March 24.

Two local radio stations, KDKA and WCAE, both NBC outlets, kept going last week all through the flood terror although both of them were forced to operate constantly on batteries since power had been shut down all over town.

While WCAE was feeding only the network, KDKA kept up its local news flashes although only reception was by automobile radios. WJAS, it's understood, operated also for a time by battery.

DISAGREEMENT EXTENDS

Ralph Atlass' Second Station Off Free & Sleininger

Chicago, March 24.

Other Ralph Atlass station, WJJD, has followed WIND away from the Free & Sleininger rep outfit.

When Atlass withdrew WIND from the F. & S. fold due to his unwillingness to have one firm represent two stations in one market, F. & S. burned, and in the course of bickering both parties decided to call everything off.

Here and There

(Continued from page 42)

viewees to smash. Only three were busted.

Chick Mauthe selected by Ruth Lyons, musical director of WKRC, to follow Carl Kennedy, who joins Rudy Bundy's ork.

George Case, announcer, WCPO, Cincinnati, recuped from three-week siege of scarlet fever.

Frank Zwygart, mikester of WCPO, Cincinnati, fired Reds training camp chatter while Harry Hartman, station's sportcaster, trailed club on Florida citrus circuit.

Bill Rowen in from KRMD, replacing Hal Lansing as WTCN, Minneapolis, mikeman.

Ivan Flanery out at WTCN, in at KSTP, St. Paul.

Stan Hubbard all mended after an operation on his jaw.

Paul LeMay resigned as assistant conductor of the Minneapolis Symphony to devote full time as conductor of Duluth Symph.

Gunnar Back out of the WTCN, Minneapolis, continuity dept.

Herschell Hart, p. a. at WWJ, Detroit, gathering chatter in Chicago.

George W. Trendle, pres. WXYZ, Detroit, back from Florida.

Rollyn Thomas on production details at WJR, Detroit.

H. Allan Campbell, g. m. WXYZ, Detroit, to Florida next week.

Ted Robertson, chief sound technician at WXYZ, Detroit, father of a girl.

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

ledge Card

Buffalo.

Radio still getting plenty of fan mail response here. New Roger and Jimmie series for kids drew 8,949 letters in its first week. O'Rourke Blue Seal Bread is sponsor.

Kids get card from bread package instructing 'em to obey parents, cross streets carefully, etc. They sign and send in. In return get Roger and Jimmie club button.

Wake Up, Ohi

Columbus, Ohio.

Saluting nearby cities on early morning hours has been instituted by WBNS from 6:30 to 7:30 every weekday in a spot once occupied by a 'musical clock.' Programs are labeled 'Hello Ohio,' and consist of recordings interspersed with historical facts about the towns honored, plus names of townfolk, etc. Topics are also offered for letter-writing, with the winner at the end of every half-month getting a radio set.

Russ Canter, staff announcer, in charge of the stanzas.

rogram Boomerangs

Detroit.

The 'Try and Stick Us' program of WASH, Grand Rapids, has proved a boomerang, so stunt had to be abandoned.

The morning organ request program, conducted direct from Our Theatre in Grand Rapids for the past seven months, entered a new phase a few weeks ago with promise of a free ticket to the theatr for those listeners who could 'stick' Organist Russell Thrall on a number. Despite the fact more than 30 pieces were played during the half-hour, program could not keep up with requests, which rose to several hundred daily.

Rather than disappoint listeners, station was forced to abandon gag. Organist Thrall wasn't 'struck,' though.

ricket in Florida

St. Petersburg, Fla.

Neighboring burgs getting sore at WSUN, St. Petersburg, because its Junior Chamber of Commerce Dances are allegedly luring visitors from outside. That's a big offense in Florida, and the peeved ones wanting to be mollified are new requesting free bally over the station.

WSUN is owned by the St. Petersburg chamber of commerce.

3-Way Amateur Program

Buffalo.

WEBR has set a three-way tieup involving the station, Basil Theatre chain, and the Buffalo Jewish Review. In 13-week series of amateur contest, winners each week will get a seven-day appearance at one of the Basil film houses.

Jewish Review is bankrolling program in behalf of a different Review advertiser each week.

lways Spring in Auto Biz

Washington, D. C.

Tiff between Arthur Godfrey, WJSV announcer-entertainer, and local auto dealer, resulted in upping of revenue for both station and announcer, but places Godfrey on spot.

Godfrey had been plugging Fords for Cherner Motor Company both on morning Sun Dial show and special night turns for year. Other auto dealers wouldn't touch him with ten-foot pole. Cherner objected to Godfrey making crack about spring being still in offing, however, claiming that to auto dealer, it's always spring. When word got around that Godfrey-Cherner were through, three other dealers hopped into hitherto taboo Sun Dial.

Two weeks later split was patched up and Godfrey now plugging Ford, Chevrolet, Pierce Arrow and Studebaker all in same two hours. All want him to sell used cars and ballying each without treading on the other's toes has lad about nuts.

Camp Fire Girl Program

St. Paul.

Discovering that 1936 is 'Hospitality Year' for Camp Fire Girls, Thomas Dunning Rishworth, KSTP educational director, Tuesday (17) worked out a stunt that not only gave the lassies a chance to cash in on the annual awards, but entertained 'em as well.

Each year throughout the nation, the Camp Fire Girls celebrate the organization's anniversary with a regular birthday project. If the gals fulfill all requirements, they receive awards.

So Tom Worked up the birthday celebration into a party at the RKO Orpheum, with the station taking over the house for two hours and inviting the girls; each girl, in turn, was permitted to invite one guest; thus fulfilling her year's project on hospitality.

Besides films and speeches by the mayor and the Camp Fire Girl pres., there were greetings, folk songs and folk dances.

Why DON'T You Listen

Indianapoli

Station WIRE is making a heart-to-heart talk survey with its listeners. Each week is asking its listeners a different question pertaining to their likes and dislikes not only in radio generally but about WIRE itself.

Asking such questions as 'Why Don't You Listen to WIRE regularly?' and 'What Programs Do You Listen to and Why?'

"New King of Syncopati"
jimmie
(HARLEM EXPRESS)
lunceford
AND HIS ORCHESTRA
This Week (March 20)
LINCOLN, PHILADELPHIA
Next Week (March 22)
APOLLO, NEW YORK
Direction: HAROLD E. OXLEY
17 E. 49th St. New York City

JERRY
POMPEIAN CREAM 12:15 P.M. Tues. & Thurs.
CBS
KRUEGER BEER 7:15 P.M. Tues. & Thurs.
COOPER
Mgt. CBS Artist Bureau

DON NORMAN
Chicago's Leading
NEWSCASTER
Williams Oil-O-Matic (32d Wk.)
Tel. WHITEHALL 4450, CHICAGO

Freddie Fitch
CBS
DODGE PROGRAM—APR. 4th
"PENTHOUSE"
SUNDAY NITE
AT TEN

YOUR OLD FRIENDS
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100% pure
LISTEN IN . . 3:45-4:00 P. M.—E. S. T., WEAF
NBC Network—Coast-to-Coast
Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed Wolf, 1270 Sixth Ave., N.Y.C.—Dir. Blackman Advertising, Inc.

PHIL BAKER
Gulf Refining Company
Sundays, 7:30-8 P.M.
WABC-CBS

GRACIE BARRIE
ITE'S
Sole Direction, HERMAN BERNIE,
1619 Broadway, New York

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

EMERSON GILL
AND HIS ORCHESTRA
EN ROUTE
Irection

FREDDY MACK
Conductor and M.C.
ROXY THEATRE
Now in Preparati "YOUNG IDEAS"

ALEXANDER GRAY
"PERFORMANCE BY CHRYSLER"
A CBS Super Air Show EVERY THURSDAY
AT 8 P. M., EST—COAST-TO-COAST
Per. Mgt., CBS ARTISTS BUREAU

Industry Sees Probable Sheet Music Return in Woolworth's New $1 Top

Music business sees in Woolworth's possibility of going into the 20c to $1 retail business a strong possibility for the return of sheet music to the former five-and-dime chain stores. Already in Canada the Woolworth syndicate is retailing sheet music at 25c and 35c, with the chain store requesting the music jobbers to make as much of it available at the two-bit price, excepting of course the high-class production stuff which must retail at 35c or three for $1.

Tin Pan Alley has always rooted for the return of sheet music to the large Woolworth chain. Ever since sheet music went up from its old dime retail price and Woolworth's ousted it, such things as 1,000,000 and 2,000,000 copy sales of song hits have been few and far between. Under the Woolworth aegis and its large outlets they were quite commonplace, and that was the period of the music business' greatest prosperity.

Music men for years have been urging Woolworth's to reinstate music. They've pointed out that Woolworth's benefited more from the music counters than the mere retail merchandizing, because their pianos were always parked in the farthermost recesses of their stores, or in the basements, and always attracted the shoppers far back into the stores, to the advantage of other counters.

MPPA Collects $14,000 For Feb. Transcriptions; Expects 25G in March

Music Publishers Protective Association last week distributed among copyright owners $14,000 collected during February from transcription sources. Indications are that the current month will bring the MPPA at least $25,000 in radio disc royalties, which will establish a record high.

By April 1 the organization expects to collect $10,000 on the Dodge platter campaign and a somewhat larger sum on the latest recorded series bankrolled by Chevrolet. MPPA's distribution for January was $12,000.

Music Notes

Shep Fields opens at new Hotel Ferre roof, New York, May.

Ben Pollock, orchestra opened at the Greyhound, Louisville, last week.

Joe Sanders orchestra due back for the Blackhawk, Chicago, early in April.

Harold Arlen and E. Y. Harburg penning numbers for Warners 'Stage Struck.'

Frederick Hollander scoring Paramount's next for Gladys Swarthout, 'Let's Get Divorced.'

Art Schwartz swinging through Arizona and Colorado to establish music counters for Warner ditties.

Sam Stept and Sidney Mitchell completed 'Hidden Valley,' to be published by Sam Fox. Tune is themier for Buck Jones' 'The Phantom Rider,' U serial.

Bernie Cummins orchestra will play the Edgewater Beach, Chicago, this summer. Leaves the hotel May 1 for some one-niting and then returns in June for the season.

Charles intz has closed with Sam Fox Music Co. to use group of musical compositions from Fox and Movietone catalogs. Numbers will be used as theme songs for producer's cartoons.

EUGENE WEST'S CO.

Eugene West, songwriter, has gone into music publishing biz independently.

His own first two issues are 'The Major Rings the Gong,' tie-up with Major Bowes Amateurs, and 'She's a Democratic Party.' Both are by West, Henry Yerger nd Albert Gamse.

Report Mpls. Symph After Kostelanetz; $25,000 Job

Minneapolis, March 24.

Local association is reported dickering with Andre Kostelanetz to succeed Eugene Ormondy as conductor of the Minneapolis Symphony orchestra. Post pays between $20,000 and $25,000.

Ormondy goes to the Philadelphia Symphony.

S-B PAYS DICK MYERS $2,500 FOR INFRING'M'NT

Richard Myers last week received $2,500 from Shapiro, Bernstein & Co. in settlement of his claim that the melody of 'Red Sails in the Sunset' was an infringement on a tune, 'From Now On,' which he wrote some 15 years ago. The song was part of the score of 'The Street Singer,' which the Shuberts had produced and copyrighted.

Shapiro-Bernstein discovered the similarity before it released the British import, 'Red Sails,' and made a clearance deal with the Shuberts. Myers subsequently advised the publishers that his rights were also involved and that a separate deal would have to be made with hi

Sheila Barrett's Dates

Hollywood, March 24.

Sheila Barrett, now in the Rainbow Room in N. Y., comes to the Coast the end of April, where she plays one week at the Orpheum and then goes into the Clover club besides going on the Bing Crosby program May 2.

Bookings made by Charles and Leo Morrison, who are not related.

Books Cincy Hotels

Cincinnati, March 24.

General Program Service, recently formed to book talent for broadcasting and appearances and working with Crosley's WLW and WSAI on radio, signed last week to supply bands to the Netherland Plaza and Gibson, Cincy's ace hotels, for the summer season, starting April 10.

Combos, not yet announced, will be picked up by the 500,000 watt WLW.

Versailles Bunch Taking Over House of Morgan

Johnny Borgiani, Nick Prounis and Arnold Rossfield of the Versailles restaurant are taking over the House of Morgan, N. Y., now in a 77b reorg.

Harry Kannen, who founded the nitery for Helen Morgan, will participate on a profit-sharing basis in exchange for turning over the room to the Versailles syndicate.

Composer's $7,000 Suit

St. Louis, March 24.

Irving Rose, musical director of KWK, is defendant in a suit for $7,000 damages filed in Circuit Court by F. Kenneth Albrecht, songwriter, who alleges Rose wrongfully used 34 musical arrangements composed by Albrecht. Petition states Albrecht, between Nov. 28, 1930 and May 1, 1931, wrote and orchestrated musical arrangements of popular songs to which he had exclusive title.

Rose, according to petition, copied them into his own books and played them over various radio stations without Albrecht's consent. Suit asks $2,000 actual and $5,000 punitive damages.

Morrison Sues Jarrett

Chicago, March 24.

Morrison Corp. of California (Leo Morrison) has filed suit here against Art Jarrett, asking for a permanent injunction against his working for any other management and an accounting on previous bookings.

Morrison claims Jarrett broke an exclusive representation contract.

Jane Williams, formerly on the Campbell hour with Dick Powell, debutted as a nitery entertainer last week at the Hotel Commodore, N. Y., with Johnny Johnson's orchestra.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ, and WABC.

Let Yourself Go
Goody Goody
Let's Face the Music
It's Been So Long
Lost
All My Eggs in One Basket
I'm Shootin' High
If You Love Me
Cling to Me
West Wind
What's Name of that Song
Lovely Lady
Wake Up and Si
Alone
Breakin' in Pair of Shoes
Gonna' Write Myself a Letter
Lights Out
Touch of Your Lips
Yours Truly is Truly Yours
You Hit the Spot
Every Minute of Every Hour
Rendezvous in Honolulu
But Where are You?
Melody from the Sky
So Thi is Heaven

ASCAP Applies for Change of Venue In Tacoma Hearing

Tacoma, March 24.

State Supreme court has ordered Judge D. Wright, of Thurston county, to show cause at a hearing March 27 why he should not transfer the case of the State of Washington against the American Society of Composers, Authors & Publishers to Judge John M. Wilson, another Thurston county judge.

Judge Wright in a hearing last year restrained ASCAP from operating in the state, and ordered a receiver appointed. The state charged the Society with monopoly in selling rights to music and writings to radio and theatres. Judge Wright refused to transfer the case at a recent hearing.

CAMPBELL PROPOSITIONS SPIER FOR U. S. FIRM

Jimmy Campbell is en route back from the Coast to open an American branch of Campbell-Connelly and Cinephonic Music Corp., both London music houses. Campbell has approached Larry Spier, general manager of T. B. Harms Co., to organize the U. S. adjunct and assume a partnership interest in the new business.

Spier is also financially interested in T. B. Harms Co., Warner Bros. subsid, in partnership with Max Dreyfus and Jerome Kern.

Sam Stept and Eddie Moran, writer Paramount scenarist, have written 'Double Talk Song.' Robbins publishes.

Committee Sets April 15 Stop Date for Copyright Hearings; Chances of Action This Session

Washington, March 24.

Fading hopes of enacting copyright revision legislation at the current session of Congress were materially revived Monday (23) when the House patents committee agreed to wind up prolonged hearings on modernizing bills April 15.

As advocates of abolition of the $250 minimum infringement penalty rallied against the committee leadership, the patents group voted to put a gag on long-winded speeches by members and to hold witnesses to a stringent time schedule which will permit closing of hearings a week ahead of prevous plans. Under this arrangement, supporters of Duffy bill hope there will be ample time to get legislation before the House, obtain a vote, and straighten out differences with the Senate.

In an effort to overcome obstacles, committeemen agreed to appoint two or more subcommittees if necessary to hear all remaining witnesses and to begin work immediately on redrafting Duffy bill. Supporters of the modernizing measure also indicated a willingness to make numerous concessions in order to speed up consideration and prevent legislation from being caught in last-minute rush for adjournment.

With the present session of Congress now likely to continue until the middle or end of May, chances of whipping copyright legislation through the House are much brighter than they were a week ago when the committee appeared to settle down for an indefinite series of public gabfests.

Broadcasters riddled the Daly and Sirovich bills, proposed substitutes for the Duffy measure, at last week's hearings and entered further arguments in favor of wiping out the $250 minimum damage clause.

Declaring the broadcasting industry would not be relieved of any obligation to pay for performing rights if the Duffy bill passes, Sidney M. Kaye and Louis G. Caldwell, appearing as special counsel for National Association of Broadcasters, told the House group that the Daly and Sirovich measures contain numerous features which are even more objectionable to the industry than the existing antiquated statute. They reiterated that ASCAP would be 'adequately protected' if the Duffy bill is enacted, pointing to strong alternative enforcement provisions as preventative of piracy.

The Daly bill 'introduces a wholly novel and revolutionary theory that is not found in any other country' by attempting to extend copyright protection to interpreters and performers, Kaye asserted, predicting that such an experiment, would create a condition that can be described only as chaotic.' Furthermore, it is very doubtful if such legislation would be held valid by the courts, he said, since the Constitution gives Congress the right to protect creators, but not interpreters.

'There is no way to cover gestures, nuances, tempos and inflections,' Kaye explained. 'This bill places an enormous premium on being the first interpreter. To attempt to extend copyright to such nebulous things would be disadvantageous in the extreme, not only to broadcasters, but to authors and composers.'

A lengthy array of complaints about the Sirovich bill was inserted in the record by Kaye, who said th substitute measure sponsored by the committee chairman contains damage provisions 'even more onerous than those in the act of 1909,' goes to extremes in protecting nondramatic works and musico-dramatic works, and closes the door on American entry into the world copyright union.

Licenses for Parlor

Under the Sirovich bill, speakers at high school commencements and members of Congress would be compelled to obtain licenses before quoting various writings in their remarks, Kaye pointed out, while members of the House would be in danger of infringement suits for singing numbers from operas and musical comedies in their baths. He focused attention on a clause in the Sirovich measure which prohibits even private performances without licenses, saying this would bar families from gathering around the piano to have a song-fest.

Broadcasters feel the Duffy bill corrects inequities in the act of 1909 and the Daly and Sirovich bills are even more disadvantageous than the 1909 law,' Kaye summarized. 'The only thing a copyright bill should do is bring the act of 1909 into conformity with the actualities of 1936.'

A detailed picture of the performing rights problem was sketched by Caldwell, who emphasized that broadcasting is a hazardous business and denied the industry is under control of monopolies.

Asserting that ASCAP is not the sole licensing agent and does not give full protection against litigation, the N.A.B. counsel touched on the controversy between grand and small rights and the lack of information about holder of copyright or performing rights to various pieces. He pointed out that since 1909 a total of 470,000 compositions has been registered here, plus 225,000 unpublished numbers, and quoted from testimony in Canada by E. C. Mills, ASCAP general manager, to the effect that there are 16,000,000 pieces of music in existence.

Broadcasters cannot rely on public domain music, Caldwell told the lawmakers, since numbers on which copyright has expired either are not generally available or have been recopyrighted by arrangers who control the various adaptations. He said, 'The public domain music is somewhat of a mirage' and although there is 'a great wealth' of material in this category the industry must have current tunes in order to exist.

The principal difficulty confronting broadcasters is in finding out what pieces are available under ASCAP licenses, Caldwell declared, pointing out that because of uncertainty accidental infringement occurs and innocent users are in danger of $250 penalties.

'The ASCAP repertoire is vitally important to the continued existence of the broadcasting industry and an ASCAP license is essential,' the attorney averred, 'but if the Warner Brothers' claims are right that repertoire has been reduced by 20%.'

'The ASCAP 'black book,' only indication given broadcasters about what is covered by Society licenses, contains 41,000 names, Caldwell explained, 'but expressly avoids any guarantee as to completeness and includes names of authors who belong to foreign societies with which ASCAP has no reciprocal agreements. He said 'the list which the broadcaster gets contains many names of authors whose music he

(Continued on page 50)

Won't Fight Petrillo

NBC Gives Up Band Biz in Chicago as Not Worth Court Action—CBS Undecided

NBC Artists Service proposes to wash up its band booking business in Chicago by the end of this month, while CBS hasn't decided whether also to call it quits or resist the demand made by James Petrillo, head of the Chicago musicians' union, that all network band business in that area be submitted him for approval. Although it believes that Petrillo's order is oppressive and could be overcome by resort to the courts, NBC figures that the little band revenue it takes out of Chicago wouldn't make the effort worthwhile.

CBS' band booking department in Chicago is still operating with the setup unchanged. Petrillo's differences with the networks on local band bookings came to a head last month after he had obtained from Little Jack Little an affidavit regarding the circumstances of the latter's engagement at the Congress hotel. CBS had handled the Little booking.

TITLE, NOT COPYRIGHT INVOLVED, KFI CLAIMS

Los Angeles, March 24.

Refuting charges of copyright infringement and asserting that court was without jurisdiction, Earl C. Anthony, operator of KFI and KECA, filed answer in U. S. District court, to complaint brought by Remick Music Corp. Answer asserted controversy in suit did not arise under copyright laws but involved question of title between American Society of Composers, Authors and Publishers, Remick and writers of song, 'Whistle and Blow Your Blues Away.'

Anthony denial cited that station was licensed by ASCAP to broadcast tunes contained in its catalog, and insisted Remick charge that tune had been used without license was made in bad faith.

Swing Stuff

Personals

Gordon 'Chris' Griffin, now on NBC in place of Bunny Berigan, likewise to be heard on Fridays with the Instrumentalists...Frank Froeba, recovering from illness, waxed 'Just to Be in Caroline,' 'Sweet Lucy Brown,' 'It's Nobody's Business,' and 'Hanging On a Star.'...Bill Tennent, arranger for Jack Hylton, back in Chicago...Charles Bush drumming for Joe Haymes at Roseland since Jack Maisel left. This ork cut 'Christopher Columbus' for American Record...Chicago lawyer Reed Dickerson authored best scholarly exposition of swing music to date in current Harper's magazine...Deane Kincaid prefers arranging for Bob Crosby while riding trolley cars...Eddie Condon and Bud Freeman in combo at Hoagy Carmichael's wedding reception...UHCA Chicago club scored second social success with Fletcher Henderson at the Congress ...Teddy Hill to wax 'Uptown Rhapsody' for Brunswick...Bud Freeman shaky before Whiteman airing...Bill Basie's colored combo causing comment in the mid-West.

On the Air

Debut of Elgin's 'Swing Time Revue' needled plenty controversy among the jitter-bugs as to handling of Benny Goodman. Helen Ward was high-spotted with her best number, 'Top of Your Head,' to the disgust of one faction, while another thought Jess Stacy was a poor substitute for Teddy Wilson on the trio. But all agreed that featuring the trio was aces and they wanted more music and less loose talk about swing. With a special plug to watch the drummer man, the trio composed of Benny Goodman, Gene Krupa and Jess Stacy, carved some fancy licks that rocked the radio. Sailing from 'Goody Goody' into 'After You've Gone,' Gene Krupa took a full chorus in which he did everything but play the tune on the traps. Unfortunately, although Jess Stacy is tops on honky-tonk piano, he couldn't fit as closely as Teddy Wilson, whose style is confessedly modeled on the Goodman technique. So those Victor waxings remained untouched. The last ensemble selection of 'Bugle Call' was a little rushed despite a good all-around performance.

latters

On Brunswick, Duke Ellington has cut a more than the usually competent platter in 'No Greater Love' and 'Strangest Thing.' First side features some fine alto by Johnny Hodges above a well-balanced rhythm section. On the second side, Barney Bigard hits his stride on clarinet while the brass lays down some okay flat chords. Be sure to catch the Larry Brown slip-horn behind Ivy Anderson's vocal. Incidentally, don't miss the Bunny Berigan discs now out on Vocalion. Genuine barrel-house, poor recording can't conceal Berigan's crack corneting or the tenoring of Forrest Crawford. Catch the latter's chorus on 'Swing Mr. Charlie,' and his screwy coda to 'I'd Rather Lead a Band.'

On Decca the Bob Howard release of 'Spreadin' Rhythm Around,' and 'Wake Up and Sing' shows that Babe Rusin's tenor sax work is still close enough to Bud Freeman's. The cornet of Berigan gets a break while Filburn's trombone proves again he's underrated. 'Decca Stomp,' by Red Norvo, repays close attention. With a nice build-up, Stewie Fletcher steals the platter on the French horn, with Herb Haymer outdoing himself after the release, and Norvo himself contributing his usual sensitive interpretings.

On Victor Fats Waller gives out one of the best of his recent jamfests. 'The Panic Is On' and 'Sugar Rose' are the work on the git-box. The Waller routine of a piano chorus, a vocal, instrumental, and then out, with vocal trimmings, works well with his present combo. It's commercial swing that can't miss. Incidentally, the Victor version of 'I'm Getting Sentimental Over You,' is the finest of the many recorded by Tommy Dorsey, and will stand plenty repetition.

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"IT'S BEEN SO LONG"
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"THE WHEEL OF THE WAGON IS BROKEN"

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B'WAY PAR LINING UP MORE PIT BAND ACTS

The Paramount, N. Y., hopes to go through the entire summer with the pit band policy inaugurated Xmas day.

Latest negotiation is for the Louis Armstrong band, price holding up a deal.

That Union Stuff Goes In Small Towns, Too

Stroudsburg, Pa., March 24.

Union trouble kept Charles Lanterman and his orchestra from appearing at the dance given by the Hughes Printing company at the Indian Queen hotel here Saturday night (21).

A few weeks back the bindery department at the Hughes (closed) shop went out on strike but the strike was not recognized by the other unions, typographical and pressmen, in the same shop.

It was alleged that several strikers approached Lanterman and threatened him and other members of his family if he appeared at the dance. Lanterman failed to put in an appearance, even though his contract was with the hotel and not with any of the unions involved.

Harry Bond's band played for both the show and dance in place of Lanterman's.

Hector's Pub

Hector, who went into a receivership with his Club New Yorker, plans reopening that nitery in the fall.

Meantime he's at a new spot on East 54th street, Cafe de la Ville.

Nite Club Reviews

RUSSIAN EAGLE

(Sherry-Netherland)
(NEW YORK)

In what was formerly the Netherland room (grill) of the swanky Sherry-Netherland hotel, Gen. Theodore A. Lodijensky, who has Russian-Eagled himself from Coast to Coast, has reestablished a New York room of that cognomen and calibre. This marks the Gen.'s return from Hollywood where he Eagled and also maestroed a Russian-American Art Club, catering to the hand-kissing film bunch with result that the Hollywoodites, on eastern visits, are already searching him out.

The recent renaissance of the vokda type of niteries inspired the S-N's move. The Hotel St. Regis is doing well with a replica of the famed Maisonette Russe of Paris, and so the former grill of the Sherry-Netherland was tricked up into a caviar aura. Highly attractive and atmospheric, it's conducive to the 8:30 p. m. dining idea. Alexander Bunchouck's excellent string quintet gives out the concert music, and dancing doesn't start until after 10 p. m.

Gen. Lodijensky, who also has been a technical advisor on Russian-type pictures, such as 'Rasputin and the Empress,' etc., is merely the conferencier and chief greeter. An impressive personality in formal habilment, he's an excellent choice for the spot.

Supporting show includes Raphael, roly-poly Franco-Russian concertina virtuoso, who came over with Lucienne Boyer's 'Continental Varieties,' and who proves a show-stopper here. Other soloists (vocal) are Mme. Jemma Horok, Mme. Sadovskaja and Mme. Dvorjesky. In charge of the coatroom are a couple of Russian princesses, or so George, former maitre d'hotel of the old Rector's and now here, avers. They're billed as Princess Xenia Shahowskaya and Countess LaLa Ralle. There is also a Russian choir for vocal interludes.

Bunchouck's ensemble comprises two pianos (at one of which presides Sam Pokrass, who fashions ditties for the Shuberts), a viola, bass viol and the violinist-conductor.

Dinner is $2.50 ($3 with hors d'ouvres) and the wine card is more reasonable and more authentic in its chateau vintages than in many another nitery. Withal a very worthwhile spot. *Abel.*

GROSVENOR HOUSE

(LONDON)

London, March 11.

Francis A. Mangan presents a spectacular floor production music by Edward Horan; lyrics by Eddie Pola; dances and ensembles by Jack Donohue. It ran 55 minutes first night and was well received.

There are eight items, all of them American, with the exception of French, Farr and Childs, who are appearing here in vaudeville in a close imitation of the Diamond Brothers. They are billed in vaudeville as the Three Loose Screws. Dependence is placed upon them for the comedy of the show, and they acquit themselves well, but the comedy hit is Edna Covey in her dancing burlesque of "The Dying Swan."

Only other act which may not be technically classified as American is Martinet, with his Juggling Crow. He has, however, played America so much that he is generally looked upon as a native act.

Doris Niles makes a favorable impression with a Spanish castanet dance, and follows with a rumba, assisted by Serge Leslie.

Remainder of the numbers are mostly ensemble bits with special songs, freshly and attractively costumed. Girls are young and alluring and the whole makes for a very acceptable floor show. *Jolo.*

CHESAPEAKE HOUSE

(NEW YORK)

This restaurant on East 41st street is primarily a dining resort, but management has opened its top floors and is presenting light, informal song and music fare for after-theatre patronage. Neighborhood is quiet, removed from the Times Square sector.

Fred C. Schanberger, Baltimore showman, and J. C. Lipsey are running the place.

Elsie Lange, billed as the 'Victor Herbert Girl' is the main singer, using only piano accompaniment. Arthur Anderson fills in with neat pianology. Decor is quiet. Main room on the second floor is labeled the Titian room, with intimacy played up in its arrangement. *Bral.*

Disc Reviews

By Abel Green

Lots of swing to the current crop of swings. **Fats Waller** cuts up with 'Sugar Rose' and 'The Panic Is On,' the former his own composition (with Phil Ponce), on Victor 25266 and intros some of his unique heated rhythmpation.

Frankie Trumbauer, with virtually the Paul Whiteman nucleus as his team (Tram, in turn, is of the Whiteman organization) sends out two of his unique compositions, 'Flight of a Hay-Bag' (A Rhythm Thesaurus) and 'Announcers' Blues' (Stokes-Trumbauer) wherein is naturally featured some of the unique Tram slip-side stuff and the general brass team. Brunswick 7629. Whiteman, of course, is an exclusive Victor artist.

'Sing, Sing, Sing' by and with the **Louis Prima** New Orleans Gang on Brunswick 7628 is very trumpet, while 'It's Been So Long' from 'Great Ziegfeld' (Adamson-Donaldson) is smoother swingo.

Gene Krupa's Swing Band (comprising Krupa at the at the drums; Jass Stacey, piano; Allan Reuss, guitar; Israel Crosby, bass; Roy Eldredge, trumpet; Choo Berry, teno sax; and Benny Goodman at the clarinet) is virtually the Goodman combo but with Krupa as the maestro. They cut up with 'Mutiny in the Parlor' (Edward Heyman-Vee Lawnhurst) and then go very swingo with Riley and Farley's 'I'm Gonna Clap My Hands.' **Helen Ward** vocalizes. Many trick niceties in the instrumentation as to be expected from such a team. Victor 25263.

Benny Goodman in turn on Victor 25258 gives out his own version of 'Basin Street Blues' (as differing from Bay Noble's orchestration, when the English maestro revived his own version of the Dixieland style) backed by 'When Buddha Smiles.' This an old Arthur Freed-Nacio Herb Brown ballad but not as the Goodmanites swing it.

On Decca 737, **Roy Eldridge** heads **The Delta Four** assisted by **Carmen Mastren,** guitar; **Joe Marsala,** clarinet, and **Sid Weiss** punishing the swollen fiddle. Weiss slaps that thing around pretty and Marsala and Mastren are very modern but Eldredge's trumpeting is the candy with 'Farewell Blues' and another composition, 'Swingin' on the Famous Door,' which is anonymously credited to 'Leather Lip' for authorship. This is virtually Wingy Mannone's combo but the Mannone name is restricted to Vocalion Brunswicks, and Jack Kapp's outfit (Decca) and Brunswick ain't exactly allies, so Eldridge toots that horn instead.

Another West 52d street swingin' fave, **Red McKenzie** and his Rhythm Kings, on Decca 734 with 'When Love Has Gone' and 'Moon Rose.' Lotsa vocal style to the McKenzie manner of crooning and also nice instrumentation in support. Ditto on No. 721 by the McKenzieites with 'I Don't Know Your Name' and 'Don't Count Your Kisses.'

Smooth dansapation by **Carlos Molina** and his tango band with 'Thinking of You' (Molina-Paul Sishkin), a tango, and 'A Moment in the Dark' (same authors) on Columbia 3122.

Campoli and his Marimba Tango orc (imported) on Decca 723 offer 'Vienna in Springtime' and 'Your Heart Called Mine' in smooth style. Also from England on Columbia 3120 comes the **London Piano-Accordion Band** with 'One Night in Monte Carlo's as a slow fox paired with 'Beautiful Lady in Blue,' waltz.

Another Col. importation, No. 4116, is **Charles Kullman's** tenoring of 'Seranade' (Romberg) from 'Student Prince' and 'Love in My Heart' (Lehar) from 'Merry Widow.' **G. Walter's** orchestral accompaniment is superb as is Kullman's vocal artistry.

Victor has dug up two which **Jack Hylton,** in America some months now, recorded abroad. 'Song of the Cello' and 'You Give Me Ideas,' both by Waller-Tunbridge are smart foxtrot ballads, well attuned to Hylton's smooth style. Likewise Decca has dug into the trunk and reissued Hylton's versions of 'My Darling,' an old 'Vanities' tune and 'Tell Me Tonight' (Spollansky) on No. 735. Another Hylton tune on Victor 25265 is the novelty 'Everything Stops for Tea' which is paired with Paul Whiteman's smooth dansapation of 'Awake in a Dream' from 'Desire' (Robin-Hollander) wherein Ramona and Ken Darby assist vocally. Good commercial couplings of the No. 1 U. S. and British exponents of symphonic syncopation.

More from England: **Henry Hall** and his orchestra with two 'At Home Abroad' (U. S. revue) tunes, 'Bran' New Suit' and 'Love Is a Dancing Thing.' Smith foxes both. **Ambrose,** another English maestro, gets zippy on Decca 726 with 'B'wanga' (Sid Phillips), semi-African one-step paired with 'Copenhagen,' another fastie. **Ambrose** again on Decca 724, another importation, is more modern with Noel Coward's comedy foxtrot, 'Mrs. Worthington' backed by 'Goodbye Trouble' (Spoliansky-Eyton).

In the vocal division **Phil Regan** pairs two from his Republic picture, 'Laughing Irish Eyes'—the title song and 'All My Life.' Nice tenoring. Brunswick 7623.

Ross and Sargent, in the accepted intime manner of the smart bars, pianolog 'The Lorelei,' by the Gershwins from 'Pardon My English,' and 'Life Begins at Sweet 16' from 'Scandals.' 'Lorelei' is a saucy lyric. Columbia 3119.

Jane Froman's Decca 725 offerings are 'If You Love Me' (Ray Noble) and 'It's Great to Be in Love Again' with full orchestral accomp and a nice style of vocalizing.

Smoother dansapation by **Eddy Duchin** on Victor 25264, 'Love Is Like a Cigaret' (Richard Jerome-Walter Kent), very promising fox-trot ballad, paired with 'Welcome Stranger' wherein **Pete Woolery** registers vocally. Victor 25259 pairs 'Old Oak Tree' and 'Great to Be in Love Again,' this time with **Lew Sherwood** vocalizing. In all, the same sparkling Duchin pianology scintillates plus that sweet-hot trumpet which, as a team, more than anything else distinguishes Duchin's recordings.

Hal Kemp on Bruswick 7626 does

(Continued on page 49)

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LONDON'S FLOOR SHOWS

Cabaret-Theatres Appear in Rio Along American Basis, U. S. Talent

Io de Janeiro, March 12.

Converted theatres in the United States have influenced night-club styles here. New lux grill in the Urca Casino has a rising and revolving stage, semi-circular balcony and tables in tiers holding 3,000. Club is housed in a large new wing on the casino buildings designed like a theatre, complete with foyer and lounge. Dance floor is in the center, leading up steps to the stage.

New Urca grill is tops here now, outdoing the other casinos in lavishness and trick lighting effects. Show goes on twice nightly, with a 16-piece orch dishing dansapation at other times. Popular feature is Sunday cocktail-matinee with a half-hour show.

Club, coming on top of the sharply increased movement in foreign vaude talent, more or less guarantees a considerable demand for American artists. Casino is presently under an agreement with the William Morris office and Bobby Vernon (Stone and Vernon) whereby units are produced in New York to play the Urca here and theatres and clubs owned by the Argentine impresario Lombartour, in Buenos Aires.

Bill opened with a bill of 35, mostly American, headed by Birdie Dean, acrobatic dancer. There is also a femme dance pair from London and a Danish combo, male and four girls.

Seating arrangements allow a clear view of the stage from each table. Curtain and stage lighting also contributes to the theatre illusion, though curtain manipulation is somewhat amateurish. Orch is on a rolling rostrum brought down stage for the dance music and pushed back when the show is on.

Circular rising stage is something entirely new here and provoked considerable comment. Idea is excellent for acrobatic numbers and pageants. Mistake was made, however, by inaugurating the stage with a line number, which showed it to wobble perilously. Probably no clinch to dance on either.

Other casinos are meeting this new competition with more money spent on foreign talent. Atlantico has a troupe of twelve, booked through Hal Sands, with the Delong Sisters topping. Copacabana show opens March 14 with Helen Knott, Chester Towne, Alice Kovan, Renee Villan, Adelaide and Sawyer, Pearl Newman, Gretchen Kimmel, Helen Tompson, Lilian Loraine, Paul Caudent, Al Morrison orch continues at this spot.

Disc Reviews

(Continued from page 48)

right by 'The Touch of Your Hand' and 'Lost,' but No. 7630 is not such a happy couplet: 'Desire' from the Dietrich picture and 'Gloomy Sunday.' Latter is sub-captioned 'the famous Hungarian suicide song' and is just that, a dirge in slow foxtrot rhythm which makes it very dubious for dansapation or any other song treatment. The lyrics are those of frank frustration and avowed self-destruction, and while the original Budapest version got some morbid notoriety it's not attuned to the American temperament and should be skipped. **Bob Allen**, however, tells all about it vocally in the lyric interlude.

Bob Crosby with his band is brighter on Decca 728 with 'Don't Wanna Make History' and 'So This Is Heaven'; on No. 727, 'Goody Goody' and 'What's the Name of That Song?' by Vee Lawnhurst and Tot Seymour who, on the strength of their recent crop of pops, rate as the No. 1 femme songwriters of the day. Bing's brother Bob Crosby knows his own idea of barytoneing the vocals and he has a good dansapation team behind him.

Henry King on Decca 743 does a tender waltz version of 'A Waltz Was Born in Vienna' (Loewe-Crooker) and then comes the dirgeful 'Gloomy Sunday' for the companion piece. None the less King's dance stylc .s smooth and smart. **Joseph Sudy** vocalizes.

Lee Reisman's usually ultra dansapation asserts itself with refreshing nuances on Brunswick 7624 in his manner of foxtrotology with 'That Never-to-Be-Forgotten Night' and 'It's Great to Be in Love Again.' **Clark Ross** vocalizes to Reisman's smoothly sprightly baton.

Bob Howard swings himself at that ole piano recounting about 'Garbo Green' and 'Much Too Much' on Decca 722, while on No. 720 he's 'Spreadin' Rhythm Around' paired with 'Wake Up and Sing.' It's chiefly Howard at the ivories and vocalizing but the sax and brass work stand up and out in great style.

Red Norvo and his **Swing Sextet** do the 'Decca Stomp' (Norvo) and 'Gramercy Square' (Allan Grant's smoother number) on Decca 691. Strictly a swing classic. Norvo's xylo is very swingo.

Cleo Brown's unique planology with a bass-guitar-drums backer-upper shines on Decca 718, 'You're My Fever' and 'Breakin' in a New Pair of Shoes.'

Dave Franklin has his 'Our Gang' themer published.

MOVIETONE TOPICS

SONG HITS AHEAD!

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NEW YORK

BUSINESS GOOD IN HOTEL SPOTS

Mostly American Acts or Backgrounds — Staged Miniature Revues—Straight Cabaret Biz Still Held Down by Mourning

MAY PICKUP DUE

London, March 16.

Revival of the floor show business in London's larger hotels has turned more losses into profits than any other recent idea, and has resulted in a number of what were previously class night spots playing to relatively empty tables.

Idea originated at the Dorchester House by Cliff Whitley. Restaurant, shortly after it opened, was not attracting the business expected of it, but has now been copied at three of the important hotel spots with sound results. In every case business spurted beyond expectations and has, in some spots, turned red figures into healthy profits.

Shows, generally speaking, have a chorine background, with a troupe of a dozen or more assisting a trio of principals, most of whom are cabaret names. Requiring little production and running from 20 to 60 minutes, these staged cabaret shows have been proved to bring in a much larger clientele at a paying cover charge—in the cases of shows like the Dorchester a minimum of $5 being charged.

At the Dorchester a clear profit on the supper show of around $5,000 is earned weekly, which is good, considering the expense of the background holding it up.

Ritz operated by Henry Sherek and most aristocratic of hotels has taken the vogue in hand with its Cafe Chantant which, in the current week, features George Beatty and Vic Oliver alternating as m.c.'s; Paul Meeres and Barbara Meade, Paul Hernried and Joe Kay's band.

The May Fair, owned by the same group as the Dorchester but operated by Sherek, has a similar type of show, backgrounded by Harry Roy, hot maestro.

Grosvenor House has the most spectacular of the floor shows, a largely American troupe supporting mostly American players. Grosvenor has a new floor show due March 10, all American, staged by Francis Mangan, with 12 Ned Wayburn girls.

So far the Savoy group has not fallen into line, preferring to stage a floor show consisting of two or three specialty turns, with no production values outside of the act itself. Understanding, though, is that the Savoy is contemplating going after floor production to compete with the spots in Park Lane.

Mourning

Meanwhile most of the straight cabarets, still influenced by the death of King George, are not grossing up to average, with practically the only exception the Trocadero, which enjoys a steady patronage.

Class Joints

Cafe de Paris, one of the de luxe spots, with a regular ritzy clientele, is one of the exceptions. Cafe specializes in one American name. Current month has Marion Harris, American, back in the solo cabaret spot. Miss Harris is one of the most popular vocal artists in this town.

Revenue is expected to pick up in May, coinciding with the relief from mourning of the Court circles and the advent of the official London social season.

Bernstein, Bornstein, Buck and Burkan Of ASCAP Indicted in Seattle Action

, March 24.

American Society of Composers, Authors & Publishers came under fire in the State of Washington on a new front last week when the Snohomish County prosecutor, A. W. Swanson, indicted leading ASCAP officers in the Snohomish Superior Court in Everett.

Branding ASCAP as a 'monopolistic institution' and charging its officers to be in 'conspiracy and intimidation in restrait of public trade,' Swanson named as defendants Louis Bernstein, Saul Bornstein, E. C. Mills, Gene Buck and Nathan Burkan of New York, and John L. Stanley, local ASCAP manager. Swanson said that he would seek extradition of the defendants. Judge Ralph C. Bell set the bail for each at $1,250.

Action is an outgrowth of the vigorous attack recently made on the music society by the state's radio interests and Attorney General E. P. Donnelly. ASCAP at present is operating under receivership in Washington, and its fight to win back complete control for itself is pending in the state courts.

Donnelly had previously stated that ASCAP officials would be liable to criminal prosecution if they entered the state, but this move by Swanson is the first attack on the ASCAP officials themselves.

Plugging Record

Record high for plugs was set by Harry Link's exploiteers at Irving Berlin, Inc., for the week ending Friday (20), with 141 major network performances of Berlin tunes, of which 113 were 'Follow the Fleet' music. That in itself is a new high.

'Let Yourself Go' and 'Face the Music and Dance' were No. 1-2 in the charting, both from 'Fleet.' 'Goody Goody,' 'It's Been So Long,' 'Lost' and 'Eggs in One Basket' (also Fleet'), in that sequence, gave Berlin's three of the first six.

Chez Ami Opens with Givot as 'Courtesy' M.C.

Buffalo, March 24.

After postponement due to the blizzard, the Chez Ami re-opened Friday (20), with George Givot m.c.'ing. The rest of the show includes Marguerite and Art, Melva White, Florinne Manners, Gwen Shaw Ensemble, Long Sisters and Benny Griffin's band.

Givot was in for only two nights as a 'courtesy showing' for his cousin, Jack Brood, who operates the nitery.

Robbins' W.C. Contractees

Hollywood, March 24.

Johnny Mercer, songwriter, has been put under long term contract by Jack Robbins. Move is in line with Robbins' policy to build up a complete organization here to supply film music.

Recently put under contract by Robbins-Feist were Ferde Grofe, Lou Alter and Rube Bloom.

BUFFALO'S SHOWS

Buffalo, March 24.

Both the Vendome and Savorin have new floor shows currently. Vendome has Brown and Brown and Petro and Teena, with Alma Smith and O. C. Collins held over.

Savorin's showing Bon Gay and Dooley, Lois Long, Francis Sisters, Mary Jane Lewis, four Racketeers, Jack Lamont, m.c., and Al Jenkins' orchestra.

Prof. Righter Quits

Prof. Charles B. Righter of the University of Iowa music department has resigned as director of the WPA music project for the prairie region, including Iowa, Nebraska, Minnesota and the Dakotas.

Righter refused to comment on the WPA music program other than to say, 'Like oil and water, relief and music can't be mixed and help music. The human side must be considered.' He said duties at the university, the state high school music festival details and all-state summer music groups will require all of his time.

Guy Maier of Ann Arbor, Mich., will probably succeed.

FOX FLASHES

Riding High on The Air Waves!

"All My Life"
"Green Fields and Bluebirds"
"Laughing Irish Eyes"

Ten Tunes From The Pickford-Lasky Production "One Rainy Afternoon"

"One Rainy Afternoon"
"Secret Rendezvous"

SAM FOX PUBLISHING COMPANY
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ETYMOLOGISTS—SWING MUSIC DEFINED!

As a music man with 30 years experience, both in the music publishing business and as a manager of artists and musical organizations, I believe I am qualified to define SWING MUSIC, the meaning of which has caused so much controversy.

I maintain, unreservedly, that the definition of SWING MUSIC is "Fats" Waller. "Fats" Waller is SWING MUSIC. They're synonymous.

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Phil Ponce

Personal Representative for "Fats" Waller (Naturally)

"Fats" Waller HEADLINING, LOEW'S STATE, NEW YORK, this week (March 20)

HOLLYWOOD LEXICOLOGISTS PLEASE NOTE!

UNIT REVIEWS

FOLIES COMIQUES

(KEITH'S, BOSTON)

Boston, March 19.

For two seasons the highlights at Keith's have been the shows of the French Casino as they went out on tour. This season 'Folies Parisienne' was penciled in, then suddenly cancelled when the company returned to Europe. This booking gap threw Charles Koerner and Bill Howard of RKO into a serious huddle from which blossomed forth the girl show that opened here after a two-day tryout in Providence.

To compare it with other vaude shows is hardly fair because it eclipses most of the $3.30 stuff seen in this town for some time. It is decidedly out of the vaude class and credit not only goes to the producers but to Megley, the stager, and the designer and executor of the costumes. These factors, plus a carload of fascinating femmes, tasty scenery and smart lighting have all combined to deliver a colorful, showmanly revue. That it was produced in two weeks makes it all the more remarkable. But Megley has always been a fast stager.

Tempo is consistently zippy and the talent widely varied. The stags don't have to wait long for their first flash. Opening with a trailer of a cablegram announcing the arrival of the troupe by air, the scene blends into an airport set. Show girls costumed to represent 14 Paris avenues and boulevards step out of an air liner and show off the first assortment of costumes. The Bebe Berri line girls follow up with a brief, but sightly, aviation ballet accentuated again by excellent costuming. Climax comes when the plane's mail compartment is opened to reveal a nude stowaway. Jack Whitney, last here in 'Jubilee,' carries on in one with a solo ballet just long enough to shift scenes for James Evans. Pace of the show leads Evans into a sweet spot for his foot juggling.

'Easter in Paris,' next, is a knockout scene. Lucien LaRiviere and Diane Denise open it vocally for a parade of girls in show of pastel costumes that will make them dizzy with dazzlement. A scrim of the Bois then flies to reveal a sextet of 'swans' on a chromium lake. Swan necks are the girls' arms waving gracefully to introduce a swan ballet by the Berri girls. A talented girl from the line is premiere danseuse.

Lee Brothers (billed as Lelanders Freres) take over. Playing this show dumb so as not to efface the French illusion, the Lees deserve a big nod for their revised turn. Their hoofing, eccentric tumbling and tangling keep pace with the show, and the pasty-faced pianist cops whatever laughs they leave for him.

The ensuing 'Fiesta' number is another high spot. Aside from a landslide of Spanish costuming there are two specialty dances that merit mention. Dolores and Candido in a vigorous, authentic Spanish dance is followed after a line number by Whitney, Millard and Austin in a bull fight idea, with the girl, covered only by a split cloak, tempted by two matadors in a spectacular routine.

Park and Clifford (tagged Les Cerkos) next, and they stop it with their ace risley turn. Then full stage to an apache cafe scene for a can-can number by the line and a sensational apache dance-brawl by Billy Branch and his company of knife-throwers. Mitzi, dog act, serves as scene shifter after which Diane Denise gets a spot for two French vocals.

'Creation' is the next production flash with 14 show girls parading in a brilliant array of costumery depicting Eve's warmth, coldness, cruelty, softness, cunning, etc. Climax is a semi-nude number by Whitney, Hillard and Austin called 'Temptation.' Men's arms entwined together look like a giant snake (in an X-ray spot) encircling Eve. Cleverly conceived routine.

Next to shut is Ferry Corwey, the musical clown. Socks with an assortment of musical novelties on a trick tooting fence, a slew of zithers and bells. Corwey comes nearest to stopping it of anyone on a rapid-fire program that practically prevents stoppage.

Finale, in a palace set, gradually brings on the entire company in a brilliant mob scene, climaxed by show girls and line all whacking drums which they carry on. Nude on a drum, high on the set, is unveiled for a finis flash, and Mitzi the dog toddles across stage.

'Folies' is in here for two weeks.
Fox.

RAINBOW REVUE

(ORPHEUM, LINCOLN)

Lincoln, March 21.

Clipped in running time so that each member of the talent squad gets on but once, and featured by the first holdover of an act for five years, Alvira Morton's 'Rainbow Revue' drew a creditable reception in this house. The show, which was taking a few minutes short of an hour on the beginning and tedious at that, was scissored to 45 minutes even with the added house attraction, Raynor Lehr and Willie Cockey. A breakneck pace, but exactly what was needed. It's another of those units dated and sponsored by the Belasco of the west, Wilbur Cushman.

Not unusual in these units is the fault of being topheavy on time and lean on talent. For this lack, everybody is called on to change costumes and come back in some other kind of a turn during the life of the bill. For those who want the time and not talent, it's okay, but this house, with its college trade, demands snap, which usually sees 10 to 15 minutes out of a unit, as was done with 'Rainbow.' It is a very nicely dressed opus and has a girls' band, which is led by the show's producer.

On this date, and because the girls lacked the brass to fill the house, the male standby freckles the layout. Judging from the ages of most of the boys, it looks like father and daughter week, or a mixed chorus. At the opening Alvira Morton, who is mistress of ceremonies, takes the spot before the curtain and announces the name of the show, after which the Orloff Trio, adagio team, starts tossing. Team is good and sets the house up.

Fiddlers Three, who took the billing in preference to their own names, which are Rita Simmermacher, Louise Stablien and Edith Carter, marquee exhausters to say the least, have a short violin medley.

Raynor Lehr and Co., which includes Willie Cockey, is the retained turn from last week's comedy bill. Lehr is a fast talking boy, with gags which may be old, but come fast enough so it doesn't matter. His act builds at a speedy rate and when Cockey, colored boy, comes out with his hoofing and top spinning whirls, it's a sellout.

Eloise Ray, acro dancer, is next. Fair. Miss Morton, who will be remembered as a prim of other days, is still good. She takes a collection of tunes from 'Marietta' and wows 'em. Her 'Italian Street Song' encore is swell. She has the pipes and class. Jackie Mack, who hoofs very well, and Connie Mitchell, barnyard mimic, fair, follow.

Dorothy Denese, in black paint, does a 'Panther' number which turns out negatively, principally because it lacks the production necessary to background it. L. W. Burns makes the air blue with whip cracking while the girl spins about the rostrum. Only a fair hand. Skeeter and Ray, comedy, are a knockout. The girl is very good.

Shut is Hashi & Osai, Jap perchists. Theirs is a very good offering. The 'Panther girl' and Mitchell are closing with the show. Business very good here, although opening was a day early to make room for Benny Meroff, who comes in for two days.
Barn.

BEN BERNIE BAND

(FOX, DETROIT)

Detroit, March 20.

Back in the vaude again, Ben Bernie and the lads acquit themselves well. The droll Bernie has shown good judgment in picking additions to the band for unit purposes.

Unit moves swiftly and patrons don't get a chance to squirm in their seats, because show is cut nicely to about 25 minutes.

A new 'find,' whom Bernie introes as someone he picked up in railroad station, is the outstanding bit of the show. He's Joe Rardin, and he turns in some okay mimicking of orchestral instruments.

'Colonel' Manny Praeger is still with the band, and continues to give his 'King's Horses' novelty number in pleasing manner. Gets off some good talk, too, with aid of Bernie. Other soloists are Billy Wilson, whose Southern-flavored warbling has no trouble clicking; Ray Hendricks, ex of Ted Flo Rito's band, who comes on for two or three sob songs, and Billy Severin, a passable acrobatic dancer.

Bernie's selections and arrangements are always pleasing. He gets in a violin number himself, plus his usual gags, etc., and a good-sized crowd at show caught cheered everything.
Pete.

Duffy Hearing

(Continued from page 47)

has no right to use under an ASCAP license,' noting that all Warner writers appear on the ASCAP lists. The book is 'the ablest job anyone could do,' Caldwell admitted, adding 'but the fact remains you can't rely on any name in this list as indicating your right to play their music.'

WB's Withdrawal

The Warner withdrawal caused the 'worst problem' ever confronting the broadcasting business, Caldwell said, explaining that if all stations are compelled to obtain Warner licenses the cost will be $1,000,000 to $1,200,000 in addition to what is paid ASCAP.

Numerous other tricky problems confronting broadcasters in complying with the 1909 copyright act were outlined by Caldwell, who said 'there is always a chance of another split in ASCAP or that somebody will go across the water and pick up whatever is lying around loose and then demand that we take out licenses.' He noted the danger of acidental infringement in broadcasting public events, remote programs, and phonograph records, emphasizing that stations cannot be sure that the music played will be confined to the scope of their licenses.

'In all these cases, we are not asking for a limitation of liabilities,' he said. 'We are asking that the innocent man not be forced to pay a heavy penalty for accidental infringement.'

The problem of infringement by chains is serious because of the immense damages that may be sought for copyright violation on a network program, Caldwell noted, adding that the only person in position to control web programs and prevent infringement is the operator of the key station. With a $250 penalty for each violation, copyright owners could collect far more in damages than the criminal penalties for infringement through networks, he said, since the infringement minimum is $250 while the minimum fine is only $100.

Pointing to another anomaly, Caldwell said that the 'most deliberate' infringer, who might play 200 numbers a day, would be subject to damages of $50,000, although if the station were unlicensed the penalty under the Communications Act is only $10,000.

Wired Radi

Idea that wired radio should be put in the same category with broadcasts was expressed by Caldwell and Kaye who told committeemen they were confident the courts would hold that the law covered this type of entertainment. Caldwell said broadcasters are not trying to chisel on creators through wired radio, remarking that if this sort of entertainment ever becomes feasible on a broad scale it will be in competition with radio.

Committeemen were obviously irked at failure of networks to send their own spokesmen to the hearings and sought futilely to get from Kaye and Caldwell information about web earnings, salaries and expenses. Their persistent efforts at one time caused Kaye, whose firm is counsel for CBS, to chide the committee and say that questions about private matters have no relationship to the character of copyright legislation.

Strong denial that chains try to get creators to sign away rights forever without compensation and declaration that CBS is 'not interested' in offer to buy the Warner houses were voiced by Kaye, who told the committee that 'there isn't an intentional pirate in the entire industry.'

Harry Warner offered the four publishing firms to CBS some months ago, the attorney revealed, but the network 'never took it seriously' and no negotiations occurred. Warners' is 'very resentful,' he said, but CBS 'would not offer 10c' for the properties. Neither CBS nor any other broadcaster has a desire to get into the music business except as it may be necessary to acquire performing rights, he added.

An attempt to wind up the hearings last Thursday (19) was made by Congressman Thomas O'Malley of Wisconsin, who had been extremely critical of the conduct and course of hearings, but majority led by Chairman Sirovich steamrollered his motion. Acting Chairman Lanham, of Texas, held that O'Malley had no right to demand the committee go into executive session since formal notice had not been given the entire membership, but eventually permitted a motion by Congressman Braswell Dean, of Georgia, for a showdown Monday (23).

3 AMERICAN ACTS CLICK IN LONDON

London, March 24.

Forsythe, Seamon and Farrell opened at the Holborn Empire, and are the laugh hit of the new bill, despite local pilfering of their material during the past year.

Diamond Bros. and Duval are two other American acts to score.

Moreton and Kaye, formerly pianists with Harry Roy's band, supported by Phyllis Thackeray and Ossie Noble, doing a Jack Powell takeoff, is a weak combo.

SHEA'S, TORONTO

(Continued from page 14)

terial getting by on healthy heartiness. They had to beg off after their dance finish. Ig reception goes to Pops and Louie, two colored lads in white, clinching on harmony warbling and hoofing.

Other turns include Le Paul for card manipulations, using two audience plants for chatter; Pat Henning and Betty in eccentric stepology, some bow-and-arrow work and whip-snapping in the clowning manner; Kingsley and Case in songs and piano numbers, notable for nice arrangements. All get over without any trouble.

House line works har in a rhumba-tap and a minstrel finale, latter having the girls in white costumes and toppers.

Feature, 'Frisco Kid' (WB).
McSta

Cohen Scouting East

Los Angeles, March 24.

'herrill Cohen heading east for three weeks' stay.

While in New York he'll scout stage talent for Orpheum here.

New Acts

PAUL LUKAS
Talk
11 Mins.; One
Met, Boston

Hollywood players now making p. a.'s in Boston have a considerable list of this season's predecessors from whom a standard of comparison can be drawn. Lukas rises comfortably above the average. Much credit must go to his sagacity in working with a smart femme partner, Beverly Phelan, and to her excellent support on the dialog and s. a. end.

Shortly after Lukas walks on for brief introductory remarks, Miss Phelan crashes in as a newspaper woman seeking an interview. Idea jells very satisfactorily from all angles. In snaring the interview she asks about love technique, and Lukas more than obliges with approaches and clinches. In fact he's too willing, for her, until she gets the spirit of the thing.

Sounds simple, is simple, but it registers. It also sounds much like a sketch Mae West played a couple of seasons ago.
Fox.

GOFF and KERR
Songs
10 Mins.; One
Grand O. H., N. Y.

Male singing team, labeled 'song stylists' on the placards, acquit themselves in nice manner after getting off to a slow start. They have been appearing mostly of late in hotels and clubs, and intimate surroundings may have retarded their beginning before the footlights.

Considerable chatter is inserted in the ditties, and a few are slightly sophisticated. This is something new for G. O. H. patrons, but they were aware of finished performers before them and didn't hold back. They use the standard radio imitation stanza for a clinching song, and utilize other names other than the usual Vallees, Penners, etc., which is something to note.

They'll do even better in classier theatres than this one.
Brad.

SID MARION and OLIVE SI
Comedy, Songs
10 Mins.; One
Grand O. H., N. Y.

Olive Sibley, tall, shapely and an attractive brunet, makes an excellent foil for Sid Marion's Dutch comedy. Miss Sibley has a singing voice which can be heard easily anywhere in a theatre. Therefore the use of a mike is unnecessary, although she utilizes one here.

This is otherwise the usual Marion act except that that crude nose-kissing bit has been eliminated, and wisely.

Almost everything the pair do is sure-fire and can be counted to satisfy anywhere. Over strong her next-to-closing.
Shan.

TURNBULL and MARTI
Acrobatic
5 Mins.; Three
Grand O. H., N. Y.

These two boys offer a flying dive as their chief bit in a manual balancing routine which is familiar otherwise, but well executed. The top mounter dives over several kitchen chairs, clinching with his body a revolving, paper-faced hoop, to land in the awaiting grasp of his partner on the stage floor. Gives the act a climatic punch.

Opener here when caught and the trick drew its just rewards. Simple costumes, dark gym trousers with yellow sports shirts.
Shan.

'MOODS and RHYTHM REVUE'
Flash Act
11 Mins.; Full
Grand O. H., N. Y.

Three girls and two boys in an ordinary flash. One of the girls offers a song. Other two dance and are okay, particularly the one who engages in a rhumba with a boy partner who has style. A second boy offers soft shoe twists.

No change of pace or set, and while the introductory song which a mixed pair offer to bring on the dancing is familiar, the act under this name isn't in the files. A piano on the stage isn't used.
Shan.

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Flood Damage Shuts Pittsburgh's 2 Vaude Houses Indef—An 'Act of God'

According to reports in New York, it will be several weeks before Pittsburgh's two stage show houses, Warners Stanley and Johnny Harris' Alvin, will be reopened. Both theatres were considerably damaged by the flood.

Alvin plays unit now 'n' then, but the Stanley has been consistently using names and attractions, especially bands. The Warner house is jointly booked by WB and Loew's, the theatre being operated in a pooling agreement with Loew's Penn, straight filmer.

At one time last week the depth of the water in the Alvin and Stanley theatres reached between 30 and 40 feet, inundating the backstage dressing rooms as well as the theatres' fronts. There was no stage show at the Alvin, but Xavier Cugat's orchestra was necessarily cancelled out of the Stanley after playing four days of the week's engagement.

Theatres are not responsible for actors' salaries in the event of floods because of the 'act of God' clause in standard contracts.

Edwards Wants a Name For 'Showindow' Start; Stage Nut at $10,000

Gus Edwards is still on the hunt for a name m.c. for his first two-a-day straight-vaude show at the Broadway Showindow, N. Y., scheduled to open April 12. In the event he can't get a name, there'll be a postponement in the opening date.

Both Milton Berle and Benny Fields were approached by Edwards last week to head the first show, but turned it down. Edwards is now dickering for either Ken Murray or George Jessel.

None of the standard acts for the revue-type of show has been set as yet, though Edwards says he has picked several 'new faces.'

Clark Robinson will design the scenery and Bill Powers will stage the dances. Gene Conrad has been engaged to write sketches. Edwards states that the nut of the stage end of the theatre will be kept under $10,000 a week.

ELIDA BALLET IN LOEW'S WASH. SPECIAL SHOW

Loew's is spotting a special show into the Fox, Washington, the week of April 10 (Easter Week), with Everett Marshall, Patricia Bowman and Yascha Bunchuk heading a specially produced unit. Other acts will be Enrico and Novello and the Elida Ballet, comprising 12 girls.

Elida Ballet is currently at Paramount's Metropoliton, Boston, where it originally opened for one week and is now winding up a two-and-a-half years' stay. It is directed by Betty Friedman, who continues at the Hub theatre.

In the event the Elida Ballet continues on the outside after the Washington date, where it is optioned for two weeks, Miss Friedman will set another troupe for the Boston house, which is dropping the ballet temporarily because of a string of unit bookings. Charles Yates is agenting the troupe.

Ascap

(Continued from page 1)

graph and player piano have been relegated to the horse and buggy era, ASCAP declared sales of sheet music, records, and rolls has fallen off 80% due to ether competition. Giving force to its argument that broadcasters should pay through the nose, the Society appended following figures showing the drop in revenues:

Sheet music flopped from $17,146,715 in 1927 to $2,340,723 in 1933.

Mechanical royalties from popular music toboganned from $638,380 in 1924 (peak was $936,224 in 1926) to $51,770 in 1933.

Mechanical royalties from standard music skidded from $27,701 in 1924 to $3,345 in 1933.

Number of musical stage productions fell from 68 in 1920-21 season to 24 in 1933-34, with 'hit shows' declining from 26 to 8.

To Double in London

Corinna Mur , currently at the Waldorf-Astoria, N. Y., goes to London in two weeks for an engagement at the Dorchester House. She's also pacted for singing at the Palladium.

She'll be gone four weeks.

STRAIGHT PIX AT CHI PALACE

Chicago, March 24.

It was about decided last week to continue the Palace here as a straight flicker spot even after 'Follow the Fleet' (RKO) has gone. Plans are now to run the following pictures without vaude: 'Sutter's Gold,' 'Love Before Breakfast' and 'Showboat,' all Universal releases and all available for immediate showing.

House staff received a number of yelps from the patrons on the discontinuance of vaude and there have been many refunds made.

Business on 'Fleet' without vaude at the Palace was a disappointment to RKO. Had expected a record gross due to its eight turnovers daily, but the gross of $28,000 on its first week was far under 'Roberta' and 'Top Hat,' which turned in better than $36,000 on their first weeks with vaude. However, the loss in gross was made up in the net results due to the lessened operating cost.

Retention of the straight film policy at the Palace depends wholly on the strength of picture product available. Should strong pictures continue, the house will stick with all-film policy and return to vaude when product fails to hold up on its own.

Sen. Murphy Rebooked In Eng. for 20 Wks.

Senator Murphy returns to London April 4 to open on the 13th at the Holburn Empire. General Theatres has him set for 20 weeks over there.

It will be Murphy's sixth European vaude trip in five years. He returned to the U. S. last fall and is currently at the Roxy, New York.

Charles Tucker, Murphy's British agent, set the latest return.

N. Y.—Paris

(Continued from page 1)

it was served before three and you couldn't drink it quick enough, see?'

So the more it changes, the more it's the same thing, as the French say. It's the same great town it used to be.

But there's been one real shift. I went from New York to Paris, and in the meanwhile a hunk of Paris came over to New York. And I don't mean the French Casino, either. Cliff Fischer, George Boronski and Le Seyeux fix up these shows in Paris, not like the shows are there, but like Broadway thinks they ought to be. There's more in them from Budapest and Warsaw and Vienna than from Paris.

More of the real Paris is to be found in Leon and Eddie's. That's a real New York spot. It's got the intimate free-and-easy, say-what-you-please and if-they-blush-as-they-laugh, they like it better spirit which is the Parisian's idea of fun. The wall decorations, the somewhat bawdy murals are like what you might find in a Parisian spot, only funnier, for the most part.

Eddie's songs are 100% American, but the spirit of them is pure Paris, like the stuff the best of the French songsters do. Fast, shady humor. You couldn't find that in New York.

And when a young lady, announced as a Chinese girl, came out without a bra and with very little else and did an undulating hip swing all saturated with hmmmmm, then I knew I was in my home town. Both of them.

15 YEARS AGO

(from VARIETY and Clipper)

Burlesque houses, which had reached the tops the previous season, now planning early closings because of the depression. Only six in black.

Old Mad. Sq. Garden started work on a swimming pool for summer season. Made a hit when opened.

Harry Raver wrote VARIETY that roadshow share on 'Cabiria' had been $463,560.50. Subsequents got $165,700, or a total of $629,260.50 on the American showings. Italian with the giant Macciste the feature.

John D. Williams won a $12,500 verdict against H. B. Warner for walking out on 'Sleeping Partners.' Usually it was the other way round.

Sam Harris tried out a play at a midweek matinee, liked it, and put it back on ice for the fall.

Actors ganged up on Ethel Barrymore. Asked Equity for salaries during five-week layoff due to her illness.

Buck and Bubbles replaced Tempest and Sunshine at the N. Y. Palace. Sunshine was ill. Marx Brothers held over and still a wow.

Billy B. Van and Jim Corbett topping the bill at the Hamilton, N. Y. Before Van went soap.

Pauline Frederick to be starred by Al Woods in the fall. Just signed the contract.

Pat Rooney in N. Y. police court because he permitted Pat III to make a brief appearance at one performance of 'The Love Birds.' Got off with a warning. Just Pat, Jr., then. Hadn't thought of the ritzy three eyes.

Trixie Friganza heading the show at the Chicago Majestic. Holding her own.

50 YEARS AGO

(From Clipper)

Circus season neared and Clipper marked the fact by splitting the circus from the variety news. Sure sign of spring.

Polly Holmes was wowing 'em singing 'Our Firemen Should Not be Forgot.'

Small troupe playing 'Mikado' invaded Boston. John Stetson hired away the leader and the show was played by two pianos and an organ. Smashed biz.

In Chicago Clara Beck, described as 'a three dollar actress,' in a German stock company, was suing her husband for divorce. He got $10.

Ted Solomon premiered his 'Pepita or the Glass Eyes' to which Alfred Thompson had supplied the book. In spite of the fact it had Lillian Russell and Chauncey Olcott in the cast, it was a flop.

Boucicault's 'The Jilt' had been a hit in Boston but N.S.H. in N. Y. Racing drama that did well enough on the road, and was revived. About the first to feature a girl jockey, though the race was not shown whom but merely described. Then she rode on.

Plumber fined $20 when he knocked down an usher at Niblo's who was trying to make him take off his hat. Rule was that caps were okay in gallery but not hats. They came off when the 'post' rapped—or else.

Barnum having trouble getting 'Alice,' Jumbo's mate out of England but promised she would appear. Also had Jumbo's skeleton.

Lilli Lehman bounced as court singer in Berlin. She overstayed her leave to sing at the Met. More profitable.

Des Moines organizing a society to fight nudity on the billboards. Chronic.

Dan Sully was playing Cincinnati St. Patrick's Day, so he bought a new topper and turned out in the parade.

Henry E. Dixey headed a contingent from N. Y. to play an Elk's benefit in Washington March 17. Back in time for the show that evening.

15 Nifty Weeks at Fancy Coin Available to Radio-Film Names, But Vaud Just Can't Find 'Em

With the shortage of stage and radio attractions available for vaudeville becoming more and more acute, picture names of box office potentialities can reap a harvest currently with personal appearance tours. The major circuits, Loew's, Paramount, RKO and Warners, have a total of 15 full weeks in large capacity theatres in key spots which are able to play acts in the high salary brackets.

Of the 15 theatres, however, only 12 are playable for a name in one season inasmuch as the circuits are competitive in three of the key towns. Loew's and Warners both play stage shows in Washington; Loew's and Paramount book theatres in Detroit, while RKO and Paramount are competing for stage attractions in Boston.

Latest picture names made available for stage bookings are John Barrymore, teamed with Elaine Barrie, and Ilssa Landi. The Barrymore-Barrie p.a., which will be a sketch, has been tentatively set for the Chicago, Chicago, April 10, and the Hipp, Baltimore, the week following at $7,500 net. William Morris office is agenting Barrymore's p.a.'s. Miss Landi, agented by the Charles Morrison office, is seeking $5,000 weekly.

RKO Producing Its Own

Shortage of b.o. stage shows has forced RKO, for one, into again producing shows. Its 'Follies Comique' opened Friday (20) in Boston, the circuit putting up all the necessary coin for the staging job by Macklin Megley. This unit, containing a cast of over 70, is costing the RKO houses close to $8,000 weekly.

The orchestra field has been thoroughly scoured in the past few months by the vaude booking offices in search of b.o. acts, with the result that most of the name bands available for stage dates have been exhausted for another six months at least. Paramount has leaned heaviest on band bookings, due to the fact there's so little else available in b. o. acts and because orchestras are the only type of entertainment that fits the pit show policy of the Paramount, N. Y.

Herseys to Shanghai

Seattle, March 24.

Edith and Betty Hersey sail from here April 3 for Shanghai. Upon arrival they open at the Cathay hotel there.

CUGAT ORK LOST 15G IN PITT. FLOOD

Pittsburgh, March 24.

Xavier Cugat and his band lost about $10,000 worth of instruments and around $5,000 in personal belongings here when the big flood washed out the Stanley, where the orchestra was appearing for a week's engagement. Cugat's own $5,000 violin was saved, however, when Bill Beck, assistant manager of the house, waded into the leader's second-floor dressing room and removed the fiddle to safety.

As a result of these losses, Cugat was forced to cancel this week in Buffalo, although he intends to fill a three-day auto show engagement there. He intends to buy enough instrument replacements there to tide him over until his men can get new supplies.

One of the few theatrical troupes to get out of town during the flood siege, Cugat managed to charter a bus on Friday (20) to transport his company to Buffalo.

The Duke Ellington and Mills Blue Rhythm bands, playing dance dates in the territory, were tied up by the Pittsburgh flood.

Fields, Pressed By Nitery, Radio, Nixes $1,750 Vaude Offer

Benny Fields turned down $1,750 from Loew's State on Broadway, finding it impossible to do so many shows, particularly on Saturday. He has a midday matinee show at the Hollywood cabaret-restaurant, a dinner show at the nitery, rehearsals in between for that night's 'Ziegfeld Follies' broadcast, which goes on the air at 8 p. m., and then there's a re-broadcast. Besides, there's the usual midnight show at the nite club.

Loew's State plays five shows Saturdays, which would make it too severe a schedule for Fields.

Saranac Lake

By Chris Hagedorn

Harry Gordon won the domino title from Armand Monte.

Bobby Merrick to bed with high temperature.

Joe (WB) Dabrowski in general hospital for a sinus operation.

Ben Schaeffer up and around again after a slight cold.

Dickie Moore up to see San's film show for the second time during the last year.

Geo. (WB) Wicks is getting his okay health report to leave around April 1. Ditto Oscar Davis.

Bert Ford (Ford and Price) to N. Y. for the christening of his grandson—a grandpa at 38.

Garry Sitgreaves back at the Lodge to continue his curing routine after a 10 day stay in N. Y., visiting wife, who was ill.

Brian Tracy is new arrival. Was assistant manager and treasurer of several RKO houses.

Saranac hotel's St. Patrick's Day Ball was attended by 500 people.

Write to those you know at Saranac.

BENNY UNIT CUT $4,000 IN BALTO

Baltimore, March 24.

The Jack Benny unit, current at Loew's Century here, is taking a $4,000 cut for the engagement. Had been booked in at $12,500 net, but agreed on $8,500 net for this week.

Aside from Benny, in the unit are Mary Livingston, Georges Metaxa, Llazeed Arabs, Chicken Sisters and the Stuart-Morgan dancers.

EDGAR ALLEN ARRESTED

Astoria Truck Driver Says He Gave Him $300 to Promote Job

Edgar Allen, who surrendered last week after a warrant for his arrest had been issued, will be arraigned tomorrow (Thursday) in West Side Court, New York, on charges that he took $300 from William Pollack, truck driver of Astoria, L. I., allegedly to get him a job as foreman in the Sanitation Department.

When the job failed to develop, Pollack obtained a summons for Allen, with Magistrate Hulen Hapshaw issuing a warrant for Allen's arrest when he did not appear in court. Detective Dave Smith was assigned to bring him in, but was unable to locate the producer-agent. At 347 W. 55th street, where Allen lives with his wife and child, Smith was told Allen was out of town.

Last Thursday (19) Allen walked into court alone and obtained an adjournment. He was released in a $50 cash bond after spending a couple of hours in jail. He claimed he had been in Philadelphia on business and did not learn of the warrant till his return.

According to the truck driver in search of a foremanship, he met Allen through a friend's introduction.

Variety Bills

NEXT WEEK (MARCH 27)
THIS WEEK (MARCH 20)

Numerals in connection with bills below show whether full or split

RKO

BOSTON
Keith's (26)
Follies Comiques
(19)
Follies Comiques
CINCINNATI
Palace (27)
Major Bowes Co
(20)
Blondes vs Redh'ds
Aunt Jemima
CLEVELAND
Palace (27)
E Carroll's Vanities
(20)
Bebe Daniels
Ben Lyon

SCHENECTADY
Keith's (26-28)
DeMay Moore & M
Ted Claire
Sybil Bowan
Hal Sherman
(One to fill)
SYRACUSE
Keith's (20)
H'wood Secrets
TROY
Keith's (27-30)
4 Vespers
Ross & Stone
3 X Sis
Ross & Edwards
California Rev

Loew

NEW YORK CITY
State (27)
Mann Dupree & L
Lime 3
Roger Pryor
Lew Parker Co
Helen Compton Orc
BALTIMORE
Century (27)
Buddy Rogers Orc

DETROIT
Fox (27)
Jan Garber Orc
PITTSBURGH
Stanley (27)
L Jack Little Orc
WASHINGTON
Fox (27)
Mae Wynn 4
Jack Powell
Herm'n Timberg Co
Songwriters Parade

Drummin' Up Business
LOEW'S WASHINGTON, Week March 27
JACK POWELL
Dir.: LEDDY & SMITH

Paramount

NEW YORK CITY
Paramount (25)
Richard Himber Or
BOSTON
Metropolitan (27)
Eddie Garr
Wally Brown & A
Frazee Sis
Dick & Dot Remy
Dave & June
Edgar King
Natalie & Darnell
Paul Florenz Ens
CHICAGO
Chicago (27)
George Olsen
Ethel Shutta

Marbro (27)
George Givot
ORIENTAL (27)
Maj Bowes U No. 1
DETROIT
Michigan (27)
Xavier Cugat Orc
Paul Duke
MONTREAL
Loew's (27)
Meta Carlisle
Carl Emmy's Pets
Clifford & Marion
Pops & Louie
Tommy Trent
TORONTO
Shea's Hip (27)
Dave Appalon's Co.

Wilbur Cushman

ABILENE
Paramount (26-27)
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
AMARILLO
Fair (28-29)
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
BARABOO
Al Ringling (30-31)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack

Shannon Stanley
Billy Baird
Comer & Park
3 Aristocrats
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinottes
Stanley Meyer's Bd
DULUTH
Garrick (25-27)
Times Sq Topics
Lorette Grey
Lutes Bros
Sherman & McVey
Fenwick & Kocher
Holst 2
Ginger Stover
Buddy Mack
Glenn Mason
Joe Clausers Co
FORT MADISON
Iowa (25-26)
Chatterbox Rev
Al DeCarr & S
Frazier Bros
Capps Bros
3 Doyle Sis
Dolly Capps
Ann & C Howard
7 Tunesters

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Week: Marcella Sevilla; Joe Daniels

Glenn Mason
Joe Clausers Co
BEAUMONT
Jefferson (29-31)
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
CASPER
America (28-29)
Town Scandals
Joe & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
CEDAR RAPIDS
State (27-29)
Chatterbox Rev
Al DeCarr & S
Frazier Bros
2 Doyle Sis
Dolly Capps
Ann & C Howard
7 Tunesters
Capps Bros
CHEYENNE
Lincoln (1-2)
Town Scandals
Joe & Ed Dayton
Butters Tr
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
DUBUQUE
Orpheum (27-29)
Times Sq Satin

HELENA
Rio (3-3)
Chicago Follies
Col Ches Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
HUTCHISON
Fox (27-28)
Blue Paradise Rev
3 Xyl'phone M'n'chs
Carvelle Sis
Carl Thorson
Les Nichols
Gay & Marcle
Margie Richman
Billy Burt
Dot Higgins
Paradise Rh'm Bd
Tony Francisco
KEOKUK
Regent (29-30)
H'wood Holiday
Johnnie Dunn
Mildred Perlec
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
H'wood Amb'd'dors
LACROSSE
Majestic (3-4)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
St Clair Sis
Juanita

Waneta
Billy Joy's Bd
LEWISTON
Liberty (29-31)
Chicago Follies
Col Ches Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Bobby Dyer
Ellison Sis
Frank Peg Jones
Emile Leone 3
Ches Davis Bd
LINCOLN
Orpheum (27-29)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
St Clair Sis
Juanita
Waneta
Billy Joy's Bd
MACOMB
Illinois (31-1)
Paris On Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
5 Rhythm Steppers
Rich'd Shannon Bd
MASON CITY
Cecil (25-26)
Top Hat Rev
Great Togo
H'w'rd Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Bill Martin's Bd
MINOT
State (1-2)
Passing Parade
Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
MOLINE
LeClaire (27-28)
H'wood Holiday
Johnnie Dunn
Mildred Perlec
Stalac Bros & P
Syble Lee
Billy Thornton Co
Spud Seal
Stone & Kane
Joe Donaldson
H'wood Amb'rs'dors
MONMOUTH
Rivoli (25-26)
Sirens in Satin
Shannon Stanley
Billy Baird
Comer & Parks
3 Aristocrats Co
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Meyer's Bd
MUSKOGEE
Ritz (1-2)
Klt Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
OKLAHOMA CITY
Liberty (27-30)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee

Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
OTTUMWA
Ottumwa (25-26)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
PITTSBURGH
Cozy (29-30)
Paris on Parade
Ted & Art Miller
Phil & Dolly
Wells & Powell
Jantz Sis
Sanna & Loomis
5 Rhythm Steppers
Rich'd Shannon Bd
SEATTLE
Rex (26-1)
Cavalcade of Laffs
Murand & Girton
Charlie Bruggs
Evans & Rudie
Leroy & Pals
Danny Harris
Dan & Ann Manos
Mile Lila
7 Play Boys
SIOUX FALLS
Egyptian (28-29)
Passing Parade
Bradna Boys
6 Gales
Great Koban
Chan Knoll 3
Edithe Rogers
D Sis
Mickey Reynolds
7 Rhythm Makers
TULSA
Rialto (3-6)
Rainbow Rev
Fiddlers 3
Orloff 3
Hashi & Osal
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens
WACO
Orpheum (4-5)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
WATERLOO
Paramount (27-29)
Rainbow Rev
Fiddlers 3
Orloff 3
Hashi & Osal
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens
WICHITA
Orpheum (29-31)
Blue Paradise Rev
3 Xyl'phone M'n'chs
Carvelle Sis
Carl Thorson
Less Nichols
Gay & Marcle
Margie Richman
Billy Burt
Dot Higgins
Paradise Rhy'm Bd
Tony Francisco
WINNIPEG
Orpheum (30-4)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd

Independent

CHICAGO
State Lake (21)
F & M Britton
3 Lorraine Sis
Maxine Lee
Jordan & Grace
INDIANAPOLIS
Lyric (21)
'Going Hollywood'
Harry Howard Co
Stanley Bros
Dunn Bros & D
Frances Wills
Virginia Gibson
Eleanor Etheridge
KANSAS CITY, Mo
Tower (27)
Harry Holmes

Harrison's Circus
Jack Carson
LOUISVILLE
National (27-30)
Johnny Rexola Co
Johnny Special
Rexford & Wallace
(Two to fill)
ST. LOUIS
Grand O. H.
Phelps Duo
Musical Fredericks
3 Sensation'l Perrys
Yvonne & Vernon
Kraft & Gaut
Lester

Warner

PHILADELPHIA
Earle (27)
Maj Bowes U
(20)
Bring on Dames U
PITTSBURGH
Stanley (27)
L Jack Little Orc
3 Wiere Bros
(One to fill)
(20)
Major Bowes U
READING
Astor
1st half (27-29)

Bring on Dames U
(20)
4 Robeys
Keller Sis & L
Ross & Edwards
Starnes, A & S
WASHINGTON
Earle (27)
Starnes, A & S
Ada Brown
Boy Foy
Paul Lukas Co
(20)
Major Bowes U

London

Week of March 23

Astoria D. H.
Draper & Shires
Canterbury M. H.
1st half (23-25)
Nallo & Natal
Ronara
2d half (26-28)
Billy Hatchett
Runiers

Dominion
Brooklins & Van
4 Franks
New Victoria
Canjou Bros & J
Rose Perfect
Hazel Mangean Gls
Trocadero Cab
Gaston Palmer
Geo Beatty

Gresham Singers
Roy Peyton
Angela Parselles
Maurice
BRADFORD
New Victoria
Mary Holmes
Brazelles
Addison & Sylvia
CHADWELL H'TH
Palace
6 Magnets
Anna Rogers
7 Zio Angels
CHELSEA
Palace
Alfredo Orc
CLAPTON
Rink
De Haven & Page
Texas Rangers
Dan Lipton & Debs
EAST HAM
Premier
6 Magnets
Anna Rogers
7 Zio Angels
EDGWARE ROAD
Grand
Garvey & Mac
3 Girlies
Austel & Arthur
EDMONTON
Empire
Herschel Henlere
Trevor & Grayling
Pepino II
HAMMERSMITH
Palace
7 Fredysons
2 Atlantics
Terry Brown
Leon & Lucette
16 Rhythmites
Low & Webster
2 Accordion Kings
4 White Flashes
HOLLOWAY
Marlborough
'Songs From Films'
ILFORD
Super
Collison & Dean
Mona Grey
Masu & Yuri
ISLINGTON
Blue Hall
1st half (23-25)
Billy Hatchett
Runiers
2d half (26-28)
Nallo & Natal
Ronara
KILBURN
Grange
Garvey & Mac

3 Girlies
Austel & Arthur
LEWISHAM
Palace
Alfredo Orc
Boga 4
Carmenita
7 Aus Tokay
LEYTONSTONE
Rialto
Raffini Bd
NEW CROSS
Kinema
Evelyn Hardy Bd
OLD KENT ROAD
Astoria
'Queen of the Seas'
Terry's Juves
Harry Fruer Bd
PECKHAM
Palace
Evelyn Hardy Bd
SHEPH'RDS BUSH
Pavilion
Teddy Brown
Draper & Shires
STAMFORD HILL
Regent
'Songs From Films'
STRATFORD
Broadway
Collinson & Dean
Mona Grey
Masu & Yuri
STREATHAM
Palace
G & J Dormonde
Lee Don
Gracie Schenck Co
TOOTING
Granada
Reg Moore Bd
Gracie Schenck Co
G & J Dormonde
TOTTENHAM
Palace
De Haven & Page
Texas Rangers
7 Zio Angels
WALTHAMSTOW
Granada
Chas Manning Bd
Herschel Henlor
Rolf Holbein
Trevor & Grayling
WILLESDEN
Empire
Troise Mandoliers
WOODS GREEN
Palace
Mackey 2
Raffini Bd
Bennet & Williams
Grafton Girls

Provincial

Week of March 23

EDINBURGH
Regent
1st half (23-25)
Skating Rios
2d half (26-28)
Roly & Poly
Theatre Royal
Radcliffe & Rodgers
Frank Wilson
Troy Sis & Sydney
Sax & Royan
Cy Landry
Le Pomme & Sis
Charton's Co
GLASGOW
Pavilion
Callgary Bros
Leon Cortez Bd
B Steward & Sis
Pat & V Lennox
Jack Douglas
Bert Bert & Bert
5 Cyclonics
Alec Finlay
LEEDS
Paramount
Lassiter Bros
6 Lai Founs
LEITH
Capitol
1st half (23-25)
Roly & Poly
2d half (26-28)
Skating Rios
LIVERPOOL
Paramount
Younkman Bd

Shakespeare
Lewis & Moore
Holmes & Sarony
Hap Hazard & M
Teddy Williams
6 Claudette Girls
Herbert & Hatton
Max Wall
MANCHESTER
Paramount
Rawicz & Landauer
Mario De Pietro
3 Veronas
NEWCASTLE
Paramount
Billy Cotton Bd
READING
Palace
Arnaut Bros
Mitzi Bobs
Eric Randolph
Don Francisco
Jean Kennedy
Shaw & Weston
St John Sis
STOCKTON
Globe
Les Allend
4 Canadian Bach'l's
Rigoletto Bros
Aimee Sis
Juveleys
Rapid 4
Peter Fanan
A J Powers
Thelmina
Hope & Ray

Cabarets

NEW YORK CITY

All Stars
Evelyn Nesbit
Bal Musette
Ann Kennedy
Flo Hill
Georgie Daniels
Gordon Davis
Bobby Leonard
Tommy Martin
Parisian Serenaders
Barrel of Fun
Bo Brummells
Bobby Tremaine
Percy Stoner
Beachcomber Bar
Marion Butler
Leslie Litamy
Ann Suter
Bill's Gay 90's
Joe E Howard
Kay Parsons
Gus Wicke
Arthur Behlin
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davin
Black Cat
Ted Lewis
Congolina
Amanda Randolph
Stump & Stumpy
Doc Saulter
3 Tom Cats
Lonny Simmons & Rhythm Kittens
Cafe Trouville
Burt Stevens Orc
Caliente
Alice Lawlor
Joyce Santell
Cecily Rogers
Violet Arnold
Chic Goldman
Terry Gray
Skippy Smith Orc
Casino Venezia
F Bracciante Ens
Chateau Moderne
Billy Castle
Elena McCoy
Muriel Rogers
Fnk McFarlane O
Chesapeake House
Elsie Lange
Chez Josy Baker
Josephine Baker
Willem Van Loon

Gene Ashley
Alice Delano Weeks
Ray Benson Orc
Antobal's Cubans
Club Gaucho
Dimitri
Virgil
Persa Ravel
Los Gauchos
Rilla Dau
Munoz & Bolau
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Al Appollon Orc
Cocoanut Grove
Jean McCulley
Raye Prince & C
Xea Rea
Dick Messner
Connie's Inn
Anise & Aland
Hotcha Drew
Maxie Armstrong
Eddie Green
James Anderson
Chuck & Chuckles
Kaluha
Don Redman Bd
Delmonico's
Murray Alan
Jay Mills Orc
Jack Dempsey's
Peggy Calvert
George Walsh
Carlos & Marchon
Jan Brunesco Bd
'Eighteen' Club
Mary Mercer
El Chico
Consuelo Morena
Portia Portar
Emilie de Torre Orc
El Toreador
Ramon & Lucinda
Toreador 4
Fermin & Gloria
Fantasia Novoa
Medaro
Don Gilberto Orc
El Morocco
Ernie Holst Orc

Famous Door
Red McKenzie Bd
French Casino
'Folies de Femmes'
Emiles Adreon
10 Argentina Ladies
Alphonse Berg
3 Bredwins
Georges Bruyals
Choppy
M'rg'erite DuFresne
Estelle & LeRoy
Marita Farell
Cily Feindt
Dany Flore
Little Fred
Vera Nargo
Orbal
Mlle Paris
Piroska
Andre Randall
Freddie Zay
Sonia Gansser & A
Jack Denny's Orc
Vincent Travers Orc
Russell Patterson's Personettes
Gino's Cedar Gard'n
Don Martin Orc
Gloria Palast
Johnny Hudgins Or
Gr'nwich Vil. Inn
Albert Pryme
Elena McCoy
Pat Clayton
Lillian Caines
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Aida Luciano
Bukku
Chubby Ross
Jules Keaton Orc
Jim Healey's
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Anna Held Jr
Hilda Elfonte
Irene Burke
Ruth Templeton
Lindy Lou
'Toots'
Sunny Lambert
Paul Bass Orc
Hickory House
Kirby Walker
Marjorie Naylor
Francetta Malloy
Ted Lane
Arthur Gansfried E
Wingy Manone Bd
H'lyw'd Restaurant
Abe Lyman Orc
Benny Fields
Jack Waldron
Billie Burns
Denny White
Phil Neeley
Cackles O'Neil
Charlot Lamberton
Mitzi Haynes
Marion Martin
Helen Gray
Nina Casey
Rose Blane
Cass Dalley
E Jelesnick Orc
Hotel Ambassador
Clara Belle Walsh
Maria & Floria
Fred Lowery
Maxine Tappen
Vincent Bragale
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Ivor Peterson
Hotel Biltmore
Russ Morgan Orc
Linda Lee
Joe & Betty Lee
Nadine & Giraldo
Hotel Buckingham
Pierre Beaujean
Hotel Commodore
John Johnson Orc
Jane Williams
Marcia Wayne
Donna & Darrell
Hotel Edison
Sammy Wilson Orc
Mac Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Fifth Ave
P Handelman Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Gr't North'rn
A Ferdinando Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or
Hotel Lincoln
Tommy Dorsey Orc
Esquires
Hotel Lombardy
Teri Josefovits
Hotel Madison
Val Olman Orc
Hotel Maurice
Mimi Muriel
Sylvia Light
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Don Richards Orc
Coral Islanders
Lillian Kenny
Jaysnoff Sis
Hotel New Yorker
Bob Crosby Orc
Virginia Verrill
Frank Tennill
Ray Baduc
Leons
Scrippy & Pals
Hotel Park Lane
Max Bergere Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Yost's Calif Co
Hotel Pierre
Pancho Orc
Gregori Franzell Or
Hotel Plaza
Eve Symington
Lydia & Joresco
Henry King Orc
George Sterney Orc
Hotel Ritz-Carlton
Arman Vecsey Orc

Hotel Roosevelt
Esther Velas Ens
Guy Lombardo Orc
Hotel Savoy-Plaza
Dwight Fiske
Dick Gasparre Orc
Maurice & Cordoba
Bob Grant Orc
Habaneras Orc
Hotel Shelton
Bert King Orc
Hotel Sherry-Netherland
'Russian Eagle'
Alex Bunchouchou
Gypsy Choir
Lidia Sadovskaia
Jemma Hurok
Raphael
Hotel St. Moritz
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarov
Andrea Salam
Leo Resnick
Leon Navara Orc
Hotel St. Regis
Phyllis Clare
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Bernie Dolen Orc
Hotel Waldorf-Astoria
Corinna Mura
Bonvel & Tova
Dr. Ross
Charles Magnanti
Orville Knapp Orc
Michael Zarin Bd
Hotel Warwick
Arthur Skrilow Orc
Hotel Weylin
Charlie Wright
Bobby Brooks Orc
House of Morgan
Lillian Roth
Clifford Newdahl
Carl Randall
Phyllis Cameron
Don Alberto Orc
Lou Bring Orc
Howard's Showboat
Joe Howard
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Mary Lane
Janice Andre
Warren & Bodie
Carter & Schaub
Midgie Parks
Joan Miller
Billy Mack
Mary Barton
3 Raymonds
Danny Higgins
Dorothy Dorr
Kitty Mulligan
Gene Walter
Joe Ricardel Orc
Joe Capella Orc
It Kat
Ann Lewis
Alfredo Allman
Toots & Al
Alda Ward
Donna Clara
Jackie Mayley
Bob Hargrave Orc
La Rue
Costain & Crane
Marie Almonte
Nick Vouzen Bd
Eddie Davis Orc
Leon & Eddie's
Eddie Davis
Patricia Gilmore
H. Gardner, Carter
Princess Ahi
Win Farmer Orc
Madeleine's
Jack and Jill
Lucille Jarrett
Damar Orc
Joe Gray 3
Man-About-Town
Helen Lambert
Al Manuti Orc
Maisonette Russe
Codolban Orc
George Orda
Jasha Nazarenko
Boris Belostozsky
Nadia Kortez
Mon Paris
Jimmy Rogers
Versatile 3
Barry Winton Orc
Monte Rosa
Pola Borgia
Sandy Ross
D Pecorano orc
No. 1 Fifth Ave
Michael Tegnor
Billie Trask
Joe Lilley
Harold Woodall
Hazel Webster
New Montmartre
Elsa Maxwell
Eddie Garr
Betty Jane Cooper
Lussel Swan
Jacques Fray's Orc
Normandie
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Stuff Smith Bd
Paradise
Milton Berle
George Tapps
Tic Toc Girls
Mickey Alpert
Sam Tod & Ray
Vera Niva
Kathryn Rand
Nancy Lee
Betty Kean
Robbins Fam
C Dornberger Orc
Place Elegante
Tommy Mills
Steve Lenti
Eddie Blanchard
Bill Farrell
Benn Kauff
Ive Harris
Leo Lazaro Orc
Rainbow Grill
Margaret Gray
Olive Gardner

Gall Gall
Mildred Monson
Ruby Newman Orc
Rainbow Room
Glen Gray
Casa Loma Orc
Sheila Barrett
Jack Holland
June Hart
Pee Wee Hunt
Kenny Sargent
Nancy Noland
Nano Rodrigo Bd
Russian Bear
Balalaika Orc
Costya Krumin
Kuban Cossacks
Sergey Sokoloff
Julian Altman
Nicholai Khadarik
Fronia Stanisl'vsky
Ivan Korniloff
Miss Nightingale
Eliza Ramova
Nadja Dushinska
Russian Kretchmun
Gypsy Markoff
Adia Kuznetsoff
Nastia Poliakova
Nicholas Vosilieff
Mura Toumanova
Dario Birse
Orilk & Lolik
Mischa
Nicholas Matthey
Gleb Yellin Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidewalks of N. Y.
Roscoe Ails
Mammy Jinny
Helen Stone
Clark & Vordi
Anthony Trini Orc
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Cnunk Robinson
Ollie Potters
Arnotte
3 Blink Boys
Amos Bonds
Marion Helrston
Stork Club
Teddy Lynch
Gus Martel Orc
N Brandwynne Orc
Tony's
Beatrice Kay

Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino
Armand-Vallerie
Ann White
Henri Pierre Ens
Maurice Shaw Orc
Jimmy Vincent Orc
Thomashefsky's
Harry Littman Orc
Ches Doherty Rev
Ubangi
Gladys Bentley
Pearl Baines
Ray White
3 Melody Mal
Avon Long
Hot Foot Watson
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Ben
Willie Bryant Orc
Yacht Club
Edith Roark
Bee Kalmus
Goff & Kerr
Johnny & George
Sid Franklin Orc
Versailles
Norma Terris
Rocky 2
Helen Gray
Brito's Rumba Bd
Joe Smith Orc
Village Barn
Roy Cropper
Kirk & Lawrence
Mildred Bragdon
Colletto & Barry
Milton Mann Orc
Village Nut Club
Riviera Boys
Lou Raymond
Iris Ray
Dickie Wells
Kenny Watts
Shim Sham Rev
Wivel
Marianne
Ernie Maran
Boring & Lazar
Betty Bear
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Leo
Wynno Rolph

CHICAGO

Bismarck Hotel
Dorothy Miller
Phil LeVant Orc
Blackhawk
Will Osborne Orc
Dick & Dot Rogers
Chez Paree
Helen Morgan
Gus Van
Paul Draper
Henry Busse Orc
Blackstone Hotel
(Mayfair Room)
DeMarcos
Anna Fulton
Kavelin Orc
Continental Room
(Stevens Hotel)
Larry Blake
Sonya & Romero
2 Elleens
Harry Sosnik Orc
College Inn
Mary Ann Hewes
Evelyn Chandler
George Olsen
Ethel Shutta
Colony Club
Lili Bernard
Flo Henry
Phelps 2
Edna Rush
Rhythmeers Orc
Colosimo's
Maggie McGuire
Don Donna & Don
Don Enrico
Countess Alebassi
Faith Bacon
Bob Tinsleys Orc
Congress Hotel
(Urban Room)
Benny Goodman
Helen Ward
Art Barnett
Club Alabam
Elliott Sis
Anthony Marks
LeMarge Sis
Effie Burton
Ginger Woods
Art Williams
Club Minuet
Danny Beck
Carol Dean
Hope Parker
Helene Carol
Jay Holly
Shirley Handler
Adelinna Dossena
Lew Sales Orc
3 Deuces Cafe
Art Tatum
Zutty
Drake Hotel
(Gold Coast Room)

Jack Hylton
Pat O'Malley
Magda Neeld
Peggy Dell
Alec Templeton
Effie Atherton
Clive Erard
Merry Macs
Freddy Schweitzer
Georgie Lyons
Edgewater Beach Hotel
Bernie Cummins Or
3 Queens
Carlo & Norma
Harriett Smith Gls
Hi-Hat
Nancy Kelly
Billy Snyder
3 Simon Sis
Joyce Finley
Stearns & Dean
Syd Lang Orc
Paddock Club
Mary Stone
Andy Rice
Claire Powell
Ann Rush
Jean Kirk
Jess Johnson Orc
Palmer House
(Empire Room)
Bob Hall
Manya & Drigo
Giovanni
Freddy Dosh
Manhattan 4
Abbott Dancers
Ted Weems Orc
Royale Frolics
Dolly Kay
Henri Lishon
Nell Kelly
Una Cooper
Sid Tomack
Terrace Gardens
(Hotel Morrison)
Ted Lewis Co
Radio Aces
Carroll & Shalita
Chas Whittier
Edna Strong
Nascha
Kay Gregory
The Hi-Hatters
Kings Jesters
885 Club
Carroll & Gormen
Trudy Davidson
Eddie South
Via Lago
'Pep' Smith
Aimee & Vivienne
Ruth Ennis
Dolly Doline
Farrell Sis
Flo Ray
Ed Kraus Orc
Sol Wagner Orc

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
Jeanne Blanche
B & E Burroff
Ann Traverso
5 Maxellos
Bob Cutter
Trudy Wood
Dolores & Andre
Jimmy Grier Orc
Cafe Casanova
Martha Raye
Jerry Bergin
Billy Gray
3 Roberts Bros
Hal Chanslor orc
Cafe de Paree
Kathlyn Bessette
Lois Graham
Gal'nte & Leonardo
Al Geco
Ted Dawson Orc
Cafe La Maze
Stan Clair Orc
Park Ave Boys
Clover Club
Judy Starr
Aniwa Boys
Cocoanut Grove
Veloz & Yolanda
Shep Fields
Eddie LeBaron Orc
Hoffman R & Gerad
Famous Door
Sylvester Scott

Louis Prima Orc
Omar's Dome
Pyramid 3
Maroni & Joyce
Jeanette Sis
Yogi Yorgensen
Maxine & Leta
June Marlowe
Jimmy Bittick Orc
Palomar
Bob Eberle
Inez & DeWyn
Eddie Gordon
Hudson-Metzger Gls
Dorsey 3
Kay Weber
Jimmy Grier Or
Pirrone's
George Hall
Hobson & Rey
Helen Lewis
Murray Peck
Dolores Ray
John Lindhardt Ord
Paris Inn
Singing Waiters
Sylvia & Becina
Jack Blackin
Paul McLain
Hugo Marchetti
Lolita & Ardo
Thora Matthaison
Henry Monnet
Pete Contrell Orc
Sherry's
Mary Lane
Castleman Sis
Ben Carter
Hazel Fitzgeral

(Continued on page 61)

Int. Revenue Dept. Issues Warrant Against Shuberts for Unpaid Tax On Cutrates; It's an Old Battle

Warrant by the government's Internal Revenue Dept. for taxes on tickets sold below the established prices, hastened several box office men and auditors of the Shubert organization to Washington late last week to protest. Federal people contend that under the admissions tax law, 10% of the full, or original price of tickets, must be collected regardless of whether sold for less or not.

This kink in the regulations is under appeal in another direction, but the government went the limit in issuing the warrant against a theatre on similar claims. House involved is the Shubert, N. Y., where it was found that tickets had been sold for some attractions at prices under the scale, but that the tax collected was only 10% of the actual figure. Department demanded the balance and estimated a considerable sum as past due.

In ticket circles it has been insistently intimated that the proviso of the admissions tax law which demands the tax to be computed on the printed price of tickets, was framed at the suggestion of certain Broadway interests with the intent of embarrassing or crimping Leblang's out-rate agency.

For the past year or two the latter has been collecting full tax, as required, but contends that patrons are actually paying a tax of 20% on tickets sold at half price. Government's claim against Leblang's concerns the balance it figures due on previous seasons and the agency has been contesting this on the grounds that it is a levy on revenue that was never actually paid.

In the original statute, tax on passes was included and even on critics' tickets for opening nights. Treasury, however, ruled that out. Why showmen have been unable to secure the same ruling for tickets sold under the established price is something of a mystery. It is a common pratice for box offices to sell ducats at reduced prices but tax on the printed price is being collected.

Claim against the Shubert theatre, which will apply to most other houses, is for sales of four and five years ago. Data estimating what the government thinks is due was compiled by men on federal relief payrolls.

McLaughlin Takes H'wood House for N. Y. Revivals

Hollywood, March 24.

Robert W. McLaughlin, formerly of Cleveland, has taken a lease on the Music Box here to produce a series of New York legit plays.

Initial production will be 'Mourning Becomes Electa,' by Eugene O'Neill. McLaughlin has talked with Alice Brady and Alla Nazimova in an effort to persuade them to play the same roles they acted in the eastern production for the Theatre Guild.

Jessel Nixes 'Heel'

'The Marginificent Heel,' which Alex Yokel proposed producing with George Jessel, is off, according to the latter, who returned from Florida last week. Jessel was to have starred in the play but decided the part did not suit him.

It was written by Samson Raphaelson during the time Jessel was appearing in 'The Jazz Singer.' Actor and author were not on the best of terms at the time.

Jessel is going to Chicago and Los Angeles to make personal appearances in picture houses and also has several radio commitments.

'Life' Off

'Larger Than Life,' slated to debut on Broadway at the 46th Street Thursday (26) after trying out in New England last week, is off. Crosby Gaige, who presented the play, postponed 'Life' while awaiting script revisions.

Twentieth Century-Fox backed the play, which has a cast of 40, with Ernest Truex starring. Production outlay approximates $25,000 for the three-scene attraction.

Wildberg's Coast Buy

Hollywood, March 24.

First play by Michael Markham, New York writer currently in Hollywood, a comedy mystery labelled 'Answer Me That,' has been purchased by John J. Wildberg, N. Y. attorney acting for an unnamed legit producer.

With a New York production in view, Wildberg is talking with Paul Kelly, Roger Pryor and Mary Rogers for top spots.

Critics to Name Best Play Choice At End of Week

The Critics Circle, composed of New York drama reviewers, will attempt to name its selection of the best play of the season late this week. Not certain that there will be a winner, since four negative votes can eliminate any play in the running.

inner is named, it will precede the Pulitzer selection by approximately one month, that play prize award, and others, being announced for early in May. Critics figure that, with the arrival of 'Idiot's Delight' on Tuesday (24), the final candidate for prize possibilities this season will have opened on Broadway. That play is listed as one of the top candidates, with 'End of Summer' and 'Call It a Day' highly rated, also. All three are Theatre Guild attractions. In literati circles 'Winterset' is called the likely choice of the critics.

'Summer' and 'Delight' are Pulitzer possibilities, too, but 'Day' is out because of its English authorship. Same goes for 'Victoria Regina,' leading dramatic success. 'Boy Meets Girl', comedy success is also in the running. 'First Lady' is out because the author, George S. Kaufman, won once before.

There are 17 members of the Circle. Originally it was intended to include only reviewers of dailies but some byliners on weeklies were added. That burned up others who were not invited and The Stage, a monthly, will award prizes on its own, in retaliation.

Circle resolved not to consider taking in any more members until next September. It now has a central committee to aid Brooks Atkinson (Times) Circle's president.

NO WASHINGTON STOCK

First Ti in 10 Years—Road Show iz Too Good

Washington, March 24.

Capital will be without summer stock for the first time in 10 years this season. National Theatre Players' usual 10-week stand has been cancelled due to length of the regular legit season, which will run at least until June 1, perhaps longer.

House is not air-conditioned and to begin stock as late as June 15 would be dangerous. Rumors that the National Players were to be abandoned because of plans for a barn theatre operated by Steve Cochran, manager of the Players, were denied recently. Cochran claims the suburban venture is still on the fire but has had no influence on stock being dropped.

'Dodsworth' Folds Apr. 4

'Dodsworth' will end its season next week in Cincinnati, closing there April 4. It will have completed a tour of 26 weeks on that date. Plan to bring the show back to Broadway for a repeat engagement has apparently been dropped.

Walter Huston, starring in the play, is slated to make his next metropolitan appearance in 'Othello,' robably next season.

Genteel Tourney

New Haven, March 24.

An echo from last year's 'Waiting for Lefty' has cropped up in this year's annual drama tourney, to be conducted at the Yale University theatre, April 20-23 with 12 Conn. groups as contestants.

'Lefty' landed the prize cup in 1935, but raised such a storm of protest that this year's rules reject all semblances of " ropaganda plays' and insist on a 'minimum of profanity and blasphemy, in keeping with good taste.'

Marilyn Miller in Hosp., Asks Delay of Query In 8G Suit for Decor

rilyn Miller (O'Brien) will be a patient in Harbor Hospital for at least two months, accor ing to an affidavit filed in the N. Y. Supreme Court on her behalf. She is under treatment for a severe nervous breakdown.

Miss Miller's condition became known last Thursday (19), when her attorney moved to postpone examination before trial of Miss Miller in a suit brought against her for $8,359 by Thorval Anderson, interior decorator. Anderson claims that he was engaged by the dancer to decorate her apartment at 46 East 65th street last October. At the completion of the job, he presented a bill for $12,359. The dancer paid $4,000 on account, but claims that by mutual agreement the total bill was to amount to only $6,800. Anderson is suing for the full balance.

In his motion for a postponement, her attorney submitted an affidavit of Dr. Laurence Whittemore, who stated 'that it would be extremely dangerous for Miss Miller to be subjected to a legal examination for the present.' Justice Lloyd Church reserved decision on the request.

Bars Oked

Albany, March 24.

The assembly last night passed a bill permitting the sale of beer, wines and liquors in theatres before and after performances, and between acts, where food is served.

Measure now goes to the senate.

Expect Author-Manager Fight To Reach Climax This Wk.; Prods. Think They Can Stick Together

'Porgy' Folds

' Theatre Guild's oper resentation of the colored cast drama 'Porgy,' closed in Washington, Saturday (21). Show was out eight weeks, final stand at the capital getting about the best gross outside of New York. Takings of around $20,000 were estimated.

Show played 16 weeks on Broadway, at the Alvin. There was a difference of opinion over its chances and attendance started fading after the first month. It never regained its production outlay, as hoped for on tour, and ended up in the red.

'Hour' Ups Gross In N. Y. Against Picture Version

'The Children's Hour', Elliott, N. Y., held its own against the play's picture version, which opened last mid-week at the Rivoli under the title 'These Three' (UA). Stage version got approximately $7,500, which is quite profitable and a gain of $750 over the previous week.

Film presentation held strictly to the agreement that no mention of the stage play be made in any form, but the reviewers made the reference anyway, stating the picture to be based on the play. Similar mention in fan magazines indicates that the picture public is fairly familiar with the connection between the two.

Impression is that if the play is to be materially affected it will be when the picture reaches general release in second run houses.

Along Broadway it is believed that this week's developments in the battle between managers and the Dramatists Guild over the latter's new contract, will indicate whether the authors out-smarted themselves in framing their 'take it or leave it' contract or not. Pointed out that the managers are now free to make contracts with new authors on any terms, for the first time in 10 years.

Managers say that in cutting away entirely, by cancelling the agreement, the tie between the two factions has been severed. Situation which brought about the original agreement is now reversed, they say. At that time, the producers wer fairly well organized and some unscrupulous managers chiseled authors out of their rightful share of picture royalties. Now the authors are apparently well organized, with the managers not bound together so well.

Managers claim they have a good chance to win this time because they feel they are in the right perhaps for the first time. They agree that the leading authors may be entitled to a higher percentage of film coin, but not the newcomers, who are virtually created by producers. They say that the well knowns among playwrights could negotiate for a higher split under the old agreement.

Managers Meet

Wednesday (25) the managers will meet and expect to issue a contract of their own, which they feel is more equitable than the Guild's. It will incorporate some of the features of the new author's form. They report having assurances from some authors who are allegedly willing to talk terms regardless of the Guild form. Claimed by the managers that plenty of Guild members' are not in sympathy with the new contract, design.d by the organization's officers. One in the latter classification is said to have walked out on the Guild's contract committee because he felt it was being railroaded through.

Guild will hold a general meeting at the Biltmore, Friday (27), at which the points claimed by the managers may be discussed.

Announced by the managers at their meeting last Friday (20) that the refusal of Sidney Howard, president of the Guild, to negotiate changes to the contract was considered. A telegram was authorized sent to Howard and attached were the names of 89 managers. Wire read: "The League of New York Theatres, Inc., having the power of attorney of the undersigned producing managers to negotiate with you, regrets that you refuse to negotiate with it. It now asks you to join in an arbitration of the disputed points. As time is important, the League would appreciate your response by Tuesday, March 24.

Many Names

Long list of names was appended. Managers claimed none of them has signed under the new contract and only a few unimportant showmen had accepted it. Members in the Theatre League will be asked to sign an agreement not to use the new Guild contract. Stated that signers could be enjoined from breaching such an agreement, legal advice being that the courts would uphold it under precedental rulings that a trade organization can control its members.

An answer to the managers' telegram was expected before the session in the League's offices today. Further refusal is expected, since Guilders have been informed that there is no intention to carry on any negotiation with the managers, though Howard told the managers that the Guild council would be glad to consider any definite suggestions made in writing.

Party, Party

Baltimore, March 24.

Sam H. Grisman, co-producer of 'Tobacco Road,' came on from N. Y. last week and threw a party for members of his road company (Henry Hull) in honor of the first anniversary of troupe's tour. Biggest theatrical blowout in years around Balto.

Present were the cast, stagehands, a few newspapermen, and business fronts of the company. Everybody made speeches, even the deckhands.

Lunt-Fontanne Show Plays On In Pittsburgh Despite Floods

Pittsburgh, March 24.

Alfred Lunt and Lynn Fontanne, the Nixon theatre and 'Idiot's Delight' made theatrical history here last week. For two nights and one afternoon, while this city of 1,000,000 people hung between deadly flood fear and poisonous rumors, the show went on. And would have continued to go on the remainder of the week had not Miss Fontanne come down with neuritis Friday (20), forcing cancellation of the remaining three performances.

Alone in the Golden Triangle, the Nixon stood lighted, its marquee proclaiming that 'Idiot's Delight' would positively be presented. Power generated by its own dynamo was giving the theatre its light, while the city otherwise was plunged in total darkness.

Although the house had been sold out in advance, the first night (18) after the flood broke there were about 700 unoccupied seats, with everybody except those close to the downtown district certain that 'Idiot's Delight' had closed. Matinee that day also played to about half a house. Lunt wanted to close, but was prevailed upon by the house management to continue as long as was humanly possible.

He and Miss Fontanne agreed and another half-house was on hand Thursday night (19). Here was probably the most unusual performance show business has ever witnessed. The Nixon theatre was just a few yards inside stop-lines established by the Pennsylvania National Guard. Getting to officials, Harry Brown, manager of the theatre, arranged to have a ticket to the show pass the holder through the ropes and guards escorted them back again at the conclusion of the performance. In some cases, where seats hadn't been previously purchased, troopers accompanied prospective patrons to the box-office, to make sure they were going to the theatre and nowhere else.

Tough Departure

Up to a late hour Friday (20) the theatre management was assuring patrons that there would be performances for the remainder of the week, but Miss Fontanne's illness abruptly closed the show. Leads and support hired a bus that evening, reached a railhead and got to New York Saturday. Production followed the next day.

Starting at complete capacity, 'Idiot's Delight' was heading for a sensational $25,000 when the flood let loose. Even the snowstorm of Tuesday night (17), which led directly to the catastrophe, found the house practically full.

Losses as a result of the flood were placed at around $15,000, with the company and house sharing, it's believed. Had Miss Fontanne been able to continue, management figures it might have gotten an even break on the last four performances.

Nixon has 'Three Men on a Horse' this week. Even if the town is still in darkness, house can continue to generate its own power for several days. Season still has three weeks to go, with 'Winterset,' 'Ghosts' and the University of Pittsburgh Cap and Gown show, first of trio, April 6, still to come. 'Horse' is pencilled in for two weeks. House gets 'Great Ziegfeld' (MG) film on roadshow basis April 26.

If order isn't soon restored, however, there may be some cancellations, since companies must suffer a flock of discomfitures. In most cases hotels are loaded to capacity, with no elevator or light service.

Vallee Vindicated in White Feud, Then Quits 'Scandals' Voluntarily

'Scandals,' which has had George White on the job continuously since it wobbled at the out-of-town tryouts, came near folding at the New Amsterdam, N. Y., Saturday (21), following a squabble between the producer and Rudy Vallee. Revue continued after a salary cut was arranged, Equity assenting, as required by regulations adopted last season.

Tilt between the manager and actor came after the previous Tuesday's performance, company being called together on the stage. White said then that the only way the show could continue was through co-operation of the players—meaning a salary slice. He glanced at Vallee, with whom he had been rowing since the millionaire crooner first joined the show in Washington, latter responding by calling the manager a nasty name, it is claimed. White flared up and tried to muss up Vallee, but little damage was done, the actor's nose being skinned a bit by the manager's ring.

At the next (Wednesday) matinee Vallee was told he was out of the show, White insisting 'Scandals' would stop otherwise. Matter then went to attorneys for the combatants, A. L. Berman for White and Hymie Bushel for Vallee. Various pow-wows with Equity, upon White's demand for arbitration, got action Friday.

Decision of the arbitrators upheld Vallee, with the comment that an exhibition of temperament was no cause for breaching a contract. Actor immediately stated that he would leave the show, satisfied at the vindication. Around Equity there was general satisfaction that the revue was not forced off the boards.

Cliff Edwards' Break

Cliff Edwards stepped into Vallee's assignments. Edwards and White were not on speaking terms since the try-out, either, and because of that Vallee had been engaged. That failed to pique Edwards, who chose to stick with very little to do, having a run of the play contract. 'Scandals' originally had no names but Willie and Eugene Howard and Vallee joined up while the show toured the east prior to opening on Broadway. It was out eight weeks, unusually long for a major musical.

Understood that most of the red on 'Scandals' was piled up during the try-out dates. Among the remarks passing between Vallee and White was one by the former telling the manager that he (White) was supposed to be a gambler, so why didn't he take a further chance? That burned the manager, who claimed he was in the red $60,000 on the show already. Differences between them also concern the time when Vallee went to the Coast on a picturized 'Scandals.' Crooner claimed that assignment cost him plenty because being forced to turn down offers in the east. Presence on the Coast also involved him in marital troubles, he says.

Business

While 'Scandals' has not drawn exceptional business, show has had few losing weeks, because of a sharing contract with the theatre calling for a 75-25 percentage in favor of the show, and house standing all the crew expense. Stop limit was $20,000. When the pace dropped under that figure White was informed he would have to guarantee the house end if remaining. Because of that the manager sought to cut expenses by reducing salaries.

Most of the leads have run of the play contracts. Accepting the cut does not change the status of those contracts, but the player has the privilege of changing to two weeks' notice agreements, if so desiring. Manager has not the same right. It is a rule set forth by Equity's Cuts Board.

White had previously sought to eliminate the dance team of Shea and Raymond, who have a run of the play contract. They were out of the show six weeks, and when the case was arbitrated, manager lost and had to pay off about $1,800. Team is now in the show, although White recently called the chorus together and told them that, because the $300 a week pair insisted on their contractual rights, he had to cut down on choristers.

TWO BOW OUT

Two shows are definitely slated to close on Broadway this week. 'Sweet Aloes' ends at the Booth after Wednesday's matinee, when it completes a three week engagement. English piece looked fairly good out of town, but didn't get to first base in New York.

'SWEET ALOES'

Opened March 4. Opinions were chiefly negative as to this English play's chances in N. Y., though two of the first-stringers thought it was okay. Gabriel (American) deemed it 'a pretty sorry lot of tosh,' while Mantle (News) called it a 'good substantial, sentimental theme.'

Variety (Ibee) thought it 'distinctly doubtful.'

'Star Spangled' will stop at the Golden Saturday (28). It, too, will have played exactly three weeks, both plays going that distance for picture rights. 'Spangled' got slim pickings after a panned premiere.

'STAR SPANGLED'

Opened March 10. First-stringers, in the majority, saw a good comedy idea in 'Star Spangled,' but poorly constructed play. Lockridge (Sun) was the only critic who gave it a chance for survival, calling it 'one of the gayer of roadway's minor acquisitions.'

Variety (Kauf) said: 'It might have been one of the laugh clicks of the season, but isn't.'

Oviatt Goes Home

William Oviatt, after spending the winter in New York, has returned to Falmouth Heights, Cape Cod. Former general manager for Comstock and Gest had retired, but contemplated returning to show business. He was not successful in making a satisfactory connection.

Dorothy McNulty Into 'Wine' Vice Vera Van

Dorothy McNulty, who recently returned from Hollywood where she was under contract to Metro, is replacing Vera Van in 'May Wine.'

Since returning east Miss McNulty has been doing radio work.

Paul McCullough Slashes Himself In Suicide Try

Medford, Mass., March 24.

till suffering from the effects of a nervous breakdown which sent him here for treatment, Paul T. McCullough, of Clark and McCullough, stage, film and vaudeville team, is near death in Lawrence Memorial hospital here today after slashing his throat with a razor.

McCullough was on his way from the New England sanitarium to McLean hospital when he stopped off at a barber shop for a shave. The barber shaved McCullough and was putting away his razor when the actor seized it, cutting his own throat and the barber's wrist before anybody could interfere. Frank T. Ford, of Boston, had accompanied McCullough to the barber.

With his teammate, Bobby Clark, McCullough had appeared in minstrel shows, burlesque, vaudeville, musical comedies, radio and pictures.

Caesar's London Show

Hollywood, March 24.

On completing assignment on 'Mark of Zorro' at 20th-Fox, Irving Caesar heads for London to do the libretto and lyrics for a revue produced by Felix Ferry there.

AARONS UNDER KNIFE

Alfred E. Aarons was operated on for gallstones at Mt. Sinai hospital, N. Y. last week, and is reported on the way to recovery.

With Harry Somers he is operating several theatres for the Drydock Savings Bank, principally the New Amsterdam and National.

Albany, N'wark Ban; Utica Studies, Boston Mum on 'Tobacco Road'

Albany, March 24.

Police attended the opening of 'Tobacco Road' at the Capitol theatre last night. Today all further performances here were banned by order of Chief David Smurl.

'We don't want this kind of performance in Albany,' was Smurl's comment. 'The show in general is offensive.'

Police action was forecast by a blast in last Saturday's Evangelist, Catholic weekly, which led the crusade against burlesque a year ago. Road company, headed by Charles Timblin, was scheduled for four performances.

Utica, N. Y., March 24.

'Tobacco Road' barred from Syracuse when Syracuse University, lessee of the Civic theatre there, decided discretion was the better part of valor, faces clerical fire here.

Catholic fire on the play, denounced as 'immoral and unfit to be placed before the public,' was opened at all masses on Sunday. Not only were the faithful urged to assist the clergy in attempting to block the two-day engagement at the Majestic, March 30-31, but they were forbidden to attend.

Bishop Duffy sent a formal protest to Commissioner of Public Safety H. R. Beebe and accompanied it with similar messages from leading Catholic organizations. This is the first time that the Catholic church in central New York has fought a legitimate attraction.

Boston, March 24.

Whether 'Tobacco Road' will ever reach Boston is anybody's guess, because of Mayor Frederick W. Mansfield's new non-committal policy regarding legit shows in this town.

Understood that Sam Grisman, producer, is thinking of sinking about $3,000 in a two weeks' advance campaign, then open the show for one public or private performance on which the city licensing board can base its ultimate opinion.

Situation offers some unusual angles here. Technically there is no censor or censor board, although the licensing board can close any show and suspend any theatre's license indefinately if adjudged unfit.

In the case of 'Children's Hour' the mayor declared himself as opposed to the piece before it was booked and before he had seen it. Herbert McNary, of the license board, unofficial city censor, caught 'Hour' in New York and reported his opinion to Mayor Mansfield. Shubert interests and Producer Herman Shumlin thus knew in advance that the piece stood too good a chance of being shuttered if it were brought in.

Mayor Mansfield's procedure is drastically different in the instance of 'Tobacco Road.' Although he has seen this one, he refuses to commit himself in advance, even though the Shubert interests and Grisman have allegedly assured him that the Hub version would be entirely shorn of questionable dialog or business.

Grisman is reported willing to gamble here with his piece. The Shuberts figure they're behind the eight-ball, however, because a wrathy licensing board might padlock their theatre.

Newark, March 24.

Notification that 'Tobacco Road' will be stopped by police if Manager Frank L. Smith stages it at the Shubert starting April 13, has been edicted by Michael P. Duffy, director of public safety. Smith contends he will open the play per schedule.

Inside Stuff—Legit

George White and Rudy Vallee have been arguing since the latter entered the 'Scandals,' but prior to last week's flare-up some of the incidents were humorous. One had to do with a ticket Vallee bought for a friend for the New Year's eve performance. Actor-crooner returned the ducat and asked that it be sold—$6.60 was the top that night. Ticket was not sold but a box office man placed someone in the seat. Vallee refused to believe the pasteboard had not been disposed of, an , when he didn't get his money back, purchased something for $6.60 and had it charged to White.

During the extended try-out dates White tried to ease out Cliff Edwards, but Ukulele Ike decided to hold on to his run of the play contract, calling for $1,000 weekly. Edwards' original assignments were given to Vallee but that didn't bother him. When the show opened at the New Amsterdam, N. Y., Edwards purchased a spear, saying he was content to merely walk on stage with it.

A 'jubilee' is slated Thursday (26) for the Winter Garden, N. Y. House front is dolled up with strings of pennants saluting the 25th year the theatre has been operated by the Shuberts.

Garden was not included in the defunct Shubert Theatre Corp. ownership, but during the receivership the rent from Warners was collected by the latter, indicating the Trebuhs (Shubert spelled backwards) company leased the house to the Corp. Shuberts have a 99 year ground lease on the site.

Another celebration this week occured last night (Tuesday) when 'Tobacco Road' played its 1,000th performance in New York. Everyone in the audience was given a cigarette lighter as a gift and there was an impromptu show on stage with James Barton m.c.'ing.

Unusual specimen of a producer grabbing a great gob of billing on a self-presented show is the amount of space and copy Anne Nichols gives herself on window cards and dodgers used to ballyhoo 'Her Weekend,' current at the Maryland, Baltimore. Exactly one-half of the available space is devoted to the fly copy, which reads: 'Anne Nichols, author and producer of the world's famous 'Abie's Irish Rose,' now presents ——.' One-quarter of the space is given over to a cut of Miss Nichols; unusual for a producer to carry likeness of self on advertising.

'Weekend' authors, Alford Van Rondel and Miss Nichols, get billed, but no cast members.

Except for the comments of Philip Loeb at Equity's general meeting last week (Astor, N. Y.), the Actors Forum has been very much under cover. However it sought to place people on the committee named to nominate 10 new members of the Council.

There were 18 candidates for the six berths open on the committee (additional three named by council). Six names were put up by the administration, an equal number was identified as being of the Forum schism and the remainder were suggested by individuals. None of the Forumites won.

Glenn Hunter is now foot-free, so far as his publicized obligations in Chicago are concerned. Friends came forward and took care of the balance due the Congress hotel, where the actor took quarters in December for what he expected to be a run of 'Squaring the Circle,' in which he was starred. Also stilled the demands of Chicago haberdashery merchants against the actor by paying the bill. Hunter had counted on take of his one-man show, March 2 in Orchestra Hall, to pull him out. Sale turned out way too small to even take care of the small overhead for the hall.

In the contest over the Dramatists Guild contract, it is brought out that Gilbert Miller was nearly prevented from presenting both 'Libel' and 'Victoria Regina.' Old agreement called for managers to present not more than one play of foreign authorship unless the writer became a member of the Guild. This is no longer so on the new contract.

Author of 'Libel' flatly refused to join the Guild and it was only after the manager told the author of 'Regina' that he (Miller) risked considerable loss that he assented.

Office staff employed by producer went back into their sheaths of clippings for a laugh and dug up reviews of productions of the late Henry Miller, written by Freddie McKay when he was a critic on the old N. Y. Mail back around '09.

McKay is now general manager for Miller.

The Comedy, an almost forgotten Broadway legit house, has been dusted off for the use of amateur presentations. Play called 'Jealous Mothers' opened there last week under the aegis of a group tabbed the Metropolitan players, hailing from Newark, N. J. Players are frankly cooperative amateurs.

Unusual feature about the project is that ads for the play appeared among the regular attractions.

Irving Cooper sailed abroad last Saturday (21), being on velvet this season through his interest in 'Three Men on a Horse.' Had the script originally, but no coin for production so turned it over to Alex Yokel, who got Warners interested. 'Horse' was a first try by Yokel, who has cleaned up.

Cooper started to produce on his own with a piece called 'Dear President,' but scrapped it in rehearsal a few months ago.

Group of stage hands called the Troupers will hold a benefit show at Mecca Auditorium next Saturday (28). It was formed several year ago to aid unemployed road deckhands, principal purpose being to furnish meals at modest cost.

'Ought To Be a Law'

(Continued from page 43)

supply him with a copy of the remarks. He told fellow law-makers he got a run-around, being referred back and forth from one station to the speaker.

McFarlane unloosed his idea during a brief speech by Congressman Usher Burdick of North Dakota, boosting Columbia Broadcasting System for giving time to Earl Browder, Communist Party, a week earlier. The North Dakota member declared CBS has been 'fair' and maintained the privilege of using radio facilities should not be 'controlled by cash.'

Replying to Burdick, Congressman McFarlane said he favors a law compelling stations to keep record of speeches made over the radio,' declaring that under existing regulations no transcripts are required.

Sen. Ashurst

(Continued from page 1)

wanted to work in his morning coat, but Yates feared it wouldn't blend with the Senator's scho principal role in the picture. Senator finally agreed to switch to a dark blue business suit, but held out for a wing collar.

Upon finishing the picture and preparing to return home, the Senator decided to keep his studio makeup on. He wanted Mrs. Ashurst to see how he looked as an actor.

Before anybody even mentioned salary, the Senator declared himself as desirous of contributing his playing services gratis. That was okay with Yates, who decided there was no use telling the Senator that he doesn't pay off his picture actors anyway.

EQUITY WINS WPA FIGHT

Brady Holds 'Em Off

Goes Back Too Far for Masquers, So They Sit Around and Take It

Hollywood, March 24.

Masquers Club threw a St. Patrick's Day celebration in honor of William A. Brady which started out to be a laugh fest but wound up as of those reminiscent affairs. rady and Geor Marlon, Sr., both the speakers table, talked of their days together some 54 years ago as actors in 'Michael Strogoff.' No one else in the gathering could go back that far, so the boys were a little stymied.

Brady and Marlon trouped up and down the coast with David Belasco and David Warfield, both occasionally members of the California Theatrical Co. Pair went so far as to play over a few scenes from 'Strogoff' for the boys at the party. There was nothing that Walter C. Kelly, Frank Morgan, Frank Sheridan, or any of the other speakers could do or say to top that.

Walter C. Kelly said that he had never known Brady professionally but that on several occasions it took two waiters to separate them.

Brady picked out practically all of the Masquers who at one time or other had worked for him and had something to say about them all. He praised pictures and producers and said that if the stage was to be revived the revival would have to start in Hollywood.

About 200 attended the dinner.

WPA REVIEW

Murder in the Cathederal

Drama in two parts presented by Popular Price Theatre, Federal Theatre Project, at the Manhattan, N. Y., March 20, '36; written by T. S. Eliot; staged by Halsted Welles; incidental music by A. Lehman Engel; supervised by Edward Goodman; adv. top.

Cast: Iona Bright, Georgia Harvey, Minnie Stanley, Camelia Campbell, Burna Ontertag, Mabel Paige, Helen Morrow, Mary Roth, Bessie English, Charlotte Greer, Robert Williamson, Harry Sothern, Louis Prohoff, David Friedkin, Harry Irvine, Tom Greenway, Joseph Draper, George Nesbit, Robert Bruce, Roger DeKoven, Stephen Courtleigh, Jon Lorimer, Frederick Tozere.

Doubtful whether this poetic drama anent England's martyred cleric, Thomas a Becket, would have reached the boards over here had it not been chosen by the government's relief show project. Play is far from commercial. WPA people realized that in announcing a mere 10 day date.

Yale's drama group put on 'Murder In The Cathedral,' then shelved it as too arty, even for the highbrows up there. Still the current presentation is exceptional in several respects and rates as tops among the project's results in new show production thus far. A single setting along imaginative lines has the players on the steps or off, within or near, the cathedral. Costumes of the 12th century are colorfully effective, the designing being by Tom Adrian Cresraft.

Play concerns ecclesiastic folk given to dire forebodings. Considerable of the first act is devoted to the laments of the parishioners, whimpering women who predict all manner of pestilence and hardship. Some are opposed to the return of the archbishop, who has been in voluntary exile.

Upon his entrance the play turns to long speeches. In the second act, when the king's men come to accuse Becket, then assassinate him, the play picks up but, despite its poetic cadences, it is a performance for the few.

T. S. Eliot's topic is dated at a time when there was bitter conflict between the king and the temporal power of the pope and his high priests. Becket knew he was marked for death when he returned from France to Canterbury. His last sermon to his people advised them that he would probably never again speak to them—and that proved to be true.

There is so much matter of a religious nature that some first nighters wondered why a federal agency should choose a play so obviously sectarian.

Players were well coached and act their parts with relish. Englishmen interested in the early history of the land may be touched by the performance. *Ibee.*

N. Y. WPA B.O.'S UP

'Murder' Opens Well—'Chalk Dust,' 'Triple A' Fair

WPA relief shows in N. Y. fared better than previously last week and something over $2,800 was the estimated total for Saturday (21) alone. Top gross went to a circus playing the Coliseum, Bronx, where approximately $800 was taken in, mostly from children at 10c. each.

'Murder in the Cathedral,' new legit try which opened to about $385 Friday (20) got over $570 Saturday evening, at 25c. to 55c. 'Conjure Man Dies' in Harlem has been averaging $275 nightly. 'Woman of Destiny,' has been weak in the Bronx. 'Chalk Dust' at Daly's 63rd fair and indefinite.

'Triple A Ploughed Under' has been getting $250 and better tightly at 25c. top at the Biltmore.

Bridgeport Troupe Claims Record WPA Gross; Reached $880

Bridgeport, March 24.

Country's record WPA gross is claimed by the Park Theatre Players, with an estimated $880 on the first of the Federal Theatre Project here. Attraction was James Gleason's 'Shannons of Broadway,' with Cecil Spooner and Hal Clarendon topping the cast.

Understood that the former high was $665 at the Negro Theatre in Harlem, N. Y.

Second WPA offering in Bridgeport, 'The House of Fear,' dropped about 25% in attendance, to around $500. Next play is 'Hollywood Extra,' a first-timer by Miss Spooner.

Frank Silva, p. a. of the Bridgeport troupe, exited last week to start work on the Democratic campaign as radio spieler in Buffalo. Successor on WPA drama job here is Natalie Arnold.

Nuthin' Could Be Finer

Spartanburg, S. C., March 24.

Little Theatre groups in the Carolinas are enthused by an unusual string of winter successes. Excellent b. o. take is encouraging some while others are inspired by a wave of general interest.

Greenville, S. C., roup is currently showing 'Candlelight' by Sigfriend Guyer. Asheville, Brevard and Tryon units are also working hard and keeping late hours with rehearsals, scenery painting, etc.

Little Theatres don't even have to buy a license, hire stage hands or a director in these parts. All hands just dive in and take a chance on a profitable split.

Detroit Stymied

Detroit, March 24.

Lent is holding up the start of the WPA theatre here, and it is likely that the project won't get under way until after Easter. Originally set to open last week, project was stymied by the fact that the Lafayette, only house obtainable now, is being used for noonday services during lent.

Cast of 100 continues rehearsing 'Liliom,' while preparations are being started on the second production.

Snow Cancellation

Charlotte, March 24.

Presentation of 'Jefferson Davis' by the traveling company was cancelled in Asheville because of the weather.

Several snowstorms virtually halted all traffic. A new date is being sought for Asheville following a tour of Florida.

COUNCIL NIXES FLANAGAN ORDER

E. J. Blunkall, Actor Group Rep on Reclassification Board 'Fired' by Head of Project but Will Stick—Completely Vindicated

MUCH POLITICS

first battle between Equity and the Works Progress Administration's theatre roject officials finds the actors' group on the winning end. Hallie Flanagan, head of the governmental project, demanded that Equity replace its representative on the reclassification board for apparently personal reasons. Twice Equity's council considered the matter, both times upholding its man and insisting that he remain on the job—that of weeding out the phonies and seeing that professional actors only are used in relief show casts.

Mrs. Flanagan was annoyed over remarks made by E. J. Blunkall, member of the Equity council and its appointee to the WPA board. Blunkall is said to have criticized the way the relief shows were stalled and the people in charge of the various departments. Understood that he met Mrs. Flanagan only twice, once when she called him to her office for a reprimand and later wher she 'fired' him.

This was so reported to Equity, and its delegate was unanimously upheld. Reasons offered by Mrs. Flanagan for Blunkall's removal were vigorously denied, Equity declaring him to have efficiently handled his job, although the WPA official thought otherwise. Because Blunkall was doing the job assigned to do, complaints were made to Mrs. Flanagan, it is claimed, and at the same time his comments were detailed. People of show business who are in the WPA show set-ups backed Blunkall all the way.

Nabbed Phonies

Since he went on the job, some weeks ago, Blunkall nailed no less than 150 persons who claimed to be professional actors, but who could not give any evidence in support of such claims. At his instigation, these people were transferred to other projects but kept on the payroll. He also discovered that many pros were assigned to desk jobs but not chosen for the plays produced, most of which have large casts. System of transfers in the WPA has left the project open to sharpshooters and despite the fact that the Federal Theatre Projects is intended for pros only, others have managed to find berths. Since the theatre end of the WPA pays the highest wages among the white collar projects, it is easy to understand why people from other departments tried for the show end.

All this was known in the WPA theatre, headquarters in New York, and the idea of reclassification was therefore adopted. Board was supposed to include people representing actors, stage hands and musicians, among others, and a checkup was slated for each person on the payroll. Board never actually met, however, although Blunkall went ahead with his end of the job, according to Equity. He is still checking up, and is quartered in Equity's offices.

Equity's special interest in the project dates from the inception of federal, state and city relief shows. Originally, Equity kept in the background, but later, when show relief was continued indefinitely, Equity was credited with securing additional allotments of money from Washington. At the time, Emily Holt, then an attorney for Equity, did much of the work at the capital in interesting relief administrators in the theatre's unemployment problem.

When Mrs. Flanagan was made head of the WPA theatre project she frequently consulted with Frank Gillmore. The present breach is said not to involve their personal contacts, Equity's council having been the deciding factor.

Wm. Ball Removed by Washington Because of Alleged Anti-Red Work

Too Many Passes

Syracuse, N. Y., March 24.

George M. Gatts, Federal Theatre Project's regional director, who is closely watching the Syracuse project, has ordered a drastic pruning of the free list and, in addition, directed levying of a service charge a-la-Shubert on all passes. This is said to be a safeguard for the local commercial Rialto restive under the 'free show' threat.

'Paper' has been widely distributed among home and work relief clients, orphanages, hospitals, charitable institutions and house operating courtesies.

COMIC 'FAUST' FOR CHI WPA

Chicago, March 24.

Feeling that 'Faust' needs laughs, Robert Breen, first of the mid-west managers to get on the WPA payroll, has made his own version of Goethe's classic, and this is to be the second play in Theatre No. 1 of Federal units in this region, succeeding "An Enemy of the People' March 31 at the Great Northern. A pre-view performance March 30 has been sold to the Chicago Association of Commerce.

Breen's version, in official explanation, 'combines parts of the regular play with other material from Goethe's poem not hitherto used on the American stage, and treated for the occasion with comic satire.'

Cast for 'Faust' will utilize performers now in 'Enemy.'

William Gillette's 1889 play of the Rebellion, 'Secret Service,' was revived last night (Monday) at the Blackstone by the American Repertoire Co., second Federal unit in Chicago. Martin Burton, described by the WPA herald as a 'guest star,' had role of Union spy originated by Maurice Barrymore, and later taken over by Gillette.

ORDER CONCESSIONS OUT OF WPA HOUSES

Week's notice of discontinuance has been given to candy and juice concessionaires in theatres operated by the WPA in New York. Ruling passed down is to the effect that nothing is permitted to be sold on government property. The several houses leased for project shows are so considered.

Concessions were arranged for in a deal which called for printing of programs. Last week ad's appeared in the programs. Stated by WPA people that selling sweets and such in relief show theatres might tend to be unfair to nearby stores.

Inconsistency in the no concession rule turned up in other relief show spots. Other WPA units, for which admission is charged are using spot bookings on a sharing basis and concessions are part of the house-end, with the attraction having no say in the matter. Relief circus playing in neighborhoods has especially been a life-saver for concession people.

An appropriation for advertising is being sought for New York legit relief outfits. Thus far publicity has been principally confined to window and tack cards.

L. Ball, in charge of requisitions for the relief theatre in N. Y., has been transferred to another WPA activity. Order evidently came from Washington and was confirmed by Victor Ridder two days after publication of a Veterans League request for an investigation.

Veterans League, which protested 'A Ploughed Under,' living newspaper' playlet at the Biltmore, as being too radical, issued a statement conveying the information that it has addressed a letter to President Roosevelt seeking a thorough investigation of the WPA in New York, charging inefficiency and that the project is being used for the dissemination of communistic propaganda.

Reported the communication asked for the removal of Mrs. Flanagan, national director; Philip Barber, regional director, and other officials. Claimed that at least one of the plays contemplated for future showing is anti-Semitic. Those also criticized include Stephen Karnot; who started a number of plays but produced only one; Helen Arthur of the Manhattan theatre; Irving Mandell, in charge of transfers, and his wife Ann Chapin, in charge of the theatre project's personnel department, was given Ball's post and her desk assigned to Marion Nathan.

Former Angel

Ball was a major in the army during the war, going overseas with the A. E. F. and became confidential secretary to General Pershing.

Understood that formerly, when well off financially, he was interested in several plays, which explains his position up to now in the Federal Theatre Project. His job was an administrative one, not under relief.

Ball did not sign the letter sent to the White House. He stated that Ridder has encouraged the formation of the League and any other organization within the WPA for the purposes of opposing communism. Also that Ridder urged him to become a League officer with assurances that such activities would not jeopardize his standing in the theatre project. Mrs. Louise Fischer Mandell was charged with being radical previously, when attached to the staff at the time relief shows were under the emergency relief bureaus. Axel Plenn, Alfred Kreymbourg and Thomas Stone are named as encouraging communistic activities.

Another WPA protesting group is the newly former American Writers Association, composed of those working on a guide book project. Stated the group was organized in response to the request of Victor F. Ridder to combate professional agitators with communistic leanings within the WPA.

Ridder is in general charge of all federal relief projects in New York.

WPA DROPS WILLIS, BRONX; B. O. WAY OFF

The Willis, one of two outlying theatres leased for managerial try-outs under the Works Progress Administration's theatre project in New York, is to be dropped. Lease provides for cancellation on one month's notice.

First try-out there was 'Woman of Destiny,' which moved Monday (23) to the Symphony, Brooklyn, formerly Shubert-Teller. Latter will be retained for additional plays tried out by the unit.

'In Heaven and Earth,' second of the managers' shows, opens at the Willis Thursday (26). It will probably be the final WPA play there. House is spotted in one of the poorest sections in the borough and slim attendance is blamed on the fact that every other resident is on relief payrolls.

Plays Out of Town

ON YOUR TOES

Boston, March 21.

Musical comedy in two acts (19 scenes); produced by Dwight Deere Wiman; book, Hart and George Abbott; music and lyrics, Rodgers and Hart; staged by Worthington Miner, assisted by Lina Abarbanell; choreography, George Balanchine; settings, Jo Mielziner; costumes designed by Irene Sharaff; at Shubert, Boston, March 21, '36; $3.30 top.

Ray Bolger, Luella Gear, Tamara Geva, Monty Woolley, Doris Carson, Dave Jones, Ethel Hampton, Tyrone Kearney, Betty Jane Smith, Russ Milton, Henry Dick, Davis Morris, Mae Noble, Demetrios Vilan, Valery Streshnev, Robert Sidney, Basil Zalahoff, Harold Haskin, Harry Peterson, William Baker, George Church, Earle MacVeigh.

Looks like another click for Dwight Deere Wiman.

This is a straight musical of mammoth proportions and opening night found it to have surprising speed, with very little to be cut. Book was apparently written around Bolger and is a satire, hilarious in spots and quite subtle in others, on the old vaudeville days and the present day tribulations of serious ballet productions.

Scene where Bolger, as a Nubian slave, blackens his face but trusts to his robe to hide his nude torso and then loses his robe during the height of a ballet ensemble, looks like the high spot of the season in musical comedy hoke. Another scene, in which he receives a note informing him that he is to be shot from a balcony box as soon as he ends his Apache dance or tries to leave the stage, has unlimited slide-trenching potentialities if it continues to build. It is a reverse of Jack Donahue's immortal bit of hoofing where the music just would not stop. In Bolger's number, his anguish is based on the fear that the music will not continue until the police can reach the box and avert his impending murder.

Show is not sheer hoke, however. Tamara Geva, as the Russian ballet premiere danseuse, plays her routines with a dead pan in which some of her knock-need awkward poses are so delicately satirized that the first snickers of the sophisticated were frowned upon by their neighbors, who thought the poor girl was doing her best and that she was merely slightly pediculous.

Luella Gear is featured with Bolger and Tamara, being cast as the sophisticated wise-cracking dame of wealth and love disillusionment, who is promoting the WPA ballet in behalf of the Russian director who has been the big moment in her life through several marriages and divorces. Opening night found her slightly lost in the shuffle, mainly through lack of material, much of her caustic and scalding comedy lines failing to register as well as they deserve due to poor timing of subsequent dialog.

'On Your Toes' is, of course, a ballet dancing production fundamentally, and the big chorus routines on opening night were surprisingly set and smooth. George Balanchine's fine Russian hand is apparent, but even more apparent is the fact that he has entered into the elusive satire of the book and has not taken himself, or his art, too seriously.

Vocally, the show is weak; score and lyrics seem to deserve at least one outstanding voice. Title song, together with 'It's Got to be Love,' 'Quiet Night' and 'Glad to be Unhappy' are the strong numbers and may click.

Nobody is running away with the show. The production has natural book speed and the 19 scenes, mostly simple one-drops, carry the story effectively.

Book deals with the son of the son of the son of a vaudeville hoofing family, who has not been allowed to carry on as a dancer. He is a natural hoofer and, once in the arms of a ballet danseuse who is trying to make her Russian partner jealous, he gets enmeshed in a WPA ballet production, starting as supernumerary and winding up as its star dancer, with the Cinderella girl winning out over the danseuse, of course.

Monty Woolley, who was the producer's instructor at Yale, has the heaviest role of the production and is turning in an outstanding performance, being a natural for the role of the ballet director, beard and all. Those on Broadway who have known him as a stager will be agreeably surprised at his polished performance as an actor.

Wiman is wisely leaving himself two and a half weeks in Boston for pruning and polishing, and is also firm in his belief that the production is a natural for Hollywood. At this writing he can hardly be blamed. *Libbey.*

HER WEEK END

Wilmington, Del., March 24.

Comedy in three acts, presented and directed by Anne Nichols, at the Playhouse, Wilmington, March 20, '36. Written by Alford Van Ronkel and Miss Nichols.

Millie Marlowe	Hancey Castle
Jean Hammond	Carol Stone
Ken Arnold	Al Rondell
Joe Dukes	Damian O'Flynn
Senator Dextor	James Spottswood
Photographer	Morgan Stuart
Photographer	Walter Bates
Murphy	Thomas P. Dillon
Sweeney	Percival Lennon
Dykes	Alfred Kappeler
Virginia Barnard	Jessie Royce Landis

Al Rondell and James Spottswood haul out plenty of laughs in the 'new Anne Nichols play,' which is definitely not another 'Abie's Irish Rose,' either as art (for better or worse) or as b.o.

Mistaken identity element figures largely in the plot, which is geared to farce, hopping to real comedy only now and then for theatrical expediency. This gives a too sharply jarring effect of insincerity, which can't be missed. Fast-moving second act has plenty of lines spotted for laughs, but the authors haul out an unoiled deus ex machina for the third act curtain that makes one wish there were a climax so it could be anti-climatic instead of what it is.

Hancy Castle as the gorgeous blonde with the bread-and-butter love for Senator Dexter (Spottswood) interprets what role there is rather well, though somewhat too sympathetically. She is the apartment-mate of a sincere little true-love girl, whom Carol Stone makes look just like that. Latter is in love with the Senator's son.

Whole business turns on the issue of who knows who who is and who doesn't. Thus neither Millie Marlowe, the blonde; nor Jean Hammond, her roommate, know that Jean's boy friend is really the Senator's son. On the other hand, only the son knows that Ken Arnold, a reporter who comes for a story after Millie announces her engagement to the Senator, is really not the Senator's son.

Well, it goes on and on like that. It's farce in words of one syllable. The one set is splendid and so is Millie's wardrobe.

But from the b.o. standpoint it is doubtful. *Curtin.*

LARGER THAN LIFE

New Haven, March 19.

Comedy in two acts (four scenes) by Joseph Schrank, from short story by Norman Matson; presented by Crosby Gaige; staged by Arthur Sircum; settings, P. Dodd Ackerman; Ernest Truex starred. At Shubert, New Haven, March 19-21; '36; $2.20 top.

Cast: Patricia Barclay, Frank Wilcox, Thelma Ritter, Mary Wickes, Walter Baldwin, Ernest Truex, Jane Seymour, Foster J. Williams, Larry Williams, Peggy Shannon, Paul Everton, Eda Heinemann, Starr West Jones, Jean Irwin, Teddy Jones, Hilda Bruce, Natalie Carpenter, Arthur Bell, Lew Elwood, Frank Gabrielson, Robert Russell, Mary Jane Barrett, Charles Kuhn, John Stevens, Malda Reade, Joaquin Souther, Paul Skiar and Henry Steel.

After a couple of break-in days at Springfield and Hartford, 'Larger Than Life' hit here in smooth-running order, as far as staging is concerned, but below par as a finished product. If they can find another third of a play to go with the two-thirds already written, piece will stand a chance of moderate success. Otherwise, it's another candidate for Cain's.

Play is too short, running under two hours. It needs plenty padding, not merely for the sake of filling out time, either. It must be good padding.

Production was reported as laying off for a re-write job following the local stand, with two additional writers due in to inject new situations. If this procedure is followed it will enhance the play's chances, as there is already some good comedy material. Several of the characters are true to life and bring a series of smiles. As it stands, however, piece is almost entirely a one-man affair and makes just a so-so possibility for Truex. A large company doesn't help the nut any, although many are probably in for coffee and sinkers.

Twentieth Century-Fox is behind the production and said to be grooming Truex for the film role. Picture interest probably also accounts for the presence of Peggy Shannon in the cast. Outlook for pix is much better than for the stage, despite similarity of Edward Everett Horton's '$10 Raise' and others of the Milquetoast-turns-he-man variety.

Lambert Hunkins (Truex) is the sap bookkeeper of the Oxo Linoleum Corp., on whom most of the office work is piled. He's been courting Violet, a co-worker, for five years, but never mustered enough nerve to pop the question. He gets a five-dollar raise, and, when Violet's mother learns about it, she engineers a betrothal. Young couple, in company with Lambert's prospective mother-in-law, attend an auction in hopes of acquiring furniture for their future home. They get no furniture, but, in an unaccountably weak moment, Lambert puts in a bid for a large marble statue of Liberty and ends up by sinking his entire roll in it.

Seems that the statue's face reminded Lambert of an ideal he had once seen pictured in a roto section. When the model of the statue turns up and proves to be Lambert's ideal in the flesh, complications arise which almost ruin his romance with Violet. Statue gets Lambert into everything from romantic hot water to a communist riot. Just when he's trying to get rid of it some bidders crop up who want the marble work for a secret purpose, and one of them eventually takes it off Lambert's hands for $9,000.

If 'Life' folds early, or never reaches maturity, producers can lift the act one, scene two auction room situation bodily into the next 'Follies'—it's that good as a revue sketch. Balance of play is more or less incidental and the play doctor's job, in this case, is to create two or three more situations of equal calibre.

Sircum has staged the play in two acts, which makes it seem even shorter than it is, due to the single intermission. Addition of proper padding could swing things into a suitable three-acter. Auction scenes are fast and excellently staged, drawing the play's biggest laughs. Ackerman sets are nicely done and handled for rapid changes on raised platforms.

Cast is about 90% True, with other roles mostly amon those present. Peggy Shannon, as the statue model, looks nice and handles herself okay, as do Jane Seymour and Patricia Barclay. Walter Baldwin carries a comedy role nicely, and others who fit well are Paul Everton, da Heinemann, Malda Reade and Joaquin Souther. Mary Jane Barrett (Mrs. Truex) offers an authentic bit as a tabloid sobbi *Bone.*

FATAL LADY

Baltimore, March 18.

Farce in three acts by Frederic Arnold Kummer, with incidental music by Jane Amoss. Stuart Gibson and T. M. Cushing. Produced by Play-Arts Guild; staged by T. M. Cushing; at the Play-Arts theatre, Baltimore; $1.10 top.

Paul Finard	Alexander Rouse
Anatole Gigot	Lester Wolf
Max Martin	William Oberle
Julie Sorel	Eunice Schramm
Victor Chatard	A. Russell Slagle
La Rougette	Jane Amoss
Daudet	Arthur Unger
Haussmann	Francis Stoll
de Gourmont	Michael Enright
Rachel	Muriel Boddy
Ninon	Mildred Weeks
Gabrielle	Muriel Leach
Picot	John Stefansson

Distinctly one of the lesser labors of Frederic Arnold Kummer. Produced for the first time at the little theatre here, on Kummer's native sod, it will very likely die abornin,' though it may furnish the frame upon which the habiliments of a musical comedy can belong. Gloom obscures any outlook for the current version as future fodder for either Broadway or the screen.

Plot has a Parisian locale, with a show biz background. Non-pro young lady breaks into meteoric stardom after inveigling a revue producer to assign her the top role because of her weird, but seemingly credible, story of being the fatalistic harbinger of death to four quite prominent men. Her stage debut clicks because of the fortifying publicity ramifications. An aged stage-door Johnnie meets her and asserts his devotion only to succumb suddenly next day. That makes her a page one figure, but also makes imperative the necessity of having other men plight their love and promptly die in order to keep the fascinating public interested. All the eligible lads hovering in the offing take warning and wing.

A young songwriter is jabbed into action by the producer. He makes a publicized disappearance, but, it is later learned that he has two identities and changes 'em instead of jumping into the Seine; he switched characters because protean turn about was commercially expedient. Then the girl's story of deadly charm is unveiled as a hoax. It's the girl and the producer in a clinch at the curtain.

Acting is way off but perhaps the sluggish script baffled the troupers to the extent it did the audience. Lead is in hands of Eunice Schramm, lissom lass with looks, whose only trouble is her voice, which squeals stridently when she has to register in the upper keys. Russell Slagle as the producer squeezes to a drip his juicy role. Willi m Oberle mimes one of those blatant, burst-brained ballyhoodlums who have the manners and lusty lungs of an auctioneer. His lines are banal, wooden and monotonous.

Second of the pair of sets by Graham Barton is excellent. Staging is far from perfect, but no le. steady than the script.

Story is similar to 'Julie,' another Kummer piece tried in straw hats a couple of seasons ago. *Scha.*

THE GHOST-SHIP

Chicago, March 21.

Melodrama in three acts by Dorothea Bates; produced March 20, '36, in Woman's Club theatre by Chicago Group Theatre. Cast: Clara Hume, Dorothea Bates, Anthony Ilerts, Allison Shaw, Edmund Anthony, Barry Gordon, Barry O'Bryan, Wilfred Bachert, Kevin O'Shea.

Slogan of the Chicago Group Theatre is belligerently: 'Help bring back the stage!'; but the stage will remain wherever it is supposed to have gone, so far as this play concerned.

It is unintentionally goofy, never comically so. Hopeless. *Donnghey.*

Harry Kelly, Original 'Peck's Boy,' Dies at 63

Harry Kelly, 63, one of the original 'Peck's Bad Boys' stars and perhaps best known for his dead pan creation, Deacon Flood, died in Polyclinic hospital, New York, March 19, where he had been under treatment for heart trouble. In recent years he had been connected with the advertising department of the Borden Milk Co.

The son of Edward C. Dobson, in his day a leading banjo player and manufacturer of stringed instruments, he took his stepfather's name when his mother married John T. Kelly, 'the Rolling Mill Man.'

He began his career at the age of seven in the Zanfretta troupe of pantomimists, headed by his uncle, Alexander Zanfretta. From there he went to the minstrel company of Niles, Evans, Bryant and Hoey, in a juvenile quartet. Sudden popularity of 'Peck's Bad Boy' found him heading one of the companies, and he went from there to Rice's 'Evangeline,' playing the policeman. Later he appeared with Lillian Russell, James T. Powers and others. In 1906 he created the part of Deacon Flood in 'His Honor, the Mayor,' and this character served him well in vaudeville when he was not playing in one of the edition of the Ziegfeld 'Follies' or, for three seasons, with 'Artists and Models.'

He is survived by his widow, Nelsey; his son, John Dobson; his wife and their two children. Interment was in Greenwood.

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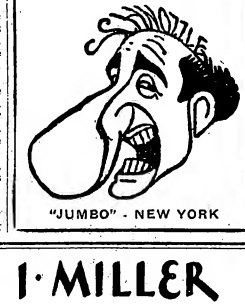

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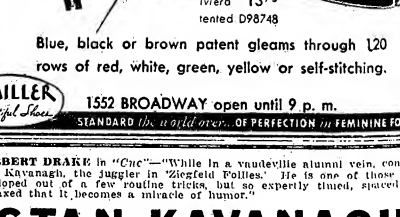

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STAN KAVANAGH

ZIEGFELD FOLLIES. WINTER GARDE. NEW YORK

Chi Squawking on Lack of Shows; 'Waltz' $19,000, 'Cyrano' $12,000, Fine

Chicago, March 24.

Somebody probably is to blame for murdering the chances the loop had for a comeback this year. Season started out with flying colors, every house lighted and every attraction doing business. But suddenly, in the midst of a bang-up season, they let the bottom slip out.

The Grand, Erlanger, and Harris went dark while the public was willing to patronize them. So now there aren't any customers.

Only house which has bucked the trend of defeatism is the Auditorium, with a steady stream of attractions. 'Great Waltz' is now in its 13th week and still big.

Meanwhile the town must now wait until Easter for new life. On April 12 comes 'At Home Abroad' at the Grand, while on the following day 'Winterset' arrives to relight the Harris.

Estimates for Last Week

'Boy Meets Girl,' Selwyn (1,000; $2.75) (10th week). Comedy is stepping along in fine style. Still around $10,000, excellent.

'Cyrano de Bergerac,' Grand (1,200; $2.75) (2d week). Walter Hampden revival will make it a profitable fortnight with this modern classic. In fine fettle at $12,000 for the initial session.

'Great Waltz,' Auditorium (4,000; $2.75) (13th week). Last two weeks for this musical, which has had a remarkably strong run. Approximated $19,000 last week, melodious. San Carlo Opera will follow.

WPA

'A Texas Steer,' Blackstone. Farce revival went two weeks. Closed Saturday (21) and was replaced last night (Monday) by revival of 'Secret Service.' Both are Harry Minturn units.

'Enemy of the People,' Great Northern. Ibsen piece will continue to March 31 and then shuffle off in favor of modernized version of 'Faust.'

'PERSONAL' GOOD $9,500, 'TOES' LOOKS OKE, HUB

Boston, March 24.

'Personal Appearance' held up satisfactorily in its second week and looks capable of holding forth at the Plymouth for a few more frames, as planned.

'On Your Toes,' new musical, opened at the Shubert Saturday night (21) and, although local crix labeled it as still in the rough, opening night trade was encouraging.

Met Opera is in for one week, with the usual big advance subscription list.

Ballet Russe returns to the Opera House April 2 for four shows. Hollywood Ballet, in two shows last Friday and Saturday (20-21) disappointed, with dismal takes.

Mary Young scheduled 'Storm Child,' a new one, for the Copley, April 11.

Estimates for Last Week

'Personal Appearance' (Plymouth, $2.20, 2d week). Comedy fills the bill and $9,500 intake was pleasing.

'On Your Toes' (Shubert, $3.30, one performance). Continues after gratifying $2,500 for opening night. Needs fixing to land in important money class, however.

'P. A.' 5G, Mpls.

Minneapolis, March 24.

Back in the town where she played many seasons as a dramatic stock leading lady, Gladys George in 'Personal Appearance' drew a satisfactory approximate $5,000 at the Metropolitan for four nights and a matinee.

Nothing underlined to follow and this attraction may end the legit season here.

Henderson Sets Dates

Chicago, March 24.

Robert Henderson will open his summer festival at Ann Arbor, Michigan, on May 18 and run through until June 20.

Planning to follow with repertoire seasons in Milwaukee, Minneapolis, Louisville and Toledo.

IND. 'POST ROAD'

Indianapolis, March 24.

Frederich Burleigh, director of the Civic theatre here, is readying 'Post Road.' Leads have been handed to Elizabeth Schoefield, Betty Whetsel and Dan Robinson.

This season has been one of the best in years from a box office standpoint.

'Dodsy' $16,000, St. L.

St. Louis, March 24.

Aided by fine publicity, both interview. nd feature stories in all the local rags engineered by Paul Beisman, mgr. of the American theatre, 'Dodsworth,' with Walter Huston starring, finished a socko week Saturday (21) with approximately $16,000 in the bag. Opening night saw the 'sold-out' sign in use for the first time in years. House was scaled from 55c. to $2.75.

'Three Men on a Horse,' which took approximately $33,000 during Xmas and New Year's weeks here, returned for a week Sunday (22), with the house scaled at $2.20 top.

'3 MEN' $24,500 2 WKS., CINCY

Cincinnati, March 24.

'Three Men on a Horse' registered an approximate $24,500 during the past fortnight at the Cox; about $15,000 being tabbed for the first week. It was the only 14-day legit engagement for Cincy this season, Company had Jack Sheehan in the lead.

House remains idle until April 21, when Nazimova in Ibsen's 'Ghosts' takes occupancy for four days. Next legit attraction due is Walter Huston in 'Dodsworth,' which will be located by Shubert management at the Taft, 2,500-seat theatre in the Masonic Temple, double the Cox capacity.

Advance ads claim show 'first time anywhere at these prices,' $2.26 top.

'PORGY' FOLDS AFTER OKAY $20,000, WASH.

Washington, March 24.

'Porgy and Bess' pulled a nice approximate $20,000 last week in the capital, reported to be the top gross for show's eight-week road tour. Show folded here, expense of transportation being too tough for the takes.

Show made local history as marking the first time Negroes had been admitted to all performances, without segregation. Only about 100 Negroes availed themselves of the privilege per performance, and there was no trouble. There was an average of 10 refunds per show to white persons. Fact was kept quiet by the newspapers, and most of those who might have objected didn't discover the fact till they were in and seated.

House is also admitting the few Negroes who secured tickets to 'At Home Abroad' this week through the mails, in view of Ethel Waters being in the cast. Understood policy will be discouraged in the future, however.

Shows in Rehearsal

'Left Turn,' Smith and Ayer.
Lady Luck,' Stirling and Adler.
Summer Wives,' Jack Linder.
itter Stream,' Theatre Union.

'Circle' Folds Again

Baltimore, March 24.

Jules Leventhal closed his 'Squaring the Circle,' which he had been spot booking, last Sat. (21) after concluding a week at the Indle Maryland.

Plans to reopen the show after Easter in Boston, and expects to be able to reassemble the same cast. 'Circle' had a brief run on Broadway earlier this season, and was revived after it had closed for a couple of months for engagements in Philly and Balto.

Kirkland Takes 'Cantina'

Hollywood, March 24.

'Cantina,' new play by Frank Dolan, has been acquired by Jack Kirkland.

Kirkland plans to produce it in New York this summer, with Dolan now east making the arrangements.

'Road' Good at $10,500 On Quick Balto Return

Baltimore, March 24.

It was a case of feast and famine at the same time in legit here last week. 'Tobacco Road,' in a return visit to Ford's, did excellently, overcoming a weak advance due to short-notice booking. With biz cascading daily, managed a swell $10,500 on the week. Rain hurt some, as it also crimped 'Squaring the Circle' at the indie Maryland, which got only a wan $2,000 on eight performances at $2.20 top. 'Circle,' under the guidon of Jules Levanthal, had a light nut and small cast and production, but still didn't do well enough.

Bleak prospects from now on. Anne Nichols' new one, 'Her Week End,' opened last night (Monday) at the Maryland at $2.20 top. Several benefits and parties helped swell the advance, and outlook is quite bright. Ford's is shrouded, with nothing in the offing save Walter Hampden, week of April 20. Fewer plays touched town this season than any previous one in recent years, and from that standpoint it was pretty much of a dud.

Estimates for Last Week

'Squaring the Circle,' Maryland (1,700; $2.20). Lightweight $2,000. 'Her Week End' current.

'Tobacco Road,' Ford's (2,100; $2.20). Second week in town for production, on repeat within six weeks. Got an excellent $10,500, with heavy upstairs trade and pretty good lower level attendance. House dark now.

'Ghosts' Runs Up $15,000, 'Jan. 16,' $8,500, Fine, L. A.

Los Angeles, March 24.

Alla Nazimova's week and two days' run at the Biltmore, ending tonight (Tuesday), in 'Ghosts' grossed in the neighborhood of $15,000, which indicated plenty of local interest. House goes dark for the balance of the week, reopening March 23 with Herman Shumlin's 'The Children's Hour,' produced for the Coast by Homer Curran.

'Night of January 16' continues healthy drawing card at the El Capitan, and is easily set for a minimum of six weeks.

Estimates for Last Week

'Ghosts,' Biltmore, Los Angeles (D-1,656; $2.65)—Matinee trade terrific, with play being held for two extra nights and Tuesday (today) matinee. Trade excellent at close to $11,000 for first six days.

'Night of January 16,' El Capitan, Hollywood (D-1,571; $1.65). Film colony interest in this mystery meller continues, with downtown trade also being attracted for an excellent $8,500 on third week, plenty profitable.

'Men' $4,000, Ind.

Indianapolis, March 24.

'Three Men on a Horse' made the circuit too fast to return here (19) after an 11-month absence for four performances in three days at the English theatre.

Final count showed a not-so-forte approximate $4,000 on the books.

All B'way Shows Up Again; 'Regina' $23,500, 'St. Joan' $22,700, Top Dramas

Broadway's legit leaders came back rather well last week, with the passing of the income tax deadline and the easing of the elevator strike, but now showmen are worrying whether the disastrous floods will retard the usual spring influx. It is not indicated either way so far, but Monday saw some improvement over last week.

Those cities which were the worst damaged were affected mostly in the downtown or business sections, better residential neighborhoods being on higher ground, generally. Residents of the latter are potential box office supporters, and it may prove that show business in New York will get a break. From some quarters it is claimed that those able to afford it are leaving their homes and coming to the metropolis to avoid possible epidemics.

'Saint Joan' advanced towards capacity and is the runner-up for high gross honors, getting $22,700 as against 'Victoria Regina's $23,500. Definitely improved are 'Boy Meets Girl,' 'The First Lady,' 'Call It a Day,' 'Dead End,' and 'End of Summer.'

This week's arrivals consist of 'Idiot's Delight' (Shubert), highly touted out of town, and a WPA show, 'In Heaven and Earth,' in the Bronx. 'Larger Than Life,' backed with picture coin, has been postponed. Next week's only slated opening is 'Bitter Stream,' presented on 14th St. Possibility is a revival of 'The Fencing Master,' Jolson, and perhaps another WPA show.

Relief show called 'Murder in the Cathedral' at the Manhattan last Friday (20) drew good notices and drew well although the top is 55c. Its scheduled 10-day date will be extended. 'Case of Clyde Griffiths' looks doubtful at the Barrymore.

'Sweet Aloes' stops at the Booth after today's matinee and 'Star Spangled' expires at the Golden Saturday.

Estimates for Last Week

'Boy Meets Girl,' Cort (18th week) (C-1,059-$3.85). As big as ever; laugh show cleaning up on Broadway, with last week's takings rated above $19,000.

Call It a Day,' Morosco (9th week) (C-961-$3.30). Another comedy hit which, too, is approximating capacity; three matinees aided figure, close to $16,000 last week.

'Case of Clyde Griffiths,' Barrymore (3d week) (D-1,096-$3.30). Fared badly; first full week, estimated under $2,000; using two-for-ones and other cut-rates.

'Children's Hour,' Elliott (71st week) (D-957-$3.30). Highly rated picture version ('These Three') had no effect on stage version, which improved to $7,500.

'Co-Respondent Unknown,' Ritz (7th week) (CD-918-$3.30). Showed some life last week, although grosses still moderate; estimated around $5,500.

'Dead End,' Belasco (22d week) (D-1,000-$3.30). Early drama smash picked up nearly $1,000 and gross well over $15,000; in the big money from the start.

'End of Summer,' Guild (6th week) (C-934-$3.30). With subscription period expired, gross may increase this week; looks set into summer; about $14,500.

'Ethan Frome,' National (11th week) (D-1,164-$3.30). Eased off, with last week's gross under $9,500; less than previous pace, which was helped by parties.

'First Lady,' Music Box (18th week) (C-1,000-$3.30). Class comedy came back strong, running $2,000 more than the previous week for gross approaching $17,000.

'Fresh Fields,' Empire (7th week) (D-1,099-$3.30). Geared to operate at light grosses; $4,000 last week, said to better even break both ways.

'Idiot's Delight,' Shubert (1st week) (C-1,387-$3.30). Presented by Theatre Guild; written by Robert E. Sherwood; rated sure thing out of town; opened Tuesday.

'Jumbo,' Hippodrome (19th week) (M-4,327-$3.30). Drawing big houses and, with some cut rates, beating $30,000 weekly; claimed set into May.

'Lady Precious Stream,' 49th St. (9th week) (D-700-$3.30). Somewhat good matinee draw, and gross up; costs little to operate; $3,000 indicated.

'Larger Than Life,' 46th Street. Opening postponed indefinitely.

'Libel,' Henry Miller (15th week) (D-944-$3.30). Picked up and turned in satisfactory gross at better than $8,500; English import is exception from the rule.

'Love on the Dole,' Longacre (5th week) (D-1,077-$3.30). Moved here from the Shubert; British drama not up to expectations, with gross around $6,000.

'May Wine,' St. James (17th week) (M-1,520-$3.85). Improved somewhat last week and may stick through spring; takings quoted around $9,500, which is profitable for musical without chorus.

'Moon Over Mulberry St.,' 44th St. (29th week) (D-1,325-$3.30). One of the shows ducking Monday and playing three matinees; cut rates, however, with pace around $3,500 weekly.

'Mulatto,' Vanderbilt (23d week) (D-804-$3.30). Another cut-rater sticking to small coin; house and show under same management, with pace around indicated $3,000.

'Night of Jan. 16,' Ambassador (28th week) (D-1,156-$2.75). Approached $9,000 mark last week, and although okay last two weeks announced.

'One Good Year,' Fulton (18th week) (C-913-$3.30). Staying much longer than indicated; still changing cast and getting modest coin, with pace approximating $3,000.

'Postman Always Rings Twice,' Lyceum (5th week) (D-957-$3.30). Some improvement, but seems in the in-between class; last week $6,500 claimed. 'Her Week-End' may succeed next month.

'Pride and Prejudice,' Plymouth (21st week) (D-1,046-$3.30). Came back with other leaders and finished to capacity; up about $1,500 for gross of $13,000.

'Russet Mantle,' Masque (10th week) (C-900-$3.30). Did not perk like the others, but appears to be making some coin, with gross around $6,000.

'Star Spangled,' Golden (3d week) (D-1,046-$3.30). Final week; picture rights the reason for staying after weak start and puny takings.

'Sweet Aloes,' Booth (CD-708-$3.30). Closes after matinee today (25); three weeks to light coin; about $4,500 last week.

'Scandals,' New Amsterdam (14th week) (R-1,717-$4.40). Notice rescinded after White-Vallee arbitration; business somewhat improved; around $20,000.

'Three Men on a Horse,' Playhouse (61st week) (C-869-$3.30). Up about $1,000 last week; upper floors particularly well tenanted; gross of $10,000 excellent at this stage of run.

'Tobacco Road,' Forrest (121st week) (C-1,017-$1.65). Long stayer at pop scale continues to turn profit; last week's pace around $8,500.

'Victoria Regina,' Broadhurst (14th week) (D-1,118-$3.30). Smash seems to draw more standees every week; incredible grosses of $23,500 and better.

'Ziegfeld Follies,' Winter Garden (9th week) (R-1,425-$5.50). Claimed some pick-up and will probably stick around during summer; pace estimated around $27,000 last week.

Revivals

'Saint Joan,' Martin Beck; in high agency demand; clean-up indicated; quoted at $22,700 last week; virtual capacity.

WPA

'Murder at the Cathedral,' Manhattan; drew some excellent notices, but listed for 10-day engagement, but may stay longer.

'Triple A Ploughed Under,' Biltmore; doing very well at 25c. top.

'In Heaven and Earth, Willis, Bronx; opens Thursday (26).

'Woman of Destiny,' Symphony, Brooklyn; moved here from the Willis.

'Chalk Dust,' Daly's 63d Street.

'Conjure Man Dies,' Lafayette, Harlem.

Current Road Shows

Week March 23

'At Home Abroad,' National, Washington.

'Boy Meets Girl,' Selwyn, Chicago.

'Children's Hour,' Curran, San Francisco.

'Cyrano' (Walter Hampden) Grand, Chicago.

'Dodsworth' (Walter Huston), Mizpah Temple, Fort Wayne, 23; Keith's, Grand Rapids, Mich., 24; Gladmer, Lansing, 25; Paramount, Toledo, O., 26; Hartman, Columbus, 27-28.

'Ghosts' (Nazimova) Biltmore, Los Angeles, 23-24; Savoy, San Diego, 25; travel, 26; Orpheum, Phoenix, 27; Rialto, Tucson, 28.

'Ghost Trai ,' Copley Boston.

'Great Waltz,' Auditorium, Chicago.

'Her Week End,' Maryland, Baltimore.

Hollywood Ballet, Court Square, Springfield, Mass., 26; Bushnell Aude, Hartford, 28.

Metropolitan Boston Opera House, Bosto

Monte Carlo Ballet, Shubert, New Haven, 28.

ight of Jan. l Capitan, Hollywood.

'Old Maid,' Collect Station, Tex., 23; Baylor U., Waco, 24; Denton, 25; Majestic, Fort Worth, 26; Melba, Dallas, 27-28.

'On Your Toes,' Shubert, Boston.

'Personal Appearance,' Plymouth, Boston.

'Sailor road, Philadelphia.

San Carlo Opera, Auditorium, Vancouver, B. C.

'Three Men on a Horse,' Nixon, Pittsburgh.

'Three en on a Horse,' American, St. Louis.

'Three en on a Horse,' arrick, Philadelphia.

'Tobacco Road,' Forrest, Philadelphia.

'Tobacco Road,' Capitol, Albany, 23-25; Masonic Aude, 26-28.

'Winterset,' Chestnut, Philadelphi

L.A. 'Widow' Revival

Hollywood, March 24.

Edwin Lester is reviving 'Merry Widow' at the Philharmonic in May with Helen Gahagan set for the lead.

Carl Brisson may be male topper.

Authors' League Spokesmen Oppose World Union at Copyright Hearing

Washington, March 24.

Authors' sharp objections to American entry into the world copyright union during existence of dictatorial governments in Europe, were recited to the committee today (Tuesday) as a parade of Authors League spokesmen had their say.

Opposing discrimination between American and foreign writers and pleading for maintenance of present infringement provisions, the writers told the lawmakers that as long as Germany, Italy and other nations repudiate treaty obligations, there is no advantage in American participation in the Berne convention. Very little in the Duffy bill is advantageous to writers, league spokesmen asserted, and the few benefits would be waived in order to block enactment of such unwelcome legislation.

Elmer Davis told the House group, 'We don't think much of the Duffy bill. Nothing in it would appeal very much to any author. We feel the same way as a farmer would who heard about a farm relief bill and then discovered it benefitted the millers and processors.'

Price Too High

Authors League still wants divisible copyright, but not at the price of American entry into the union under present conditions, Davis declared, saying the Berne convention is 'all right and a good thing to get' but affords no protection as long as signatories feel free disregard obligations. Duffy bill would encourage infringement, he asserted, ridiculing the idea of lightening penalties on 'innocent' infringement.' 'If Congress desires protection for innocent infringers' the legislation should be called 'Conservation Bill,' he said, since 'innocent' copyright violators are 'one of the rarest forms of wild life in the United States.'

The writers' change of heart about a world union is due to discrimination against Jewish writers in Germany, George Creel told the lawmakers. He said the Nazis' 'flagrant violations' of treaties has made American writers 'unalterably against adherence to a treaty which would give some members rights denied to other members.'

Discri ination

Objections to discrimination between native and alien authors in the copyright procedure were entered by Thyra Samter Winslow, who begged committee to rant equal treatment.

Film producers were attacked as Lucian Berman assailed features of the Duffy bill that would permit free editorial revision and undermine clauses establishing authors' moral rights. Berman told the committee that '98% of the screen writers in Hollywood are taking orders from producers who are quite incompetent to direct them.' He related how Will Rogers helped him block mutilation of his 'Steamboat' script saying he feared at one time the story would become a vehicle for Shirley Temple. Berman said, 'Often things are changed so much in Hollywood that the author strolling around the lot doesn't know when he is on his own set or somebody else's. I hope the day is coming when we will have some control over our work. I would like to see a law that gave us much greater control over our rights.'

Knocks Film Producers

Another bleat against film producers came from Mary Heaton Vorse, who squawked about the title 'Sea Beast' chosen for her story starring the late Milton Sills.

Attack on lending libraries was made by Mateer Howe Farnham, who said writers would vote unanimously in favor of any legislation guaranteeing a $2,500 annual income. She added another complaint about a Hollywood studio which used 'only two lines' of one of her stories. Mrs. Farnham asked for legislation insuring scribblers of part of the profits made by libraries.

'Never Gypped'

Asserting he was 'never gypped or cheated' by publishers, Chester Crowell told committeemen he received only $500 in royalties over a 20-year period and protested against the Duffy bill's penalty clauses. Legislation would throw such a burden of proof on the plaintiff and give presumption of innocence to infringers that writers could get nothing from pirates, he said. The clause prohibiting injunctions from tying up publication for infringement is 'absurdity, outrageous, ridiculous,' he screamed.

Only direct plea for retention of the $250 minimum damage clause came from Louise Silcox, who said writers prefer to keep the present punitive provision, but suggested that if the minimum is abolished, the committee also should remove the maximum award.

Details on copyright hearing testimony concerning the music and picture phases will be found in those departments of this issue.

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roun Jugged

Heywood Broun, in Milwaukee on a double mission to help the Wisconsin News editorial room strikers and Mayor D. W. Hoan, Socialist, win their campaigns, found out about Milwaukee's jails instead. When police arrested a striker for disorderly conduct in front of the Hearst Building, Broun demanded that they also arrest him, as 'an officer of the American Newspaper Guild.'

When the police failed to listen, Broun hopped into the patrol wagon. At Police Headquarters he was booked for interfering with an officer and, after that, the hat was passed among strike sympathizers. Released under bail of $125, Broun has been ordering the strikers of the Hearst sheet to stay out till the snow flies. He is also aiding Hoan, who is being hard pressed in the campaign by the candidates of the Law and Order League.

Wisconsin News strike is now in its sixth week, with 22 editorial workers out. Strikers are being supported by organized labor. Rumored that the strike may spread in Milwaukee to the Journal, locally owned, and the Paul Block-owned Sentinel.

Lait Editor of Mirror

Jack Lait this week was appointed editor-in-chief of the N. Y. Daily Mirror, replacing Walter Howie who, according to the Hearst business office in N. Y., is en route to California, later to return to his old post as head of International News photo service, another Hearst organization.

In assuming the editorship of the Mirror, Lait drops the editorship of the Saturday magazine section of the N. Y. Journal and the Sunday (N. Y.) Mirror mag, though he will continue to supervise both. He continues his weekly short story and Broadway column in the Journal's mag.

Lait assumed the editorship of the Mirror yesterday (Tuesday).

Coast Scribs' lections

Recently organized society of press agents and newspaper correspondents of Los Angeles elected first officers with exception of a president, which spot was left open. Those selected were: Douglas Churchill, John P. Miles, Tom Baily, vice-presidents; Carlyle Jones, secretary; George Shafer, treasurer; Teet Carle, assist. treasurer. Board of governors: Harry Niemeyer, Jerry Hoffman, J. D. Spire, Al Parmenter, Bill Thomas, Dan Malmwaring, Bill Rice, Andy Hervey, Vernon Parton and Gus McCarthy.

Organization's first party will be testimonial banquet to D. ' rifith, March 30.

Williams Off Minne Journal

Don Williams, city editor of the Minneapolis Journal, and erstwhile conductor of 'Off a Reporter's Cuff' column, out effective March 16. W. M. Kimball, rewrite man, replaces.

Williams may line up in Washington where A. F. 'Casey' Jones, recently with the Journal, now runs the Post. Williams has his column title patented and will take it with him where and when he goes.

Masters Gets Twain Medal

Edgar Lee Masters has been awarded this year's Mark Twain medal for preeminence in literature. Announcement was made by Cyril Clemens, prez of Mark Twain Society and cousin of author Mark Twain.

Masters receives award for his biog of Vachel Lindsay, published last September. Previous winners of Mark Twain medals included Rudyard Kipling, Willa Cather, Booth Tarkington and Hilaire Belloc.

Floods' News Coverage

Floods in 12 states the past seven days raised havoc with telephone and wire service, with newspapers and news agencies seriously hampered for a few days last week in getting news out of the stricken areas. Several newspapers, with their plants flooded, were forced to print in nearby and dryer towns.

Pittsburgh and Hartford newspapers suffered the most, all of the plants in both cities being under water and each paper was forced to publish limited editions in nearby towns. For about 24 hours the only accurate information to come into New York on the Pittsburgh flood conditions came via telephone and radio. Of the 260,000 phones in Pittsburgh, only 3,000 were operating Wednesday. Emergency booths were set up on the streets. For a time, the city of Johnstown, Pa., which was wiped out in the flood of 1889, was almost completely cut off. Phone and wire service, though, was slowly restored as the waters receded.

Telephone and telegraph wires are down over a wide area in New England, where Hartford, Conn., suffered terribly from rising waters, and in the Ohio and West Virginia valleys, bordering the Ohio river, which caught the swell of the Pennsylvania floods.

With the flood tragedy striking at various fronts at one time last week, photographers and reporters in N. Y. were extremely hard to find, most of the city's editorial workers being rushed into the flood zones. One major news story in N. Y. which received only partial coverage as a result of the floods was the opening of the murder trial of Vera Stretz, who slew her German industrialist-lover last fall.

Schenectady Weekly Aucti

The Citizen, Schenectady, N. Y., weekly, for which Walter Lippman wrote in his youthful days while serving as secretary to Mayor (now State Public Service Commissioner) George R. Lunn, was knocked down, at a sheriff's sale March 21 to Richard M. Powers, executive secretary of the Schenectady County Democratic Committee. The paper had been the official organ of the Socialist movement in Schenectady since Dr. Lunn (originally a minister) founded it in 1909.

Once a powerful force locally, the Citizen lost strength as the Socialist membership steadily shrunk, but it was kept alive through a job printing department. Hawley B. Van Vechten, long-time editor, recently was removed to a hospital and the auction sale was held to satisfy a judgment.

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rop Pantages' Col.

Hearst headquarters on the Coast yesterday (Tuesday) ordered all Hearst papers using the film chatter column by Lloyd Pantages to discontinue it immediately. Pantages' column, filed out of Hollywood, has been syndicated for some time.

Understood Hearst took exception to certain items in Pantages' column.

CHATTER

W. Somerset Maugham sailing for Europe April 2.

Jim Tully building new home at Chatsworth, Cal.

Helen Jacobs, tennis champ, doing her autobiog for Lippincott.

Joseph Lippincott back from two months in France and England.

April Scientific Book Club selection is B. Schrieke's 'Alien Americans.'

Vanguard's 'Studs Lonigan' to appear under Constable imprint in England.

L. D. Hotchkiss, managing editor Los Angeles, Times, recuperating from appendectomy op.

Robert M. McBride & Co. has added Thomas Davin to its staff as book editor, starting May 1.

Pearl S. Buck, who is Mrs. Richard J. Walsh in private life, has adopted two five-week-old boys.

Edwin Corle to New York from Coast, carrying manuscript of new novel Random House will publish.

Reginald LeBorg putting finishing touches to his novel, 'Tide Rises,' intended for summer publication.

Evelyn cott, author 'The Wave,' here after year's absence in England to collect material for book on her native Tennessee.

Julien Levy, of the Julien Levy Galleries, N. Y., and Alan Porter, assistant, are collaborating on a book dealing with modern art.

Arthur Crawford, head of Chicago Tribune syndicate, and John Fitzpatrick, publisher of Salt Lake Tribune, giving Hollywood studios o.o.

Paul Engle, whose new book of poems, 'Break the Heart's Anger,' has just been published, is now at Merton College, Oxford, on a Rhodes scholarship.

Countess de Chambrun, sister of late Nicholas Longworth, here from Europe to do research work on Shakespeare at Folger library in Washington.

Best Sellers

Best Sellers for the week ending March 21, as reported by the American News Co., Inc.

Fiction

'The Last Puritan' ($2.75)..... y George Santayana
'The Hurricane' ($2.50)..... Nordhoff and Jas. M. Hall
'Gaudy Night' ($2.50).....By Dorothy Sayers
'The Exile' ($2.50).....By Pearl S. Buck
'It Can't Happen Here' ($2.50).....By Sinclair Lewis
'Faster! Faster!' ($2.50).....By E. M. Delafield

Non-Fi

'North to the Orient' ($2.50)..... nne Morrow Lindbergh
'Way of the Transgressor' ($3.00).....By Negley Farson
'Hell Bent for Election' (50c).....By James P. Warburg
'Life With Father' ($2.00).....By Clarence Day
'Man the Unknown' ($3.50).....By Alexis Carrell
'Woollcott Reader' ($3.00)..... Alexander Woollcott

Fiction and Films

By WOLFE KAUFMAN

'Nother on Nijinsky

Anatole Bourman went to ballet school with young Nijinsky before the latter became a dancer of world import and therefore can shed a lot of light on the early life of one of the world's intriguing characters. And does in an interesting book titled 'The Tragedy Nijinsky' (Whittlesey House; $3), which is co-authored by D. Lyman.

It follows in the footsteps of a half dozen books on dancing and dancers, is better than most, but not as strong or important as the Nijinsky biography written by the dancer's wife last year, which really started the flood. A lot of incidents in the early life of Nijinsky and several anecdotes are revealing. The whole is important only when used as added material. When the boys and girls all get through telling the story from their own little angles and corners someone may correlate the whole mass into one—and that will be a biography to hold and to remember.

Emphatically Wrong

John Howard Lawson, sitting high on his pinnacle of eminence as the leader of the 'new theatre' revolt of 1925 (which fizzled), and the author of half a dozen or so produced plays (practically all of which flopped), tells all in ' he Theory and Technique of Playwrighting' (Putnam; $2.75). It is an intelligently enough written volume but much too opinionated and one-side-of-the-fence-ish for comfort.

It becomes quite obvious through reading the book that Lawson knows theatre and drama. Whether or not his opinions, then, are necessarily facts is another matter. Certainly he sets them down as dictates and certainly that doesn't alter the fact that they're merely opinions. There is a lot of interesting and informative detail lost in the mass of verbiage which, if isolated, would help students of theatre considerably. Maybe someone ought to do that isolating for Lawson and rewrite it into a book which would be really useful.

Omnibus of Crime

The dancer in the prologue of the biggest Hollywood picture house gets herself murdered on the night of a big Hollywood premiere. That's the premise of 'The Cat, nd the Clock' (Crime Club; $2), by harles G. Booth. It carries on from there through all the Hollywood wrinkles, with picture people, newspapermen, an Aimee McPherson-ish character, a male character who wears green tams and uses rouge, etc. Good fun, a nice finish, twist and okay reading. Not for film use, however.

Arthur Train has made himself considerable of a reputation through invention of a character named Mr. Tutt, an ultra-shrewd lawyer who always beats the opposition by slightly irregular but legal methods. All in the name of justice. Now Train has decided to become more contemporary. His newest book is 'Manhattan Murder' (Scribner; $2.50), and a duller contribution by a name writer has rarely been seen. It is a gangster story along usual lines, with no originality whatever in plot motivation, action, or language. Come back, Mr. Tutt, all is forgiven.

By EPES W. SARGENT

Familiar round

Ruby M. Ayres' feet tread familiar ground in 'Afterglow' (Doubleday-Doran; $2), but the dependable fiction factory knows how to please her readers, and this is book which will not only appeal to young women readers, but they'll probably permit their mothers to read it, too. In other words, Mrs. Ayes adroitly draws the middle course between hot and stodgy.

Pam's mother dies and her annuity expires with her. At her mother's last request, is befriended by the son of one of the mother's old friends. He's the strong, silent man. She's the willfull redhead who resents being taken care of, but who comes to love him while she fights him. Nothing new to that, but the trimmings are quite nicely put in. Not new enough for pictures.

Poor Indi

Apparently there is only one established formula for writing a book about Indians. That's to take a half-breed and show how cruelly civilization takes toll of the poor devil who is trying to adjust hi self.

This is followed faithfully by D'Arcy McNickle, part Indian, but of French-Canadian parentage, in 'The Surrounded' (Dodd, Mead; $2). Archilde Leon's mother is a Salish Indian, married to a Spaniard. Archilde has been educated at (presumably) Carlisle and succeeds in fitting himself neither into the paternal nor maternal trail. For a finish, the author gives it up and leaves the story without solution, which does not add to reader's satisfaction. Otherwise it is well written, different and apparently authentic. Has merit and okay for pictures.

Back to the Farm

On the face of it, 'Tomorrow Will Be Different' (Farrar & Rinehart; $2) is just another addition to the growing list of stories in which the depression hits a big business family, which promptly moves back to the farm. It's a frayed pattern, but Larry Baretto manages to give it a few twists.

In the first place, they do not achieve enormous success. For another thing the children do not get into the usual sex troubles. The girl makes a rather advantageous marriage and the boy falls for the village vamp, who, instead of trying to tax him with a little stranger, puts the blame on the shoulders of the bus driver, where it properly belongs. The wife almost elopes with the village doctor, but the husband wakes in time. All told it is ingenious in construction, easy to read and forgotten once it has been perused.

Mild Mystery

Although 'The Blue Door' (Hopkins; $2) is offered as a mystery story, Rachel Mack has not put much mystery into the script, though there is an unplaced character who wanders through the last third, but does not prove very exciting.

Ruth Woodson walks out on her job as clothes model to save being fired. She hops a bus and when she rides to the extent of her funds she is put off at a house with a blue door. She is accepted as the daughter of the owner and enjoys a few days of rest, long enough to fall in love with the man next door. When discovery moves her on, the man follows, finding her with small difficulty. More is told by suggestion than direct statement, but Miss Mack has done a pretty fair job with rather poor material. Could be worked into a picture.

FRONTIER-JUMPING TOURS

Concerts and Opera

PHYLIS GRANT

(TORONTO)

Toronto, March 13.

Newcomer to the Draper-Skinner school of entertainment is Phyllis Grant, an English girl. She scores on her first Canadian engagement when the carriage-trade filled the hi-hat Hart house (erected here to the memory of their father by Actor Raymond Massey and Honorable Vincent Massey, ex-ambassador to the United States).

Extensive repertoire ranges from tragedy to comedy and resulted in a bizarre procession of characters that set a high mark for technical achievement, artistry and sincerity. Played in full-stage with only an occasional chair or table to aid the illusion, these sympathetic characterizations show a skilful blending of acting and writing in which neither dominates.

Versatility, plus personal charm, gave these monolog impersonations a depth and profundity which sustained interest and delight. Probably will appeal, however, only to the so-called sophisticates. Among the outstanding character cameos which drew continued applause were 'The Wallflower,' a tender and moving impression of the thoughts and actions of a 'gushing' social-climber; the clever but anachronistic domestic scene which presumably followed the ride of Lady Godiva; 'A Lady Grows Old' in which a famous courtesan discovers that her physical charms are departing; 'The Vicar's Wife Shows the Garden,' a burlesqued chatty Englishwoman impersonation; and 'Department Store Rhapsody,' a slangy shop-girl soliloquy. These amply revealed Miss Grant's control of comedy and pathos. Her concert work in Canada should prove succesful.

Marjorie Grant Hughes at the piano for musical interludes, *Stay.*

ASRA

Budapest, March 13.

'Asra,' poetical Oriental play which was a great hit at the Kamara theatre several seasons ago, was transformed into an opera, with music by Hungarian composer, Eugene Zador, and achieved decisive success at the Budapest Opera House.

Erno Szep's play lends itself particularly well to operatic adaptation, which was very well done by Victor Lanyi. It was inspired by Heine's poem (the text of the famous much-hackneyed Rubinstein song) about Mohamed of the race of Asra 'who die when they love.' Mohamed is a slave at the Caliph's Court and worships Princess Leila, who is to wed Prince Arslan, but touched by the slave's devotion, chooses him. Overcome by the fulfilment of his desires, Mohamed dies, like all these of his race when they love.

Gustav Oiah made a work of art of the colorful Oriental setting. Zador's music is more of the illustrative order, and tends to create atmosphere, rather than strike out for itself, but it is of fine workmanship and outstanding for its orchestration.

Livia Dobay sang the part of Leila and created every illusion; so did Imre Pelle as Prince Arslan. Endre Reesler, in the character of the slave, Mohamed, sang admirably; it was rather a pity that his chubby countenance belied the essential illusion of a heart broken with happiness. 'Asra' will probably be a welcome addition to the scanty modern opera repertoires of all countries. It calls for spectacular setting and good acting in addition to good voices, and it is certainly anything but a dull opera.

PHILLY SYMPH TO PLAY L. A. NABORHOOD HALL

Los Angeles, March 24.

Philadelphia Symphony Orchestra goes into the Pan Pacific Auditorium, in residential section, in April.

This marks first concert in structure originally built as housing exposition site. Concerts previously have stuck to Philharmonic, or Shrine Auditorium, both in downtown L. A.

Behymer Hurt in Crash

Los Angeles, March 24.

L. E. Behymer, pioneer Coast concert and opera impresario, is in California hospital suffering from injuries received in an auto crash when car in which he was riding careened from road and crashed into a telegraph pole to avoid a collision. Attending surgeons say he suffered double fracture of right leg and body contusions.

With Behymer was Mrs. Mary E. Foster, driving the car, who was seriously injured.

Grace Moore's Coin

Grace Moore's spring concert dates piling up some nifty grosses over the country. New Orleans date (17) and Atlanta (19) topping so far garnered over $8,000 at the Auditorium (6,000 seater) and $6,000 in Atlanta.

Hits Baltimore (24) and Philadelphia (26) and sails this Saturday (28) for Europe, to rest a month in Cannes prior to embarking on a continental concert tour.

Olga d'Allez, native of Dallas, will give a song recital of Eastern European folk songs and dances in costume at the Guild Sunday night, March 23. Tambouritza orchestra will accompany, performing on native Balkan instruments. NBC Artists Service is handling.

Carlos Chavez, Mexican conductor-composer, conducts Boston Symphony Friday afternoon, April 10, and Saturday night, the 11th.

S.R.O. Two Weeks Ahead

Baltimore, March 24.

For the first time in the history of the many annual appearances in Balto of the Met Opera the 2,700-seat Lyric has been sold out completely of all seats for the three performances—and two weeks before the engagements, April 2, 3, 4. Bill-of-fare for the three consecutive nights, 'Boheme' (with which Lucrezia Bori will signal finis to American operatic career), 'Tristan' and 'Carmen.'

Sellout for each performance is $15,500, or $46,500 for the three days. That amount is already in the till. Lyric's standing-room space will be severely taxed at $2.50 per standee.

WARBURG SEEKS B. R.

After Deficit-Guarantors for American Ballet

To assure regular ballet nights at the Metropolitan Opera, N. Y., next year, Edward M. M. Warburg, managing director of the American Ballet, is seeking to enlist backers to underwrite the series. Cost of holding special rehearsals, extra orchestra fees, staging, costuming and sundry other items, has been the main snag in not going ahead this past season.

Last Sunday night (22), company presented its sole novelty of the winter run, in presentation of 'Concerto' with choreography by William Dollar, 24-year-old dancer. George Balanchine inserted a treatment in the middle, otherwise it was a sole effort of Dollar's.

Geo. Hirst in St. Louis

St. Louis, March 24.

George Hirst, assistant conductor of Municipal Opera ork last year, has been engaged as general musical director for 1936 season which opens June 5 and continues for 87 consecutive nights. Hirst served as conductor last summer during productions of 'Chocolate Soldier,' 'The Vagabond King' and 'Beloved Rogue.'

List of productions for this year not set. Will probably include five standard operettas, a comic opera and probably a premiere production of a foreign operetta. Laurence Schwab will serve as producing director for his second season.

INTERNATIONAL CONCERT BIZ

Closing of Metropolitan Scatters Singers All Over World Calling Renewed Attention to the World-Wide Bookings of Talent

LONDON NEXT

Closing of Metropolitan Opera, N. Y., scatters divas and tenors for the spring and summer months. Hinterland festivals, Covent Garden in London and Hollywood Bowl claim many of them during this stretch. Far-flung tours are also set for several.

There's been some doubt about the Covent Garden season, because of the official period of mourning for King George. Quite a few singers are signatured for the two-months' run. Season will probably be held but with the usual flourish of a London spring season played down. Sir Thomas Beechara while in the U. S. for symphony guest dates signed several opera singers.

Kirsten Flagstad, Eide Norena, Gertrude Wettergren, Lauritz Melchoir, Arthur Fear, Ezio Pinza, Lotte Lehmann, Enid Szantho are among those set for London. Regular season is generally during May and June, with appearances of the Monte Carlo Ballet Russe also included.

Richard Crooks will sing at the Columbia Music festival, Columbia, S. C., on April 4, one of the first community singing sessions to be staged. Lily Pons now in Monte Carlo filling operatic dates, will be back in time to sing with the St. Louis Opera on April 20. Kathryn Meisle will appear with the Detroit Civic Opera in 'Aida' on May 5. Also Frederick Jagel with the same company for three appearances.

Richard Bonelli highlights Denver Music Week on May 8. Ann Arbor has a big splash set for May also, and it's one of the most important drawing heavily from the Middle West. Paul Althouse, Rose Bampton, Efrem Zimbalist, Giovanni Martinelli, Jeanette Vreeland, Harold Bauer, Miss Pons and Leopold Stokowski are all listed to appear. Miss Bampton later goes to Bethlehem, Pa. to sing with the Bach choir on May 22-23.

Rene Maison, new Belgian tenor at the Met., goes to South America for the Teatro Colon in Buenos Aires during July and August. Marjorie Lawrence, now in Paris, journeys to Marseilles directly for operatic duties.

To Java

Jan Smeterlin is to guest with the Lemourex orchestra in Paris late this month. He's also pencilled for recitals in London, Gloucester and Liverpool. Then he embarks for Java for 25 concerts. He returns to the U. S. next fall.

Gregor Piatigorsky, sailed March 21 for Europe where his spring tour opens nine days later in Prague. Then he journeys to Budapest, Fiume, Trieste, Milan, Florence, Rome, Naples, Palermo, Bordeaux, Marseilles, with a final concert in Paris on May 9. Thereafter goes to Australia and New Zealand where he's booked for 30 recitals. From the Antipodes, he goes to Java and the orient, with a brief holiday inserted in between at Bali. November will find him in California to begin his eighth American touring season.

Jose Iturbi may undertake some Mexican and South American concert dates. Grace Moore sails shortly for a tour of the Scandinavian countries.

Isidore Achron sails for Europe on April 8 to fill engagements in Holland, England, France and Spain, remaining seven weeks. His first foreign date is in Amsterdam on April 25. Salzburg festival in mid-summer is another mecca, and Miss Lehmann is expected to appear with Toscanini in some special offerings.

Hollywood rise on the concert scene has been growing in importance during the past few years. Big tourist populace and open-air setting of the Bowl does the trick in getting many plums during the hot months. Picture scouts' presence also helps.

Picture work will occupy Nino Martini, Grace Moore, Gladys Swarthout, Lawrence Tibbett, Frank Forest, Allan Jones, Michael Dartlett and Miss Pons.

Paul Longone, with Chi. Business Man, Looks Over New York for Singers

Chicago, March 24.

Paul Longone, director of the City Opera, is in New York to engage opera singers for 1936 season of six weeks in the Civic Opera-House starting with a non-subscription gala Oct. 31. With Longone is Jason F. Whitney; ex-president of Kraft Cheese, later receiver of Sheridan Trust, who has not previously been associated with opera.

Expectation is that Longone will undertake for 1936 a heroic effort to wipe out the unpleasant memories associated with 1935 season, with its record of unpaid singers and stage-hands, disorganized staff, unrehearsed shows, charges of selling debuts, non-appearance of advertised stars, litigation, and the necessity of calling on the politicians to get from the city treasury $15,000 wherewith to meet salary obligations of final weeks.

Longone says he plans to give 'Schwanda,' for the first time, and in English; John Erskine's 'Jack and the Beanstalk,' also in English; 'Louise,' out of the repertoire for some years, with Helen Jepson; and part, if not all of Wagner's 'Ring.' Conductors are not mentioned, but Richard Hageman, who helped out last season by stepping in to cover emergency of Gennaro Papi's overnight resignation, will be duly rewarded with probable production of his opera, 'Caponsacchi.'

Meanwhile, subscription-office is open with a minimum staff at work on the tough talk of solicitation.

Coe Glade and her company gave their first performance March 21 in the Parkway, Madison, with 'Carmen' as the bill. Company went on to Minneapolis Lyric for two operas, 'Rigoletto' being the other, with Leola Turner, for some time with the City Opera, as Gilda. Isaac Van Grove, left idle by 'Eternal Road' collapse, is both stage-director and music-conductor.

With Mary McCormic formally starred and a seat-tilt of 50 cents from former price of $2, J. B. De Keyser's venture, the Chicago Opera, took in more than $3,800 March 17 in the Coronado, Rockford, with 'Faust' as the bill. This opera will serve DeKeyser for the other cities on his route. Despite success of venture to-date, he is undecided whether to make a fifth revival and carry on beyond May 1.

Detroit Civic Opera has slightly revised original plans for its descent on Chicago, early in May, in Auditorium. Four instead of five performances will be given, and two operas instead of three, 'Aida' having been dropped. 'The Dybbuk,' will be sung three times, with Rosa Raisa and Frederic Jagel. 'Prince Igor,' will be sung once.

No Tag Day for Opera

Toronto, March 24.

That postponed performance of 'Faust' is still postponed. Only $1,000 reportedly separates the auspices and the musicians' union, which wants certified checks to guarantee payment of its members' services.

City government flatly rejected proposition from Canadian Grand Opera Association to hold a tag day to raise the needed funds.

Hazel Moore, Grace Denton Form Chicago Concert Co., Claire Dux Among Backers

Chicago, March 24.

Hazel H. Moore, widow of Edward C. Moore, for 15 years music critic for Chicago Tribune, and Grace Denton, active here for last five years in managing concerts on percentage, are joined in a new firm as Denton & Moore for booking and managing singers, dancers, virtuoso instrumentalists, and special concerts in Chicago. [illegible] venture was last night (Monday), when Harald Kreutzberg danced for them in Orchestra Hall. Understood that Claire Dux (Mrs. Charles Swift) heads a group of Gold-Coasters in backing firm.

Women have done well in concert management here. Bertha Ott, his office assistant since childhood, took over the important booking business of F. Wight Newmann on latter's death in 1924, and has successfully carried it on, although the deceased impresario's family would not permit her to use the Newmann name beyond an agate line in ads saying she was successor to the business.

Another successful woman in music management here was Dema Harshbarger, who, starting with neighborhood groups in Chicago and expanding by zones in all directions, organized the far-flung Civic Concerts association, which survives. She is now on the Los Angeles staff of NBC.

Salmaggi's 99c Opera

Season of pop grand opera was announced on the canopy of Warners Hollywood, N. Y., to begin Saturday (21) but arrangements are incomplete and the next date mentioned is April 1. Alfredo Salmaggi, who operated opera at the Hippodrome at 98 cents top, opened the deal with Warners.

Metropolitan's pop opera season is dated for May.

Forman to Lecture

Harrison Forman now Hollywood as technical adviser of 'Lost Horizon' at Columbia Pictures will hit the lecture trail next season under Clark Getts management.

Forman is famous for penetrating into Tibet and becoming a friend of the Panchen Lama and Living Budda.

St. Louis Grand Opera

St. Louis, March 24.

Although $2 000 promoting a brief grand opera season last winter it is going to have another go at the high brow stuff beginning April 16. Edith Mason, former St. Louisan, will sing Violetta, leading role in Verdi's 'La Traviata,' opening opera in Municipal Auditorium Opera House.

Mario Chamlee, tenor and Carlo Morelli, baritone, both of Metropolitan, will also carry leading roles in opera. Gennaro Papi, one of Metropolitan's conductors, will direct ork of 75 and ballet of 50 girls and chorus of 134, all natives.

Carmela Ponselle as 'Carmen' in Holly Bowl

Hollywood, March 24.

Title role in 'Carmen' will be sung by Carmela Ponselle, mezzo-soprano, in Hollywood Bowl June 23, as opener of grand opera festival.

Miss Ponselle also appears in 'Aida.'

CHATTER

Broadway

Gilbert Gabriel dropped 20 pounds.
Bob Collier back from the Coast.
Jack Robbins in town at the Warwick.
Ligon Johnson better after influenza attack.
Duke Wellington is trying to down a bad cold.
Bob Weitman takes a rest in Middletown, N. Y.
Larry Cowan has recovered from his recent breakdown.
Frank Conlan, vet legitimate actor, screen tested by Metro.
Muriel Roberts set with 20th Century-Fox through Lou Irwin office.
Lee Shubert back from Palm Beach; J. J. back from world cruise.
David Palfreyman, of Hays office, to Washington on legislative matters.
Arthur Jeffries' ife underwent operation following recent birth of a baby.
Princess Ahl tested for 'Earth' by Metro. She's in Leon & Eddie's nitery.
Thyra Winslow entertained with cocktails, with Marion Spitzer as chief guest.
Fred Goldsmith, big butter and egg man, made receiver for that kind of firm.
M. Milton Roemer has taken over the Cocoanut Grove of the Park Central hotel.
Julius F. Bard, Central European producer, in for a look-see at Broadway legit offerings.
Max and Julius Kendler removed their law offices from Loew's State to the Bond Bldg.
Paramount publicity and advertising offices on wheels while old offices are being redecorated.
Number One Elks will hold testimonial dinner Saturday (28) with Sam McKee the honor guest.
New talent group will give show at the Sharon hotel (formerly N. V. A. clubhouse) Thursday (26).
Vincent Lopez tossed party for newspapermen in Trianon room of the Ambassador yesterday (Tuesday).
Ben Piazza quartered at Sherry-Netherlands while conferring on talent deals in behalf of Emanuel Cohen.
Booked to play watersoaked New England last week, Doyle and Donnelly took along water wings, just in case.
Someone took the nice white horse statue from Frank Freeman's office and painted stripes on it, so it's now a zebra.
Wife of Edmund Breese ('Night of January 16') injured when taxi crushed into trolley in which she was a passenger.
Mabel Buell, who has just opened her own scenic studio, will design and build the sets for Jack Linder's new show, 'Summer Wives.'
Harry Rosenquest shifting from Warner distribution department to WB theatre chain, as shorts buyer, succeeding William J. Clark.
Sophie Tucker flew from Florida to Havana. After visit in Cuba, goes direct to Chicago to start an engagement at the Morrison hotel.
Mike Levy, old time agent, who has been in the clothing business in Memphis for the past 10 years, is back on Broadway and toting a black book again.
Jack Connolly, Pathe News' g. m., on his 59th trip to Europe, to arrange expansion of newsreel coverage and prepare filming of hostilities in case of war.
When Abe Lyman gets back from Miami the deal for Joe Moss to buy out his and Lou Brecker's interests in the Hollywood restaurant will probably go through.
Bernie Sobel doing special 'Great legfield' publicity in the Metro h.o. nd Nathan Zatkin is the cultural special exploiter for another M-G film, 'Romeo and Juliet.'
Mrs. Harold Kemp (Bobby Folsom) will stay east long enough to rent the St. Albans, L. I., house, and then join her husband on the Coast. Kemp leaves this week to head the Fanchon & Marco agency in Hollywood.
Theatrical Square Club, whose members include stagehands, managers, musicians, operators and other union help in theatres, will hold annual entertainment and dance April 19 at the Lismore, N. Y. Vincent Lopez will provide the music. Tickets will be $1.

Palm Springs

Getting pretty hot around here the past few days.
A. C. Blumenthal spent but a week here this winter.
Paul Warburg and Sylvia Sidney seeing a lot of each other.
Frank Morgan and Townsend Netcher in an archery contest.
Harold Lloyd scored his season's best (170) on the bowling alley.
Norma Shearer, Irving Thalberg and Irving, Jr., in the El Prador pool.
Amos 'n' Andy go completely native in shorts and pose for pictures, too.
Jack (21 Club) Kreindler threw a stagecoach party last week for some New York pals.
Virginia Valli running the Racquet Club with hubby Charles Farrell in Australia and Ralph Bellamy busy on a pictur

Berlin

Milliza Korjus to N.Y.
Lilian Harvey to Juan-les-Pins.
Faraboni pirouetting at Sherbini's.
Frieda Leider signed for Covent Garden, London.
Eighteen vaude, circus and cabaret agents licensed in Berlin.
Open-air stage Spandau (Berlin) preparing opening of its 15th season.
Lea Niaka over from Spain, giving dance exhibitions at Volksbuehne.
Sybil Crawley over from England and Holland, giving song recitals at Bechstein Saal.
Stadler & Rose (Scala), appearing at Winter Relief benefit show at Marmor Saal, Zoo restaurant.
A real English plum pudding plays an important role in 'Martha,' film version of Flotow's grand opera.
'Lady Beware,' title of new Lilian Harvey picture (UFA) to be synchronized in English and French.
Reich Theatre Chamber ruling that jobless legit actors must register at the Film Bureau for extra work.
R. H. Savage's novel 'My Official Wife,' taken as a screen version for new Ernst Waschneck film 'Escapades.'
'Broadway Melody 1936' (Metro) a sellout at every performance at Mazmorhaus Kurfuerstendamm, in first run.
Maxie Herber and Ernst Baier, German pair-skating champions, propose to give exhibitions in Japan and China.
'Lehmann at the Chicago Worlds' Exposition 1893,' veteran musical play, current at Bendow's Bunte Bruehne, Berlin.
Clown Rocasimi shaving a full-grown lion with whipped cream twice daily at local cabaret Wilhelmshallen am Zoo.
Pola Negri again on sick list and Scala forced to refund admissions. Meantime she signed for a new Badal-Terra pic. 'Moscow-Shanghai.'
Among the 25 pictures recommended by authorities for 'Jugendfilmstunden' (Youth Film Hours) is 'Pettersen' & Bendel,' Scandinavian anti-Jewish picture.
'Die Wanderkoenigin von Schweden' (The Strolling Queen Christine of Sweden'), new drama by Liliane Wied, premiered at Agnes Straub theatre, Berlin.
Carl Froelich, German producer, considering classics such as Goethe's 'Goetz,' Schiller's 'Kabale und Liebe,' and Kleist's 'Prince Frederic of Homburg' as next film after success of 'Traumulus.'
'Some of the Hollywood producers sold cheese six months ago and now wish to judge European operatic methods,' is what Jan Kiepura said, among other things, about his American experiences, on his return in Berlin. But he liked the money.

The Hague

By M. W. Etty

Argentina here.
Vladimir Horowitz here.
Entertainment tax revenue at Hague rising again.
Pola Negri denying rumors that she is planning a tour in Holland.
Piet Hesse, 63, and for years very popular on vaudeville stage here, died.
Darrell's Three Ladies cabaret moving from The Hague to Amsterdam.
Bob Peters, Dutch revue-specialist, invited to go over to London to produce there.
Theatre Royal, Hague, premiering Dutch version of Paul Raynal's French play, 'Napoleon Unique.'
Dutch Industries Spring Fair at Utrecht opened to capacity with 1,645 stands let; for first time Canada is officially represented.
Dutch revue, 'Laughing Is Trumps,' with Henriette Davids and Johan Kaart, billed for performances in Antwerp for two weeks.
Amsterdam holding a Wagner festival this month in Concertgebouw under baton of Bruno Walter.
Film ball is to be held at Carlton hotel, Amsterdam

Henolulu

by Mabel Thomas

Alice Glaser at Waikiki.
Mark Sandrich enjoying Waikiki Beach.
Bart Woodyard and hand back to California.
Consolidated building another theatre here.
Bob Davis spend a month here in May.
Marjory Roothe, dramatic dancer, giving one recital here.
Mr. and Mrs. Barney Balaban nd children here for two weeks.
Fred Swartz, son of A. H., N. Y. theatre man, honeymooning.
Len Roos shooting 'Odd Occupations' for Warners here, in color.
Rube Wolf and the Panchonettes closing a long run at the King theatre.
James Cruise hoping to regain health and do some writing while here.
A. Levoy, Republic Pictures, honeymooned at the Royal for one week.
Harry Owen's Hawaiians doing a special broadcast from the Royal ballroom.
Mr. and Mrs. Charles Kenyon remained here a week longer than they intended.
Doris Oliver got a week's engagement at the King on her way home from the Orient.
Charles Chaplin, with Paulette Goddard and her mother, had one very busy day here.
The Warner Olands unable to get accommodations, so left for China same day as arrived.
J. P. McEvoy and daughter stopping off here for a month on way back from the Orient.

Paris

Mary Carlisle in town.
Stefan Zweig off for Hollywood.
Kurt Jooss Ballet troupe in town.
Chaz Chase opening at the Alhambra.
Lily and Emmy Swartz leaving for Vienna.
Madeline Guitty gravely ill following an operation.
Lilian Harvey vacationing at her Juan-les-Pins chateau.
Magician Duval off for London for the Holborn Empire.
Jacques Bousquet promoted to Officer of Legion of Honor.
Cecil Sorel as Cleopatra at fourth annual gala of Artists' Union.
Fernand Rivers buying film rights of Pierre Benoit's 'Boissiere.'
Lucienne Boyer back in town; appearing shortly at the A. B. C.
Gaston Baty to produce 'Madame de Bovary' at the Montparnasse.
Louis Lumiere presiding at L'Entr'Aide du Cinema luncheon.
Raquel Meller back in France after three years' absence; at Casino de Paris.
Jean Galland off for London to play the lead in 'The House of the Spaniard.'
'Monsieur Beverly' held over for another week at the Theatre Sarah-Bernhardt.
Apollo donated a free showing of 'Captain Blood' (WB) for Paris school kids.
Alexander Korda here on his way back to London after a short vacation in Cannes.
Mary Glory on the move for Poland, where she is going on location for 'Trolka.'
Henry Bernstein here from London for opening of film version of his play 'Samson.'
Ex-King Alfonso of Spain at the Champs-Elysees Cinema to see 'Ghost Goes West.'
Newspaper Le Journal giving free television demonstrations daily at Care Montparnasse.
Adolf Wholbruck looking in on Paris for three days and hot-footing it back to Berlin.
Rehearsals for Leopold Marchand's 'Life Is So Short beginning at the Theatre Pigalle.
Browning and Starr doing a quickie at Le Grand Jeu before shoving off for Copenhagen.
'King of the Damned' (G-B) banned by censors in France after newsmen given a chance to see it.
Maurice Rostand's 'Europe' doing a fold at the reopened Theater Pigalle after scant three weeks' run.
Studio Raspail reopening with J. Bustillo Oro's 'Two Monks,' first all-Mexican film ever shown in France.
Maurice Chevalier to play lead in Julien Duvivier's next film, 'The Man of the Day,' written by Charles Vildrac.
Distinguette at champagne supper given by the management of the Alhambra after opening of 'Flowers of Paris.'
Andre Alibert and Henri Jeanson celebrating 100th performance of 'Hop-la-ho' at the Theatre des Deux-Anes.
Rehearsals for 'Three Men on a Horse,' headed for the Sarah-Bernhardt theatre, started by Lucien Rozenberg.
Suzy Prim packing for Vienna, where she is making 'Fear' by Stephan Zueig in French and English versions.
Lily Pons at Monte Carlo to sing 'Lucia' and 'Barber of Seville'; returning to America in April to begin new pix for RKO.
Curtis Melnitz toting a gift watch from Douglas Fairbanks, in appreciation of his greasing the wheels of that marriage rush.
Pierre Mingand and Pierrette Caillol negotiating with Yvan Noe for a new film after finishing 'Mademoiselle Mozart.'
Arthur Lesser, Joan Warner's manager, opening a shop of his own on Boulevard Madelaine; may book a few touring companies.
Line Noro injured in an auto accident returning from the Epinay studio, where she is making Andre Berthiomieu's 'The Flame.'

London

Otto Ludwig off to Hollywood and a vacation.
Carlton hotel resuming its cabaret policy shortly.
'1066 and All the Strand next month.
Jack Hyton sent a letter over for British dialect lyrics.
Harry Foster recuperating from flu at Bournemouth.
Jack Waller latest West End manager on sick list.
Sid Roy, brother of Harry, now in the music business.
Dorothy Ward has passed crisis of typhoid fever attack.
Annual exodus of film chiefs to Monte Carlo has started.
Embassy play, 'Wisdom ,' transferring to the Savoy.
Jack Taylor has acquired touring rights of 'Follow the Sun.'
Joe Sachs in a black tie: William J. Wilson died in Cleveland.
Sinclair Hill, local picture director, around again on crutches.
Val Parnell off to Bournemouth to get over his recent flu bout.
Joseph Schmidt to do another musical for British International.
Elisabeth Bergner is proceeding smoothy after a snatched appendix.
Bobby Howes looking forward to his Broadway visit in the summer.
Mary and Eric signed for the next Palladium 'Crazy' show, due in August.
Herbert Wilcox has leased two floors from British International at Elstree.
Max Rivers going over to stage the dances for 'White Horse Inn' in N. Y.
Will Stone, late of the Gaumont-British branch at Leeds, has joined Twickenham.
Patrick Knowles trying to sell his car at half price on account of going to Hollywood.
Scottish audiences not too enthusiastic over Cochran's production of 'The Old Maid.'
Not generally known that foreign artists need a labor permit to perform on the ether.
Yvonne Arnaud publicly celebrating 21 years on the stage; started as a piano prodigy.
Hugh Wakefield has a yen for management. Wants to produce a play in the West End.
Vivian Ellis, local lyric and sketch writer for revues, has broken new ground—ballet designing.
Ralph Lynn goes on holiday at conclusion of 'In the Soup' film, directed by Henry Edwards.
Antoinette Cellier to play lead in British International's latest pic dealing with Sinn Feiners.
R. W. Smith, branch manager for 20th Century-Fox at Liverpool, has resigned, replaced by J. Todd.
Monja Danischewsky, formerly P. D. C. press agent, will do publicity for Capitol's studio activities.
Henry Sherek flying to Budapest for a couple of days to see a play highly recommended by Gilbert Miller.
Prince of Wales' theatre management expecting trouble with its orchestra, so joined the Musicians Union.
Guy Middleton added to cast of 'The Gay Adventure,' being filmed at Welwyn, and directed by Monty Banks.
Lyne Clevers, from the Chez Odette, Paris, due here May 4 to double at the Mayfair hotel and Trocadero.
John C. Wilson, manager for Noel Coward, back from New York, where he secured English rights to 'Ethan Frome.'
G. B. Morgan, chairman and joint managing director of Reunion Films, has resigned; intends to form his own company.
Rodney Ackland's 'After October,' recently tried out at the Arts theatre, will be given a public presentation at the Criterion.
Four authors are at work on the next Gaumont-British Jessie Matthews film, with script expected to be ready by end of March.
F. McMillan, general manager of Campbell, Connelly Music Co., has quit and onened on his own. He calls himself Macmelodies, Ltd.
Peggy Ashcroft and John Gielgud to appear in Tchekov's 'The Seagull' following a brief tour of 'Romeo and Juliet,' current at the New.
Twice nightly revue craze spreading here. Sir Oswald Stoll, having made cash with 'Tulip Time,' substituted another double night show on March 14.
Felix Ferry's long delayed revue now being talked of as likely to go to the Adelphi when 'Follow the Sun,' Cochran revue, has exhausted its popularity.
'Educated Evans,' Edgar Wallace's racetrack character, will be screened by Max Miller. To be produced by Warners here and directed by Wm. Beaudine.
Mary Casson married to William Devlin in Chelsea. Sybil Thorndike did the honors for her daughter, with brother Christopher as sponsor in place of her father, who is abroad.

Hollywood

Bob Hopkins mulling Russian tour.
Sam Wood called off European trip.
Ben Schlyen returned to Kansas City.
Bob Collier planed east after flu siege.
Lloyd Corrigan London bound in April.
Rex and Jean Br Coast.
A. E. Oelnick quit as Sam Marx aide at Metro.
Warren Stokes quit trade after nine years.
Dan Bohn prowling studios for Wisconsin News.
Artie Mehlinger's cleaned by yeggs.
Lou Ransome heading RKO studio transportation dept.
Curt Harrison en route to New York via the canal.
Fred Stone's 50 years in show biz celebrated last week.
Vera Van goes into Paramount stage show April 9.
Wallace Beery in after of personals in east.
Edward Laemmle year on Universal lot.
Ann Rutherford skating down Hollywood boulevard.
Harold Hurley and family off on that Honolulu vacash.
Miguel Torres now indie films at Talisman.
Jock Lawrence quartered kitchen at Goldwyn plant.
Freddie Kohlmar, returning from London, will head for Coast.
Lou Ostrow has 35 tanks of various types of fish in his quarters.
Al Jolson and Ruby Keeler celebrated first birthday of Al, Jr.
Harry Brand finally came through and attended that birthday party.
Clark Gable pulling out for that Mexican hunting and fishing trip.
Kay Griffith, warbler with San Francisco ork, handed Par termer.
Pauline Holman handling advertising contacts for Photoplay mag.
Wid Gunning filed bankruptcy petition, listing $179,793.11 liabilities.
Lee Tracy will cruise for month before taking on any pic assignments.
Richard Arlen planning trip to Europe and picture for Gaumont British.
Jack Moss flew to New York to talk biz with his client, Gary Cooper.
Rex Ingram given bonus by Jack Warner for his 'De Lawd' characterization.
Fred St. Onge, oldtime vaude cycle rider, improving at Glendale sanitarium.
Dave Bader en route to London to open agency affiliation for Zeppo Marx office.
Curley Dresden hit by flying missle during filming of war scenes at 20th-Fox.
Sam Hayes, radio's Richfield Reporter, dons makeup for picture role at Radio.
Film row-ites tossing farewell feeds this week to Milt Hossfelt and Jake Milstein.
Ted McCord wound up lensing job on 'Feud of the Rocking U' for Walter Futter.
Rodney Bush quit Par trailer department for similar berth at RKO. Mel Riddle replaced.
Jack Foley proudly displaying largest collection of sound effect gadgets in Hollywood.
George Chandler and bride start belated honeymoon on completion of 'Mob Rule' at Metro.
Robert Pirosh and George Seaton east to work with George S. Kaufman on Marx Bros. film.
Carl Conley, Warner photog, to Bethlehem, Pa., to compete in Olympic wrestling tryouts.
Atmospheric shots for Samuel Goldwyn's 'Come and Get It' being made in Idaho by Walter Mayo.
Sam 'Schlepperman' Hearn, held by possibility of retakes on Par pic, unable to join Jack Benny in Baltimore.
J. T. Cosman returned east after looking over processing and print business for is newly opened lab in N. Y.
Jean Bosquet and Bill Thomas accompanied Goldwyn production unit to Idaho to handle publicity and stills.

Chicago

Eddie Elkort readying for Dallas.
Al Borde beating the robin to the golf links.
Sam Lutz on a weight reducti campaign.
Claudia Dell on the mend after hospital siege.
Tubby Garon drinking 40 glasses of water daily.
Sam Stratton in town ahead of 'At Home Abroad.'
Johnny MacDonald corrallin political poster biz.
Bill Stein back in the loop with a case of Coast suntan.
Nate Krevitz on the milk and cream-of-wheat diet.
Lew Brown in the loop for a couple of handshakes.
Allied planning to run a smoker at the Sherman House.
Balaban & Katz press depart

(Continued on page 62)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY takes no credit for these news items; each has been rewritten from a daily paper.

East

N. Y. Wintergarden celebrated its 25th anniversary Friday (20). Used to be a horse market before it was switched to calves. Tattersall's sales ring.

N. Y. Court of Appeals ruled last week that a license should be issued to the Republic, burley house, since no conviction for a penal offense had been found. Holds that unsustained charges of obscenity is not a sufficient bar to a license.

Lawrence Tibbett now chairman of the opera department of the National Music League. To promote opera in English.

Spring season at Met skedded for May 11 start. Five performances weekly, with three changes of bill. Odd opera starts the next week's list.

George White punched Rudy Vallee on the nose Tuesday (17). Fight started over White's appeal to 'Scandals' company to take a cut and the crooner's counter proposal that the producer dig into the bank account.

Sidney Kingsley to start producing. Will debut with one of his own plays.

Cornelia Otis Skinner to Bermuda for a week of monologues at the Hamilton hotel. Starts April 4.

Reporters, news photogs and a horde of just curious met the Drottningholm when she docked Thursday (19) in the expectation Greta Garbo was aboard. She wasn't.

Mr. and Mrs. Dionne in N. Y. last week to see 'The Country Doctor' at the Music Hall.

Lunt and Fontanne's ' lot's Delight,' playing the Nixon, Pittsburgh, last week, did not suffer from the flood. House had its own light plant and kept open.

Billy Rose may take 'Jumbo' to that Ft. Worth expo. Tent gag seems to be out, at least for the time being.

Chester Erskine has added himself to the collection of managers who had, but didn't hold 'Touch Wood.' Passed it back to Dodie Smith.

Police patrol wagon climbed 10 stories Thursday (19) to pick up a load of PWA complainants storming Victor Ridder's office in the Port Authority building. Rest of the kickers fled before the cops could come back for another load. P. A. building is constructed to handle freight and has large elevators.

Light Opera Guild announces a revival of DeKoven's 'The Fencing Master' at the Jolson March 31. Almost forgotten and not seen in N. Y. in the past quarter century.

Chinese tough takes the top honors for precaution. Not only had a bullet-proof shirt, but puncture-proof shorts. Picked up in a Chinatown raid last week.

John H. Rooney, good-will delegate from Providence, who wanted to present a four-foot key to Major Bowes, back home with a mad on. Spent two weeks trying to contact the big gong and genius man, but the key was too large to fit the lock.

Ken Woods will be musical director for 'Musical Reveries,' Roger White's summer musical. White is a radio man and new to show biz.

Chappelle & Co. have put more cheerful words to their 'Gloomy Sunday,' but now comes another psychiatrist to say its the music that makes them commit suicide.

Marion Davies filed a stipulation with the Board of Tax Appeals of the Internal Revenue admitting she owes $30,000 plus interest on her '31 tax. Compromise on a $52,044 slug.

Florence Cubitt, nudist, who dropped in on New York to advertise the San Diego fair, planed out Friday with her clothes still on. Never got a chance to do her stunts.

The Players Club has selected George Ade's 'The County Chairman' for its annual revival. Opens May 25.

Gus Edwards shifts the opening of his Showindow to April 12. That marks the 40th anniversary of his stage debut with the Newsboys Quintette.

Gallery Boys of the Lambs Club to give a dinner to Tom Lamb, the club's cat. Joe Laurie fixing. Shortly after the benefit and for gallery Boys only.

Theatre Guild to go reminiscent next season with 'Jane Eyre.' Helen Jerome writing the old timer.

At behest of B'way Association, Gus Edwards makes it 'Broadway Showindow.' Association wants to keep the street name in.

Theatre Guild seeking to dissuade French Theatre Guild from using that title. Claims it is an infringement. Frenchers politely ask since when has 'guild' been a proprietary word.

Group Theatre looking over Paul Green's 'The Enchanted Maze.' Not yet in complete form, but looks likely.

Stokowsky to discuss part time leadership of the N. Y. Philharmonic-Symphony.

RCA Victor cooperating with Macy's in a music memory contest. Started Monday, ends today. To rouse disc consciousness.

Lou Holtz and Dave Bernstein working on a script which may get a staging in the fall, with Holtz in the lights.

Report to the House Ways and Means committee reveals a flock of 1934 salaries. Will Rogers was picture tops with $324,321. Janet Gaynor topped the women with $252,583. Winfield Sheehan, then with Fox, annexed $100,000 as salary, and Jesse Lasky drew down $156,000. Darryl Zanuck was worth $104,458 to 20th Century, and Sam Briskin, of Columbia, banked $139,750.

'Idiot's Delight' company got in Saturday from Pittsburgh after a 22-hour trip, and the scenery came in Sunday.

James T. Powers recovering from an attack of bronchial pneumonia in N.Y. A favorite in the 90's and early in this century in musicals.

Beauty shop owners in convention in N.Y. Several novelties presented, including luminous hair.

Young Circle League offering $100 for best one-act of social significance. Contest closes June 1.

Ethel Barrymore in a Port Chester, N. Y., hospital with a broken shoulder. Hurt her knee on a train recently and tried to walk too soon. Fell and fractured her left shoulder.

Jimmy Walker and the Mrs. finally got a baby to adopt, but can't take it home until Sunday (29).

Body of Charles J. Carter (Carter the Great) who died recently in China, due here today (Wednesday) with services at Columbia Circle Chapel and private interment.

Sidney Howard, told grads of American Academy of Dramatic Arts Monday that cutters make stars in Hollywood.

Reported from Boston that Paul McCullough, of Clark and McCullough, attempted suicide by slashing his throat and wrists in a Boston barber shop.

George White announces two for next season. One will be 'Scandals' and the other an as yet untitled musical.

Theresa Helburn, of Theatre Guild, back from Florida. Stopped off to see Eugene O'Neill, who is still working on his eight-play cycle at Sea Beach Island, Ga.

Coast

Notice of dismissal filed in L. A. court by Eddie Conrad in his $100,000 suit against Eddie Cantor for assertedly withholding salary for contributing to 'Roman Scandals.' Amount of settlement not stated.

Burglars rifled homes of Kathlyn Williams, Exton, former film actress, and Jackie Fields, one time welterweight titleholder. Losses estimated at $10,000 in clothing and jewelry by Fields, and $5,600 by actress.

Fine of $10 paid by Johnny Weissmuller in Beverly Hills court for speeding.

Duncan Renaldo, film actor, recently released from federal prison for violation of immigration laws, faced with extradition to New York on charge of abandoning his son, now 9.

Dickie Jones and Alberta Dugan, child screen actors, slightly hurt in L. A. auto accident.

Divorce granted in L. A. to Edna Manos, former show girl, from James Manos, maitre d'hotel of Ambassador hotel.

Pleading guilty, Ross Alexander, film actor, paid $25 fine in Beverly Hills on drunk charge.

Suit filed in L. A. for $3,500 by Elizabeth Curtis against Barbara Stanwyck and Frank Fay for services rendered Fay's father, dismissed when case not brought to trial within period of two years.

Lorraine Eddy McLean granted divorce in L. A. from Douglas McLean, film producer, and split of $30,000 community property plus $100 weekly until she has received $11 000 in property settlement.

L. A. court awarded custody of four-year-old son to wife of Warren Hymer. Child is by former marriage.

Divorce suit filed by Vera Reynolds, former film actress, against Robert Reed, screen actor and writer, in L. A.

Willard Vogel and Richard Fryer, Metro and Universal cameramen, respectively, sued for divorce in L. A.

Douglas Fairbanks lost $72,186.9 tax suit to government, U.S. Federal court ruling actor was not entitled to refunds made through error. Amount taxed was $4,000,000 which Fairbanks received for transfer of eight pictures to Elton Corporation in 1927.

Interlocut ree of divorce granted Viola Louie Mount, actress, from Harry Clay Mount, Jr., actor, in L.A.

Mrs. Dorothy Ripley, film dancer, filed divorce suit in Reno.

Temporary alimony of $100 monthly allowed Mrs. Dorothy Mitchell pending outcome of her divorce suit filed in L.A. against Sidney Mitchell, song writer.

In Portland interview, Jascha Heifetz said people like football because they take the trouble of finding out what a touchdown means, and dislike good music because they don't take the trouble to learn the meaning of allegro.

Ails' Separation Trial

Roscoe Ails, vaude, is being sued for separation by his wife Shirley Ails, actress, trial reaching the N. Y. supreme court before Justice Edgar Lauer yesterday (Tuesday). Mrs. Ails is asking alimony and custody of their daughter Joy.

Complainant testified that she married the dancer in June, 1930. She charges cruelty. Case being heard without a jury.

Court reserved decision after Ails generally denied all allegations.

Bills Next Week

(Continued from page 52)

Paul Kain Orc

Three Little Pigs
Inez Claire
Raftone Sis
June Purcell
Joey Lee Oro
Paul Roberts
Smaroff Girls

Topsy's
Leona Rice
Doris Baker
Ginger Weldon
Marjorie & L. Mc
Marjorie Sparks
Agnes Johnson
Geo. Redman Oro

PHILADELPHIA

Anchorage Inn
Oliver Naylor Oro

Arcadia Int'l
Eddy Duchin Oro
Mario Villani
Vernille & D'n'ld's'n
Barbara Allen
Alice Garry
Sally LaMarr

Barclay Hotel (Club Mirage)
Sylvan Herman Oro

Bellevue-Stratford (Planet Room)
Meyer Davis Oro

Ben Franklin (Georgian Room)
Manny LaPorte Oro
Pauline Gaskins
Doris Winston
R & Light

Benny the Bum's
Abe Salinger Oro
Eleanor Sheridan
Gypsy Ronnais
Adelaide Joy
Isabelle Rook

Chez Michaud
Ted Comer Orc

Frank Palumbo's
George Reed
Alice Lucey
Charlie Wilson
Suez & Mein
Burns & Betty
Margaret Skelly
Guerlin & Carlton
Tonie Waine
Modernettes
Gondoliers Orc

Four Horsemen
Giggle & Alvarado
Evelyn Davis
Laura Manning
Monte Wolf
Harry Adar Orc

Hotel Adelphia (Cafe Marguery)
Bob Roitner
Eddie Bonnelly Orc
Vincent Rizzo Orc
Ruthania & M'l'm
Sue Ryan
Paul Gordon
Texas Rockets
Evan B Fontaine

Hotel Pennsylvania (Mirror Room)
Joe Frassato Orc
Ann Pennington
Joanne Andrews
A & J DiGatano
7 Debutantes
Lee & Boyde
Lillian King
Walter Donahue

Rafters
Frankie Fairfax Or
Johnny Leary
Kipple Veles
Rella Brown
Cleo & Moreno

Roof Pierre
Red Gresh Orc
Romara & Carlita
Virginia Lee
Kathleen May
Frank Milton

Silver Lake Inn (Camden)
James & Lynton
Vaughan Sis
Shirley Dahl
Charlie Gentzlana
Beth Challis
Mickey Familant Or

Town Casino
Frances Williams
Pete Woodery
Victor Hugo Orc

20th Century Tavern
Barney Zeeman Orc
Jean Garry
Erner & Fisher
Helen Shaw
Dave Fox
Winstead 3

Walton Roof
A & T Cortez
La Benton Girls
Bourbon & Lain
13 Waltonettes
Milton Shelton Orc
Bill Bilger Orc
Jack Justin Orc
O'Dare & Drew
E & T Waller
Betty & Barney
Fred Gruber
Elsa Hirst
Sidney Golden
Gregory Quinn

Independent Burlesque

Week of March 29

'Night Birds'—Gayety, Baltimore.
'Ann Corio and Her Girls in Blue'—Troc, Philadelphia.
'Hinda Wassau and Her Legs and Laughter'—Republic, New York.
'Merry Whirl'—Werba's, Brooklyn.
'High Jinks'—Hudson, Union City.
'Hello Paree'—Variety, Pittsburgh.
'They're Off'—Howard, Boston.
'Smart Set'—Empire, Newark.
'Flying High'—Gayety, Washington.
'Vanity Fair'—Lyric, Allentown, Pa., Mon. and Tues.; New Penn, Mahanoy City, Pa., Wed.; Majestic, Williamsport, Pa., Thur. Orpheum, Reading, Pa.; Fri. and Sat.
'Jolly Girls'—Worcester, Worcester.

BIRTHS

Mr. and Mr. Gardner Cowles, Jr., son, last week, in Des Moines. Father is general director of IBS.

Mr. and Mrs. Paul Huntsinger, son, last week, in Des Moines. Father is chief engineer of KSO and KRNT.

Mr. and Mrs. Frank Harpster, daughter, in Mansfield, O. Father is manager of Warners Ohio theatre in that city.

MARRIAGES

Gwyn to James Sewall in Scarsdale, N. Y., March 28. Groom is office manager of CB., headquarters in N. Y.

Jean Parker, film actress, to George McDonald, newspaper man, March 22, in Las Vegas, Nevada.

Vanity Varden, former Follies chorine, to Jack Oakie, film comic, March 22, in Yuma, Arizona.

G-Men O.O. AT&T's Tieups with Police Salvaging Race Track Wires in Raids

Washington, March 24.

Prosecution of American Telephone & Telegraph Co. loomed last week following disclosures at Federal Communications Commission investigation that the telephone trust leased wires for dissemination of race track reports, besides havin agreements with police throu, which teletypes were recovered in event of raids on bookmakers an poolrooms.

Gee-gee activities of the company came out when Samuel Becker, special F. C. C. counsel, forced officials to admit that large part of revenues from long lines came from track followers. T. G. Miller, v.-p. in charge of long-lines department, said between April 1, 1931, and Dec. 1, 1935, Nation-wide News Service and Interstate News Service paid $2,841,071 for leased circuits. Total monthly revenues run about $43,000.

Legal action was threatened later when Commissioner Paul Walker, telephone division chairman, ordered transcript of testimony turned over to the Justice Department for investigation and possible action. Gmen were brought into the proceedings after the Commish had heard the A. ', & T., through private understandings with police authorities in various spots, was tipped off on impending raids and thus enabled to prevent its property from being confiscated.

The telephone inquiry—ordered by Congress and financed by a $750,000 appropriation—came into the open last week with Walter Gifford, president of the huge corporation, conceding the A. T. & T. is a virtual monopoly. Hearings are slated to run for several weeks, with relations between the holding company and Electrical Research Products, Inc., and the system's interest in broadcasting and films due to be covered at a subsequent stage of the proceedings.

Ref Gets Clipped

St. Paul, March 24.

Carlos Phenrcle, volunteer referee in a wrestling match last October in the New State theatre, last week filed suit against the house for $2,577, chargin that the theatre owners are responsible for his personal injuries.

Phenrcie was attacked by the mob when they failed to agree with his decision. He says medical attention to date has cost him $77.

Socialite Nicks Tonic Co., Ad Agency for 3G; Used Her Photo in Ad

For using her photo without her consent in an advertisement of a hair tonic, Mrs. Marie Beatrice Sheppard Wright, Park ave. socialite, was awarded $3,000 compensatory damages by N. Y. Supreme Court Justice Julius Miller Friday (20) in her $50,000 suit against the R. B. Semler Co., manufacturers of Kreml, and Erwin, Wasey & Co., advertising agency. She claimed the advertisement had caused her humiliation and embarrassment, particularly after a friend had informed her she had seen it in the subway.

This is one of several actions brought recently in the Supreme Court for misuse of photos in ads. Fred Astaire lately won a verdict against those who exploited his photo without authorization.

Chi's New Arena

Chicago, March 24.

Stadium Company has set plans to erect an outdoor arena for summer boxing, bike racing and other sports events. Open-air bowl will be erected on the parking lot space adjoining the Stadium on West Madison street.

Will seat 8,000 people and will be ready for occupancy early in June.

Chi Bikers' Gross Slips

Chicago, March 24.

Stadium's six-day bicycle-races, promoted by Harry Mendel, took in for week, ending March 21, $49,000, compared with $56,000 for like period in 1935.

Final day's gate was $15,000, as against $18,000 year ago.

Signs Dance in Wind

High winds Sunday (22) ripped through Broadway signs and emergency police crews were called where pedestrians were endangered. Cops dismantled the Palladium sign on 54th street, that spot having formerly been the Casino de Parec. Sheets of tin on the unused sign atop 729 Seventh avenue flopped and rattled, the noise attracting strollers in Longacre Square.

Tarpaulins covering the incomplete step atop the new Criterion theatre held fairly well, but some were blown from their moorings.

New York Theatres

There's a Better Show at the RKO THEATRES

CAPITOL B'WAY at 50th St.
Robert MONTGOMERY Myrna LOY
"PETTICOAT FEVER"
- Starts Fri.: March 27 -
"MOONLIGHT MURDER"

PARAMOUNT TIMES SQUARE
HAROLD LLOYD in
"THE MILKY WAY"
on the ICHARD HIMBER and His Orchestra

LOEW'S STATE 45th STREET & BROADWAY
Sylvia SIDNEY Fred MacMURRAY
"TRAIL of the LONESOME PINE"
Stage: "PATS" WALLER and Orchestra - Harry Rose

7th Av. & 50th St. ROXY
ALL SEATS 25c TO 1 P.M.
CAROLE LOMBARD "Love Before Breakfast"
PRESTON FOSTER CESAR ROMERO
PINKY TOMLIN in Person with BIG STAGE REVUE

STRAND B'WAY & 47TH
25c to 1 p.m. — Midnight Show
Ross Alexander Anita Louise-Joseph Cawthorn
in
"BRIDES ARE LIKE THAT"
Warner Bros. Laff Riot

RADIO CITY MUSIC HALL
50th Street and 6th Avenue
"The Country Doctor"
with JEAN HERSHOLT and
The DIONNE QUINTUPLETS
A 20th Century-Fox Production
Spectacular Stage Productions

OBITUARIES

ALEXANDER GLAZOUNOFF

Alexander Constantinovitch Glazounoff, 70, composer of the 'Volga Boatman' song, died in Paris March 21. The widely known melody was part of his tone poem, 'Stenka Razin,' the remaining parts of which are little known. A pupil of Rimsky Korsakoff, he published his first symphony when he was but 16.

He was made professor of orchestration at the St. Petersburg Conservatory in 1898 and was placed at the head of that institution in 1906. He retained his post following the rise of the soviets, contending that politics and art had nothing in common.

He made an appearance in the United States in 1929, conducting a program of his own compositions at the Metropolitan.

WILLIAM J. HENNESSEY

William J. Hennessey, 74, old-time showman and circus agent, died in Chicago on March 19 after an illness of several days.

'Spike' Hennessey, he was known, had been in the business for 54 years, joining the Lemon Brothers circus, one of the first of the wagon shows, in the 80's as ticket-seller. Later was adjuster for the Cole Brothers show, the old Sells & Downs' shows and the Gentry Bros. dog and pony shows. Spent last years as ticket taker for the Harry Thurston shows.

Burial in Chicago.

JUSTIN HUNTLEY McCARTHY

Justin Huntley McCarthy, 75, died in Putney, England, March 21. He had been ill for some time.

He was perhaps best known for his 'If I Were King,' originally played here at the old Lyceum theatre with E. H. Sothern, and later done into the musical 'The Vagabond King,' and also as a picture. He was the author of many novels and poems.

He married Cissy Loftus in 1894 and was divorced by her in 1899. He subsequently married Loulie Killick, of Budapest

THOMAS B. ALEXANDER

Thomas B. Alexander, 70, stage actor a half century ago died March

FRANK N. HEARN, Jr.
March 26, 1922
My Darling Boy:
And so it comforts me, yea not in vain
To think of thy eternity of sleep,
To know thine eyes are tearless the mint weep.
MOTHER.

17 at his home in Put In Bay, Ohio, of apoplexy. Mr. Alexander was selling papers on the streets of San Francisco when Maud Atkinson noted actress of a half century ago gave him child parts in her plays. He advanced rapidly and was playing leads at 19. He quit active theatre work in 1911. He was buried beside the body of his wife a granddaughter of John Brown of Harpers Ferry fame who died last November.

DONALD W. ROSS

Donald W. Ross, 54, former asst. mgr. and treas. Loew's, St. Louis, died in Bridgeport, Conn., March 15. Ross was one of first employes of Loew's when it opened in 1924. He served as treasurer in Kansas City for Loew's and subsequently managed theatres for the company in Harrisburg, Pa., and Bridgeport.

Funeral was held Wednesday (18) to St. Clair Memorial Park, East St. Louis. Ross, is survived by his widow and son.

WALTER HAWLEY

Walter Hawley, 67, vaude performer and former Chicago representative of National Variety Artists, died in Chicago of complications on March 17. Hawley had been in vaude for years, first doing a sketch and later a two-act with May Irwin. In 1925 took over charge of NVA office in Chicago, a position he held for three year.

Widow, Mabel, survives. urial at Forest Home in Chicago.

PEGGY PAGE

Peggy Page, 32, who made her debut at the Winter Garden in 1922 and who later with her husband Louis Lockett, formed the team of Lockett and Page, died in New York March 15, of a cancer. Her illness caused her retirement in 1931 and in the intervening five years she submitted to 165 operations.

She is survived by a son, brother and her parents. Her father is Edgar Mels, a newspaper man.

ICK WOODS

Nicholas Schaber, 78, veteran stage and screen actor rofessionally known as Nick Woods, died in New Rochelle, March 21.

He was one of the Thanhouser stars, appearing in such plays as 'Alias Jimmy Valentine,' 'The Million Dollar Mystery and 'The Boy Detective,' the latter derived for his stage standing. In his stage work he more often used the billing of 'N. S. Woods, The Boy Actor.'

PHILIP E. KEELER

Philip E. Keeler, retired circus clown, died last week at ridgeport, Conn., hospital.

Son of Arthur Keeler, theatre decorator, deceased worked with Ringling Bros., Sells-Floto and Tom Mix, from which outfit he retired a year ago make his home in Bridgeport.

Widow, and brother, Leonard A. of West Haven, Conn.,

EDWARD OLDFI

Edward Oldfield, 65, until recently in the cast of 'Libel,' died March 18 in the New York Hospital for the Ruptured and Crippled. His real name was Leopold Lane.

Born in Manchester, England, he made his stage debut in 1906 and came to America with the Coburns some years later. He was in the cast of 'Good Earth' and had been seen in 'The Land of Promise.'

He acquired American citizenship.

GEORGE DE DROIT

George De Droit, 76, musician and organizer and first president of the Musicians' union, died in New Orleans, March 19, after an extended illness.

He conducted his own orchestra which was well known throughout the south for many years. He is survived by two sons, Paul, who is playing with Rubinoff and John, with Ray Teal's orchestra, and his widow.

CORA CARLISLE

Cora Carlisle, once prominent in musical productions, died in New York, March 22. In recent years, with the stage on the decline, she devoted more of her time to judging at dog shows of the American Kennel clubs. She was the wife of Harrison D. Boyer.

In addition she is survived by a sister, Emma tevens. Interment was in Philadelphia, her home.

FRANK GEOLY

Frank Geoly, long known to the theatrical profession as 'Mr. Frank,' of the Eaves Costume Co., died March 16, following a long illness.

He was highly regarded by the actors for his courtesies extended them and was generous in his benefices to those who needed help.

EVELYN CARROLL MEADER

Evelyn Carroll Meader, daughter of the late Bobby Carroll (Carroll and Gardner) died in Chicago on March 14. Her mother, Lillian (Gardner) Carroll, survives. Burial at Cedar Park (Masonic) Cemetery, Chicago.

BOB NORTH

Harold Young, 55, film character actor known professionally as Bob North, ended his life March 18 by inhaling gas in his home in Hollywood.

Inability to find work said by police to have prompted his act.

HERMAN FELLNER

Herman Fellner, 58, Continental stage and screen producer who has been in London the past couple of years, was found hung in his London apartment Sunday (22). More details in the foreign news section.

MARTIN T. (HANK) BROWN

Martin T. (Hank) Brown, old time vaudeville and minstrel man, died in Providence, March 22.

At one time he gave music lessons to George M. Cohan. He played his first theatre date in 1870.

ALICE LUPINO BACON

Alice Lupino Bacon, who was known to the stage as Alice Lupino, died in London March 11.

She is survived by her husband, Grant Bacon.

CHARLES H. GARDNER

Charles Henry Gardner, elderly doorman at Philharmonic Auditorium, Los Angeles, killed in auto accident near San Bernardino, Cal., March 9. He was born in Brookline, Mass.

JOHN LARKIN

John Larkin, 63, negro actor, died of pneumonia, March 19, in Los Angeles.

He recently completed character parts in Warner Bros.' 'Parts Divided' and 'Green Pastures.'

OSCAR ASCHE

Oscar Asche, 65, died Monday (23) in London. Was a prominent actor and writer of stage shows. More details in the foreign news section.

HARRY KELLY

Harry Kelly, 63, died in New York March 19. Details will be found in the legit pages.

William H. Hynes, 65, father of Jack Hynes, former assistant manager of the Palace theatre Youngstown, died in Youngstown, March 15.

Father of Thoda Cocroft (Whitmore), Chicago representative of Theatre Guild of New York, died March 14 in Oakland, Cal.

Father of Frederick Hazlitt Brennan, film and magazine writer, died in St. Louis.

Radio Talks

(Continued from page 5)

paper space here and there's no newspaper tie-in on KMAC's listing. Burg proper covers a 36-square mile area. Add to this several outlying communities and result is widely scattered amusement spots. Aside from the three first run pic houses, there's a scattering of subsequents in and out of central area, innumerable drive-in eating places which get a nice play because of fairly steady warm weather, half dozen hotel and other downtown dine and dance spots, couple of road niteries, Alamo Downs naggery, skating rinks, auto racing track, Texas League baseball lot, indoor sports arena and widely scattered school gyms, city owned little theatre located in a park remote from town's center, a muny auditorium and ourdoor theatre well on edge of city. None of these with current attractions miss mention on the 'where-to-go' stint.

Outdoor

Because of great number of drive-ins and outdoor cafes and restaurants, most of them scattered in all directions, these cannot get nightly mention, but frequent free plugging is handed them. Natives have habit of aimless driving around for eating places where a tune or two is thrown in, whether by hillbilly band mounted on outdoor platform or by canned method. Airing of such locations, while not bound to result in call for a cab, is plenty strong on the good-will grabbing. Anyway cab company gets its share, figured from past results.

Howard W. Davis, manager of KMAC, points out that Silver-Blue policy keeps eyes of other taxi lines peeled to radio. Station currently carrying two other taxi accounts, one of them a year old. Virtually all stations have annexed cab accounts in heat of taxi competish for trade.

ood Will

Virgil Irwin, station announcer, reads the announcements which are free to theatres, cafes, etc. Cab operator and station have garnered plenty goodwill from amusement biz, department stores (which are also included on the listing when they have a special sales event) drive-in eating pl cafes and restaurants, all of ich can get a mention on the program simply for the asking. Results aside from increased calls, have been that cabs get special handling at hotel nite club and store fronts. No small item in burg where taxi competish is hot and the city requires bonded drivers and uniform minimum rates and other items of regulation that run up overhead. Silver-Blue is one of 20 call lines operating locally.

While there has been no specific attempt to check increased attendance at amusement places, showmen generally agree program results in more and more cabs rolling to their doors. Tendency here is for majority of pleasure seekers to make it light on selves from the financial angle. Cab company plays to that angle by constant reminder that five can ride as cheap as one. Lots of cab sharing in evidence at outlying niteries and in downtown sections where narrow streets make parking the family hack a major problem.

CHATTER

(Continued from page 60)

getting new cubicles and fresh paint.

Kay Donna hopping into the Aurora hotel for a warbling stay.

Thomas Mathers, known as 'Stooge-O,' in the loop dickering for a mechanical man tie-up.

Joe Schenck and Harpo Marx up to their ears in pinochle on trip from Coast to New York.

Schoenstadt's running a benefit at the Midwest for widow of assistant manager Irving Fehlberg, who was shot and killed.

Jack Kearns likely to be the third of the Kearns-Dempsey-Walker triumvirate to snatch a bar-beanery; is negotiating for a spot in the loop.

Frank and Milt Britton overturned in their auto on way to Chi from Louisville Friday (29), but only scratched and opened okay at State-Lake on Saturday.

Mexico City

By D. L. Grahame

Lupita Tovar visiting here.

Three more nabes to be built.

Pay of municipal ork slashed in civic economy wave.

Performers and musicians suing three big local cabarets for wages.

Pedro Vargas, stage and radio singer, off on a South American tour.

'Every Night at Eight' (Par) and 'Top Hat' (Radio) best liked current pics.

National Symphony ork to give a pop concert series in the Palace of Fine Arts.

Everybody, Mexicans as well as foreigners, who takes money out of Mexico must pay a 4% nick on the coin.

Jose Noriega, formerly with RKO, cutting 'Vamonos Con Pancho Villa' ('Let's Go With Pancho Villa') for Clasa.

Puebla City theatre owner held for murder in connection with the death of a woman in a fire in his playhouse.

La Argentinmita, Spanish dancer, giving recitals at Teatro Fabregas. La Argentina booked for dates here some time in the spring.

Penitentiary convicts clamoring for re-establishment of jail's cinema, which was closed because pix caused too much arguing.

Old Monterey, industrial center near the border, has become a good show town. Five companies playing there simultaneously.

Esperanza Iris, vet actress who has a name house here, playing lead in 'Mater Nostra' for Producciones Bueno, new native producer.

Ace Spanish company, headed by Margarita Xirgu, tragedienne, is to open a season of classic dramas and tragedies at the Palace of Fine Arts (National Theatre) on March 20.

New Haven

By Harold M. Bone

Mary Hone back at Lincoln.

Lew Schaefer's an amateur botanist.

Ace Spanish company, headed by Margarita Xirgu, tragedienne, is to open a season of classic dramas and tragedies at the Palace of Fine Arts (National Theatre) on March 20.

Ace Mickey Wrenn from Bermuda.

Isabel Wilder ma lecturing hereabouts.

About time for John rinold to dust off the motorboat.

Harry Berman conducting Light On Guild's 'My Maryland' (27-28).

Roger Sherman pin toppler's cleaning up all theatrical opposish.

Yale drama stude, Lawrence Carra, directs Italian plays on the side.

Closing of Wookey Hall concert series gives Mgr. Day Lee a rest period.

Ad club presented Charles Kullman with distinguished archievement medal.

Local theatrical history for WPA writing project being scribbled by Taimi Kallio.

If Billy Rose is looking for a big top for 'Jumbo' he might try one of Harry Shaw's shirts.

Des Moines

By R. W. Moorhead

The A. H. Blanks back from Florida.

Gibson building, housing the old Palace theatre, to be renovated.

Colleen Moore's doll house finally got around to a local department store.

The Gardner Cowles, Jr., have welcomed Gardner Cowles, III, into the family.

Local unit of Iowa State Policemen's Association to hold a rodeo at the Coliseum week of May 25.

Twenty community and original play groups to compete at this year's play production festival at U. of Iowa.

Henry Fonda's two sisters flew here from Omaha to catch 'The Trail of the Lonesome Pine' at the Des Moines.

Stanley A. Brown, district manager of Tri-States, conducting an advertising school for the front-house staff of all theatres in his district.

Willard Moore, for three years music supervisor for Publix houses in Iowa, appointed Iowa director of WPA music projects. There 129 Iowa musicians on relief.

Janet Lou Bouma, three, daughter of Jack Bouma, operator of the Rialto, Pocahontas, saved the life of a three-year-old playmate who fell into an abandoned well—just by hanging on.

New Variety club officers are W. E. Banford, chief barker; Stanley Mayer, first assistant; G. Ralph Branton, second assistant; Lou Patz, property man, and Harold Cohen, wagon master. Board of directors includes Harry Hiersteiner, Lee Durham, L. C. Friedman, John Wooden, Harry Weinberg and Elmer Tilton.

Detroit

By Pete Wemhoff

Nino Martini due here for concert April 4.

United Detroit's Regent theatre now on a week-end vaude policy.

Gayety burlesque airing half hour of its stage show over CKLW.

William C. DeMille lectures here Windsor-Detroit, every Monday night.

Local negro performs organizing to combat low-wage conditions in niteries.

Edwin Dalton, theatre manager, jail and an $80 driving.

Second annual 'Little World Fair' attendance passed half-million mark last week, at 25c per; General Motors' free show drew 300,000.

Oriole Terrace, town's largest theatre-nitery, may be forced to close because R. E. Olds, owner of ground, wants to turn it into a garage. Spot seats 1,000.

Baltimore

Albert Scharper, Jr.

Bernie Seaman an art gallery gazer.

Carter Barron in Florida getting sun-singe.

Ben Alley, in show at Lord Baltimore hotel, making initial local nitery appearance.

Floretta Brown, Negro nautch dancer, arrested and fined for indecent routine on colored cabaret floor.

Sam Grisman came down from N. Y. for a day last week to toss 'Tobacco Road' company a party in honor of first anniversary en tour.

Carol Stone, here in 'Her Week-end' at the Maryland, only member of family left in the east. Her mother, daddy Fred, and sisters Dorothy and Paula are in Hollywood.

Tommy Dorsey orch forced to lay over here when washed-out roads prevented crew making week-end engagement at Bucknell College, Lewisburg, Pa. Band goes into Lincoln hotel, N. Y., April 1 for a run.

Minneapolis

By Les Rees

Vi Netzinger, RKO head booker, back at work after brief illness.

RCA bringing Philadelphia Symphony orchestra here for concert in April.

Evelyn Chandler to be headliner of big Ice Show at Arena tomorrow (Thursday).

Four Albee Sisters, Minneapolis vocalists, joined Horace Heidt at Minnesota here.

Everett Selbel, Minnesota theatre publicity head, proud owner of a prize English bulldog.

D. A. Williams, Journal city editor and columnist, resigned, with Louis Kimball replacing as ed.

Plenty of radio plugging and newspaper advertising for General Motor's big free show at municipal auditorium this week.

As result of severe cold and many blizzards, taxicab drivers here had best winter in six years, earning from $38 to $42 a week.

Indianapolis

y Bill Kiley

Charley Olson to New catch some stage shows.

Gladys George booked in 'Appearance' for English.

Ken Collins reversing process an visiting Fred Dolle in Louisville.

Tom Devine back on the job at Indiana Roof after taking baths at French Lick.

Highway repairs on road 67 caused Tall Timbers, nitery, to build own detour in order to keep open.

Variety Club putting on a midnite show at Lyric to raise funds for motion picture equipment for Orphans Home.

Film Reviews

Preview Murder Mystery

(Continued from page 15)

flattie in the entire layout). He makes his points smartly and makes every scene count, helped not a little by the script. Frances Drake, as Denny's opposite, is the nominal woman lead, but Gail Patrick is right on her heels. Both turn in good jobs. George Barbier scores as the studio head and Rod LaRoque makes the most of the star who is doomed to death. But it is his murder which starts the story off, so he is out before the real action begins. Conway Tearle, on the other hand, comes in only for a couple of bits at the very close.

The studio scenes are unusually good and will do much to help the selling. With the exception of the preview the action is all in the studio, with the police holding everyone within the gates, assured everyone is among them. One of the scenes gives a flash of the Mae West set, which helps to create the proper air of authenticity.

Chic.

Leathern'ks Have Landed

Republic release of Ken Goldsmith production. Features Lew Ayres, Isabel Jewell. Directed by Howard Bretherton. Story, Wellyn Totman, James Gruen; screenplay, Seton I. Miller; camera, Ernest Miller. Jack Marta. At Globe, N. Y., week March 22, '36. Running time, 67 mins.

Woody Davis	Lew Ayres
Brooklyn	Isabel Jewell
"Mac" MacDonald	Jimmy Ellison
Corrigan	James Burke
Dupree	Carrol Naish
Capt. Halstead	Clay Clement
"Ubby" Waters	Maynard Holmes
"Lex"	Ward Bond
Rico	Paul Porcasi
British Agent	Claude King
Schooner Captain	Christian Rub
Sgt. Regan	Joseph Sawyer
British Army Major	Henry Mowbray
Marine Colonel	John Webb Dillon

Nicely done indie thriller has sufficient action and enough of a sales angle in the 'marines are coming' gag to make it count importantly on a dual program. Besides the uniforms, film has something in Lew Ayres to sell. Ayres' performance stands out and production has a fairly good story and dialog structure.

Howard Bretherton's direction paces the story nicely, though the camera work in spots is faulty. The Leathernecks Have Landed' is also an expressive title.

Ayres, as a two-fisted marine who is cashiered out of the service when he is indirectly the cause of a pal's death in a brawl, fits the uniform 100%. Same, however, cannot be said for Isabel Jewell as the demimonde stranded in China. Her clothes border on the atrocious and it is not until her final scenes that she is made to look well.

A number of stock newsreel shots are run in, especially some of those of the marines, cruiser at sea and scenes in Shanghai. They are cut in adroitly, however, and the film owes its course smoothly.

There's plenty of shooting, and a mean, though shortlived, villain in Carol Nash. James Burke, next to Ayres, turns in the film's second best job as Corrigan, master gunrunner. Jimmy Ellison and Maynard Holmes are fair as Ayres' pals, with Holmes doing the graceful demise. Film's one glaring boner has Holmes as a marine who can't walk because of a pair of bum dogs.

A fair musical score is uncredited.

Scho.

QUEEN OF HEARTS

(BRITISH MADE)

London, March 11.

Associated British release of Associated Talking Pict. production. Directed by Monty Banks. Stars Gracie Fields. In cast: John Loder, Enid Stamp-Taylor, Fred Duprez, Edward Rigby, Jean Lester, Madeline Seymour, Julie Suedo. At Paramount, London, March 5, '36.

Gracie Fields, biggest home bet in vaudeville or radio—she's reckoned to have cleared $500,000 a year in the British entertainment field for some years, including picture and disc work—is not an easy proposition.

In the past her films have been biz successes, grossing up to $650,000 in the home market, despite their general poorness. In handing her latest film over to Monty Banks, pretty here as a certainty with b. o. pictures, the producers did a smart thing, and Banks brings her films up considerably.

Not that this is a first-class film; far from it. But leaving aside the star's own peculiar personality, it ranks a great deal better than her previous ones. She still peddles the personality, the Lancashire accent and the working class homeliness which have endeared her to the local fans, but she peddles 'em in a story in which they sit fairly well.

That's where 'Queen of Hearts' scores over its forerunners, and why it'll probably chalk up the largest Fields gross in the list—in this country. Outside it doesn't rate, except in the Empire.

Story's a flimsy about a girl in a sewing room who gets mistaken for the big dame backing a local show biz enterprise, and who, in wanting to put herself over, keeps up the delusion. Climax is acceptable heavy farce stuff for this market, and the story gives Miss Fields an opportunity to air her singing and patter.

John Loder, with a local femme rave backing, is good, and the rest of the cast o.k.

SONG OF THE SADDLE

(WITH SONGS)

Warner Bros. release of First National production. Features Dick Foran. Directed by Louis King. Story and adaptation, William Jacobs; music and lyrics by M. K. Jerome and Jack Scholl; camera, Dan Clark. At Strand, Brooklyn, week March 19, '36, on double bill. Running time, 58 mins.

Frank Wilson	Dick Foran
Jen Coburn	Alma Lloyd
Phineas P. Hood	Charles Middleton
Frank Wilson, Sr.	Addison Richards
Jake Bannion	Eddie Shubert
Simon Bannion	Monte Montague
Little Casino	Victor Potel
Marshal	Kenneth Harlan
Mrs. Coburn	Myrtle Stedman
Frank Wilson	George Ernest
Carley	Pat West
Tom Coburn	James Farley
Porter	Bud Osborn
Jose	Julian Rivero
Little Jen	Bonita Granville
Ti	William Desmond

Warner Bros. has a sprightly bronc from the western corrals, and one that will do well at the window of family and western fave houses. Title is a misnomer because giving no hint at glowing action and spirited abandon found in this sagebrush Robin Hood tale. Might better have been 'Western Robin Hood,' because 'Song of the Saddle' as name for this film doesn't mean much.

Interest is centered in exploits of a young buckaroo who returns to the west to avenge the cruel slaying of his father 20 years previously. It's far from the first time this basic theme has been employed in an outdoor opus, but as executed here it is refreshing. That such is the case is due to zestful performance of Dick Foran, 'crooning cowboy,' deft writing job and highly proficient direction by Louis King. Foran has been brought along in fine fashion until he looms as a distinct find for adventure features.

Besides the performance turned in by Foran, picture is favored by some smart trouping by surrounding cast. Charles Middleton, as the pitiless killer who dominates with his six-shooter, distinguishes himself in the chief scoundrel role. Victor Potel, Julian Rivero and Pat West do bang-up work as Foran's saddle buddies. Eddie Shubert and Monte Montague are sufficiently villainous as assistants to Middleton. Alma Lloyd is effective enough, though having little to do.

George Ernest, as the lad who sees his father killed by the crook leader, contributes a neat bit of pathos, although he is on the screen only a brief time. Bonita Granville, the mischievous brat in 'These Three,' has a pleasant bit here as the boy's wagon train companion. Kenneth Harlan, Addison Richards, James Farley and Myrtle Stedman make their subsidiary portrayals realistic.

Foran has two or three melodious tunes supplied by M. K. Jerome and Jack Scholl. Producers have gone to considerable trouble to give the feature authentic background and production. Instance of this is the mad dash of settlers in long string of wagon trains when Indian lands are thrown open by the government. Camera handling by Dan Clark is tops. Director King paced his story well, his ultimate buildup to climax being a nifty contribution. Laurels for trim dialog and story go to William Jacobs.

Absence of name draw will make real selling essential. But properly sold, word-of-mouth should help to put it over. A sure bet for dualers, and may stand alone in some spots.

Wear.

SAMPSON

(FRENCH MADE)

Paris, March 13.

Hakim Production. Stars Harry Baur and Gaby Morlay. Story from Henry Bernstein's play of same name. Directed by Maurice Tourneur. Running time 87 mins.

Jacques Branchart	Harry Baur
Anne-Marie d'Ardeline	Gaby Morlay
Le Marquis d'Ardeline	Andre Lefaur
La Marquise d'Ardeline	Gabrielle Dorziat
Grace Tiller	Suzy Prim
Marc d'Ardeline	Christian-Gerard
Jerome Le Govain	Andre Luguet

(In French)

This better than average French film will undoubtedly attract the home trade, but it is not likely to take in America. Adapted from a play, it lacks the action of a good film and is overloaded with conversation. Story moves slowly also, too slowly.

Baur, in the role of a wealthy stock market operator, while excellent is always Baur. As Branchart, a seasoned, self-made man, he falls in love with Anne-Marie. He adores her but she hates him and only marries him to save her family. Old triangle enters again and she continues an affair with Le Govain, the man she has always loved.

Branchart discovers it and ruins himself in order to ruin Le Govain. He emerges completely lost. Anne-Marie joins him—for love or for pity, both perhaps.

If this film were taken as an example of what screen production can do to a play, then the theatre would certainly win. Dramatic scenes which could have been used in the screen adaptation like The Bourse when Branchart's stocks tumble, were averted and instead the two men are shown pacing a carpeted room in the Crillon.

Some good shots of Paris are shown but, instead of giving movement as was intended, they slow up the action. And the dialog is almost unending.

Miss Morlay could have injected more drama than she does, but instead is unconvincing. Suzy Prim, in love with Le Govain, although she has a minor part, is much more convincing than the star.

FAME

(BRITISH MADE)

London, March 13.

Herbert Wilcox production. Distributors, General Film. Stars Sydney Howard. Directed by Leslie Hiscott. Authors, John Harding, William Hargreaves; dialog, R. P. Weston, Bert Lee, Jack Marks; camera, Cyril St. John. At Piccadilly theatre, London, March 12, '36. Running time, 67 mins.

Oswald Bertwhistle	Sydney Howard
Mrs. Bertwhistle	Muriel Aked
Joan Riley	Miki Hood
Douglas Cameron	Brian Lawrence
Rumbold Wakefield	Herbert Lomas
Lester Cordwell	Guy Middleton
The Mayor	H. Manley
Reuben Pendleton	Frank Pettingell
Press Representative	Frederick Piper
Film Director	Arthur Finn
A train passenger	Sydney Fairbrother
Mrs. Docker	Maire O'Neill
Film Star	Geraldine Hislop

An excellent idea, splendidly worked out to a point where it might have provided class A entertainment throughout the English-speaking world. It misses this for several reasons. One is the likelihood that the star cannot sustain such billing. Another is the dialog contributed by oldtimers of repute, such as Weston and Lee, augmented by Jack Marks. When they stick in lines like 'Where's the bargain basement?' 'Top floor,'—well.

It's such things as make the difference between good and bad.

Production is sufficiently adequate to create the requisite atmosphere. There is a supporting company of excellence, with bit parts played by such artists as Maire O'Neill, Sydney Fairbrother, Frank ettingell, etc. The star has a stock set of mannerisms which are funny, but there are not enough of them to carry the burden of an entire show. They could make for excellent support, but can't stand alone.

DAILLARD MANAGING EXPO AT SAN DIEGO

San Diego, March 24.

New general manager of California-Pacific International exposition here is Wayne W. Daillard, former Fox-West Coast house and district manager here and last season assistant managing director of the fair.

Before coming here, Daillard was with F-WC in charge of one of its Long Beach houses. Oscar Kantner, former F-WC exploiter, now is handling publicity for fair.

NEW RULES IN NAZI CIRCUS WORLD

Berlin, March 12.

Reichsfachschaft Artistik, Nazi organization, had all the leading and numerous of the smaller circus people listening to a lecture by divisional leader A. P. Gleixner as to how a circus has to be conducted in Hitlerland.

Such veteran showmen as Lorenz Hagenbeck, Karl Krone and Jacob Busch were in attendance, as also was Paula Busch, Franz Althoff, Hans Etosch-Sarrasani.

Every circust must send in its program and its route. Foreign acts in circuses must be balanced by native talent. Staff and musicians must be German. Advertising must avoid ballyhoo 'not in style with cultural refinement.'

A minimum salary of $3.20 per day was also ruled in and listeners were told that a new circus contract is being made out.

CIRCUS ROUTES

Al . Barnes

March 28-29, San Diego; 30, Santa Ana; 31, Riverside; April 1, Alhambra; 2, Long Beach; 3-9, Los Angeles.

Cleveland Exposition Speeding Up Plans for Its 100-Day Centennial

Ben H. Atwell returned last week from Cleveland where he had gone to look over the site of the planned Great Lakes Exposition, which starts its 100-day run on June 27. He accepted the position of special representative in national activities under Harold J. Miskell. He reports that there is every indication that the big event, which will follow close upon the heels of the Republication National convention, will be able to push off on the assigned date without the usual delays.

This is due to the fact that the plant is largely ready-made, utilizing buildings already erected for other purposes and turned over to the exposition for the furtherance of local advancement, including the Auditorium, which has been renovated (largely with WPA funds) for the convention. The same authority has also contributed funds for other purposes in connection with the show, which will cover an area of about 150 acres. The grading and other work has already been done, and the stadium, seating 85,000 persons, is already an accomplished fact.

Although the primary idea is a trade exposition for the promotion of manufactures and products, it is realized that only the amusement angles will draw the crowds, and stress is being laid on the procuring of an entertainment program which will bring to Cleveland many persons outside the indicated drawing territory. A drive will be made on auto associations to establish the desirability of Cleveland as a focal point for summer automobile tours, and train excursions will be promoted from distant points on all railroads. For the farm element there will be an important agricultural and horticultural exhibit and the stadium will be the center of a varied sports program, the details of which have not yet been fully developed.

One of the chief exhibits will be an elaboration of the 'Wings of the Century' display from Chicago, renamed 'The Parade of the Years' and amplifying the original scheme. It will be under the direction of Edward Hungerford, who made the original production. It will be shown in an amphitheatre of 4,500 capacity.

There will be a marine display fronted by Capt. F. J. Christensen, who will move his former U. S. submarine 49 into a new berth to form the nucleus of a collection of strange ships and in connection with this there will be a water ballet and water circus.

A Streets of the World will replace the villages of the Chicago event and it is announced that Fred Wong of the On Leong tong and Fred Gee of the Hip Sings will unite in the handling of the Chinese street. It will not be a fight club Atwell insists.

There will be a speedboat concession for cruises on the lake and rickshaws and busses will provide effortless viewing of the layout.

On the bridge crossing the maze of railroad tracks which divide the huge plaza into two sections will be the Court of the Presidents, for the sales concessionaires. The bridge is a sort of bottle neck which will concentrate the attendance past this point, vastly different from the exile to the island which acquired the goat of many exhibitors at Chicago.

Band concerts, fireworks off the lake front and similar attractions will give plenty of free attractions, and an important feature is the provision for docking of lake steamers right on the grounds. There is also provision being made for a Radioland, where it is hoped many of the important air stars can be seen at varying periods and a televisic demonstration is among the possibilities.

COLE-BEATTY CINCH

Will Show for Four Weeks in Chicago—No Opposition

Chicago, March 24.

Cole Bros.-Clyde Beatty circus will open April 11 at the Stadium. Show will try to stay here for four weeks due to the lack of competition.

Last year the Cole show had to open and run day-and-date against the Hagenbeck - Wallace - Forepaugh Bros. circus.

JAS. COLE ANIMAL SHOW OPENS IN DET. APRIL 17

Rochester, March 24.

James M. Cole's Wild Animal circus, Penn Yan outfit, slated to open in Detroit April 17.

Buck Steele, formerly with Tom Mix, signed as trick rider and roper, and Manuel King, 13-year-old lion tamer, to have featured spots. King was with Clyde Beatty in film 'In Darkest Africa.'

Jimmie Cole, who has been in circuses since he was 14, takes his own show on the road this year for the first time. An unnamed Penn Yan backer is said to be putting up the funds.

Escalantes Break with Barnes, Book Fair Time

Los Angeles, March 24.

Escalante Family (9), featured for several years with Al G. Barnes' circus, is on its own this season.

Family has set up one-ring circus and booked number of fairs they will play as free attraction this summer.

New Berlin Luna

Berlin, March 12.

Olympic year is responsible for this town getting a new Luna park, after the failure of old Luna park under Nazi 'showmen' in 1933.

New park is the old Volkspark (People's Park) at Schoenholz, way out and in the poor neighborhood. Volkspark was tried out as 'Dreamland' years ago with big rides, fireworks and all sorts of outdoor attractions but Berliners didn't respond.

Hunt Twins to R-B

Chicago, March 24.

Hunt twins, Glorida and Bonnie, daughters of J. C. Hunt, manager for the State-Lake here for Jones, Linick & Schaefer, off to Sarasota last week to join the Ringling Bros.-Barnum & Bailey circus.

Twins were with the Hagenbeck-Wallace circus for the past three seasons. They are ace aerialists, equestriennes, besides working with the big elephants.

Crash Kills Clown

Lima, O., March 24.

A motor truck crashed into a farmer's wagon killing a circus clown, injuring two other men and resulting in the death of a team of horses.

Coroner Harry Lewis identified the dead man as Michael (Jack) Riley of either Vermont or Connecticut. Lewis said Riley was en route to Peru, Ind., to join one of the Ringling circus units.

Legion Takes Over Fair

Charlotte, N. C., March 24.

A syndicate has purchased the grounds of the Gaston County Fair, Gastonia. Purchaser is M. and W. Realty Company, composed of B. W. Wilson, Francis Whitesides, E. R. Morgan and Adam Melvin. They bought the property from Dr. R. S. Clinton, and will lease it to the local American Legion post to continue operation of the fair.

Lithographs were posted at Winston-Salem last week announcing Barnett Brothers motorized three ring circus for April 9.

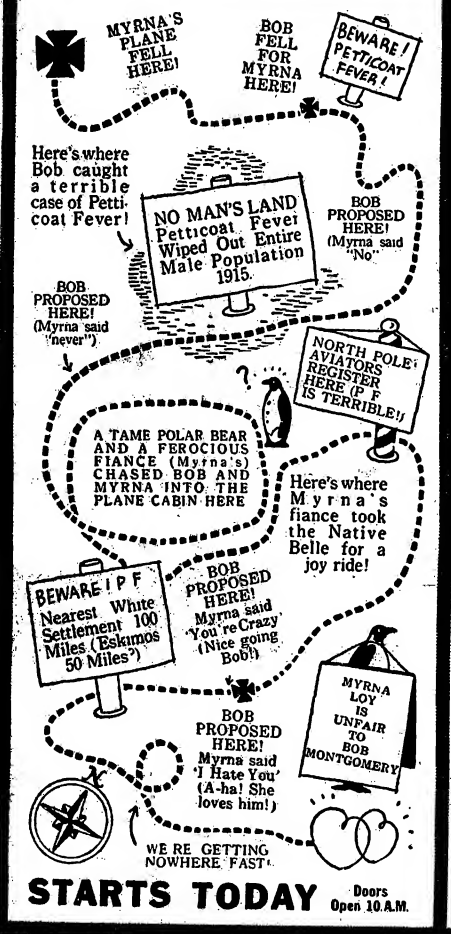
Adkins Divorced

Rochester, Ind., March 24

esse Adkins, secretary-treasurer of the Indiana Circus corporation which is the Cole Bros.-Clyde Beatty show, was divorced last week by Mrs. Inez I. Adkins.

Mrs. Adkins received $100,000 in alimony plus a property settlement out of court. Adkins was formerly with Sells-Floto, Hagenbeck-Wallace and the John Robinson shows.

MAP OF THEIR BIG LOVE AFFAIR!...



STARTS TODAY Doors Open 10 A.M.

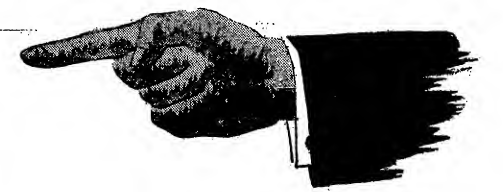
Robert MONTGOMERY
and magnificent **MYRNA LOY**

Petticoat Fever

M-G-M's version of the gay stage hit with **REGINALD OWEN**

CAPITOL B'WAY & 51st—Major Edward Bowes, Mng. Dir.

Extra!—"DESERT DEATH" another "Crime Doesn't Pay" hit!—Fitzpatrick Traveltalk "MODERN TOKYO"



NOTE TO THE THEATRE AD MAN!

This picture officially opens the Spring (romantic) season, so please give it plenty of you-know-what. Here's how the Capitol Theatre sold it, very informally, and that's how the folks like it in the Springtime!

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